



EUROPEAN COMMISSION

Directorate-General XXIII: Enterprise Policy, Distributive Trades,
Tourism and Co-operatives

Promoting creation and development of sustainable employment in the rare crafts sector

**Survey to identify organisations (network) and channels for transfer of know-
how in the rare crafts sector**

Open invitation to tender n° 98/s 137-90 298 published in O.J. 98/5/137 of 18.07.98



SEMA
*Société d'Encouragement
aux Métiers d'Art
[Society for the Encouragement
of Art Professions]*



UEAPME
*Union Européenne de l'Artisanat
et des PME
[European Craft Professions and
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PREAMBLE

Everywhere in Europe there are vestiges laden with significance. They are evokative to the initiated. Messengers of memory, they must be identified and recorded if we are to know and better understand them.

Workshops, schools, museums, shop windows, art objects, art crafts make evident technical and territorial skills. Some of them have succeeded in surviving or in adapting: using new materials, new tools or new techniques.

Some of them have stood still and been unable to evolve.

Others have disappeared, obliterated by the onslaught of mass production, or the effect of different lifestyles. This is a living but fragile heritage, indeed a mortal one.

States, communities and institutions have therefore decided to keep them alive, and support them: promoting them to consumers and purchasers, in order to create a market; promoting them in schools in order to encourage children and teenagers to develop a taste for them ; and promoting them to professionals in order to re-establish a sense of historical lineage and a sense of creativity.

They evoke a different relation between people and raw materials, the relationship of past eras which are nonetheless the harbingers of the future. Whether they are imbued with an antiquated charm or with surprising creativity, their presence is necessary today: they present us with a choice of lifestyle - , tailor-made rather than conformist, imagination within the real world, memories within today's world.

"Inanimate objects, do you have a soul?" Perhaps, but art objects without a doubt.



INTRODUCTION

I. Origin of the project: the invitation to tender launched by the European Commission

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*"The European Commission, and specifically the General Directorate with responsibility for Enterprise Policy, Trade, Tourism and Social Economy - aware that art crafts contribute significantly to the development and stability of employment at a local level a contribution emphasised by the 3rd European Conference on the craft industry and small businesses - has launched an invitation to tender intended to promote the creation and development of sustainable employment in the art crafts sector."*¹

With this objective the European Commission chose to support the *"accomplishment of a survey aimed at identifying the organisations (network) and methods for transferring expertise and knowledge in the art crafts sector..."*

*... This relates to the art crafts with potential for creating employment and for which investment in human resources and transmission of expertise and knowledge are conditions for survival and development"*²

Although the concept of "Art crafts" is not uniform from one country to another, there is a general acknowledgement that the countries of the Mediterranean and Eastern Europe are more sensitive to the heritage and traditional professions, while the countries of northern Europe lay greater emphasis on the concept of design and creation. In all cases these are overwhelmingly micro-enterprises, and the quantified observations concur: 95% of establishments have fewer than 5 employees; to give a few examples:

- in the **United Kingdom**, WIGAN Metropolitan Borough Council - Economic Development Office (UK8), a local development agency, lists 82% as single-person companies, and only 5% with over 5 employees,

¹ Letter from Guy Crauser - General Director DG XXIII: 1 September 1999

² Extracts from the invitation to tender

- in **Spain**, Centre Català d'Artesania, (E14) Barcelona, Catalan Centre for Craftwork (a survey relating to 800 companies) lists 62% as single-person companies and 6% with over 5 employees,
- in **Italy**, Confartigianato - Federazione Nazionale Attività Artistiche e Culturali, (IT15), Rome, (a survey relating to nearly 15,000 companies) lists 60% as single-person companies and 5% with over 5 employees.

With regard to the list of art crafts, this is shown in **Annex 1**.

II. The project managers

The European Commission has selected Société d'Encouragement aux Métiers d'Art (SEMA) to undertake this project, in partnership with Union européenne de l'Artisanat et des Petites et Moyennes Entreprises (UEAPME) and the Council of Europe.

II.1 SEMA (Société d'Encouragement aux Métiers d'Art) and its partners

SEMA is a non profit-making association under the law of 1901 (France) and acknowledged of public utility under the supervision of the Secretary of State for small and medium companies, for trade and the craft industry. It reflects the State's determination to acquire a "network head" structure for the promotion and development of art crafts with students, young people, territorial communities and all partners working for this sector.

II.2 UEAPME (Union Européenne de l'Artisanat et des Petites et Moyennes Entreprises), represents the national craft industry organisations and SMEs from 15 Member States of the EU and countries of Central and Eastern Europe (PECO), together with a series of European branch federations.

II.3 The Council of Europe and its European Foundation for Heritage Professions (FEMP), is primarily concerned with undertaking training actions in a European context for the benefit of architectural heritage, art crafts and companies.

III. Investigative methodology

The methodology adopted by the project managers has complied with the guidelines defined by the Commission: "this investigation shall be undertaken in two phases using two questionnaires translated into five languages (German, English, Spanish, French, Italian)."

Phase 1

Phase 1 was intended to identify "organisations which undertake, in the field, actions to support the rare art crafts", excluding training establishments which are already listed under a Leonardo da Vinci programme.

To this end, SEMA and UEAPME sent 2,300 questionnaires to various governmental structures (Ministries and Cultural Services), economic structures (Chambers of commerce, development agencies, etc.) and professional structures (Federations, Associations, etc.):

- 2,000 in the 15 countries of the European Union
- 300 in the 6 countries of Central and Eastern Europe selected by the European Commission (Bulgaria, Estonia, Hungary, Poland, Czech Republic, Slovakia)

On conclusion of this survey and thanks to the active collaboration of many addressees of the first questionnaire, some one-thousand organisations were able to be identified as agents for preservation and transfer of art crafts.

A list of these organisations was sent to the Commission in March 2000.

Phase 2

Phase 2 responded to three issues. These were, on the basis of the problems encountered:

- to identify the strategies implemented to ensure the preservation and transfer of skills;
- to expand projects or initiatives judged as innovative by organisations;
- to show, whenever possible, the impact of these initiatives on the creation or preservation of employment.

A second questionnaire was sent to the organisations listed in phase 1.

To date, 368 organisations have made their methods of intervention known in a more or less exhaustive manner.

This is the basis on which the present summary was undertaken.

IV. Use of results

Since these are art professions and bearing in mind the apparent variety of the material brought together, one may consider that the first analysis of the questionnaires amounts to the construction of a patchwork::

- diversity of the scales, cultures and economic systems of the countries within the field of observation: 21 countries (15 European Union + 6 P.E.C.O.);
- diversity of the professions concerned: over 80 professions grouped into 13 sectors;
- diversity of the organisations, both legally (government departments, museums, federations, etc.) and in terms of their representativeness (simple local associations, national federations, European research centres, etc.);
- variety of the fields of intervention and strategies, with the following themes:
 - **conservational**, scientific and cultural,
 - **educational**: raising of awareness, guidance, training, placement
 - **economic**: assistance to companies and local development
 bearing in mind that certain organisations, with a local or sector-related objectives, are active only in one field, whereas others, which are more broad-based, cover all sectors;
- lastly, the diversity of forms of expression, since the replies, received in five languages, required on-going linguistic adjustments.

In order to process this wealth of information with due respect, and nonetheless to allow structuring of the observations gathered, the questionnaires were subjected to a dual treatment: exhaustive and qualitative.

Quantitative treatment

⇒ Classification of organisations by category

The organisations were grouped into eight categories:

N°	Category	Organisation
1	Government department	<i>Ministry, Department, Embassy Cultural Service, Public establishment, etc.</i>
2	Broad-based professional association	<i>Chamber of commerce and industry, Chamber of professions, Chamber of SMEs, Confederation, Euro info Centre</i>
3	Sector-related professional association	<i>Confederation, Federation, Union, Professional association</i>
4	Territorial community	<i>Regional Council, District, Communes Community, Town/City, Natural Park</i>
4a	Territorial community: cultural organisations	<i>Cultural agency, Cultural animation centre</i>
4b	Territorial community: economic organisations	<i>Development agency, Local development association, Tourism Office, Enterprise Centre</i>
5	Conservational cultural organisation	<i>Museum, Conservatory, Factory, Workshop-museum, Eco-museum, Gallery, Conservation laboratory, Organisation of a cultural nature</i>
6	Training and/or research organisation	<i>University, Research centre, Institute, School, etc.</i>
7	Foundation	<i>Foundation</i>
8	Other	<i>Bank, financial organisation Publisher, exhibition organiser Association of companies for export, workshop, joint-stock companies, limited liability companies</i>

Tables I.1 to I.22 (Annex 2) show their breakdown by category and by country and enable a summary relating to all the countries.

Although these results are undoubtedly only indicative, and do not have a statistical value, they nonetheless contribute to a better understanding of the decisive role of the professional associations with a broad-based or sector-related purpose.

They also highlight the very significant action of organisations with a cultural purpose: scientific and technical museums, conservatories, etc.

⇒ Classification of organisations by field of action

The strategies implemented by the organisations to ensure the preservation and transfer of art crafts have been grouped according to three themes: conservational, educational, and economic.

Tables II.1 to II.21 illustrate, for each country, the relative importance of each field of action, though we stress again that these are merely trends.

In **table II.22** relating to the entire country, a certain balance is observed between the three fields:

- conservational actions: 29%

- educational actions: 36%
- economic actions: 35%

Qualitative treatment

In order to achieve a clear presentation of the strategies and the best practices for preservation and transfer, it was neither possible nor desirable to make an exhaustive listing of them. This procedure would have suffocated readers with excessive quantities of information.

For this reason, we preferred to adopt a selective analysis satisfying several requirements:

- **allowing each country to speak:** even if in some cases the action described proves modest, it has often been undertaken in a difficult context and reflects a local or professional dynamism.
- **listening to a great variety of organisations** without wishing to create a hierarchy between them: whether a local association or scientific association with a European scope, each example proves the variety of the agents, but often also their isolation and their **expectation of a policy of exchange and communication.**
- **limiting the number of examples** aimed at illustrating each strategy. For each example selected, priority was given to the clarity of the concept and its reference value with the aim of transfer to the largest number of organisations. The fact that large numbers of experiences were not described does not mean that they were of no interest, and all the questionnaires remain available to the Commission.

Within the limitations of these requirements, the information gathered is organised and structured around three concepts which constitute the backbone of the present summary:

- **skills:** how to record them and incorporate them into a collective memory in order to preserve them and transfer them, mobilising "new information and communication technologies" (NTIC)
➔ Section 1 – skills: knowledge, preservation and transfer
- **the target group:** young people, professionals seeking high qualifications, underprivileged sections of society. How to make known the economic and cultural potential represented by the art crafts, design innovative educational processes, raise awareness, guide, and devise "tailor-made" answers.
➔ Section 2 – the target group: raising of awareness, guidance, training, employment

- **the company:** how to ensure that it is modernised and has access to technological innovation, how to make art crafts recognised as special agents for local development projects.
 - **Section 3 – the company:**
 - **micro economy: modernisation, technological innovation and employment**
 - **macro economy: tourism and local development**

Six **field visits** were an opportunity to explore particularly rich and innovative experiences, and to make contact with their managers (see **Annex 3**).

Each section has the same structure and uses the same logic in relation to four questions:

Goal

What are the goals and motivations that underlie the organisations' actions? They are expressed on a one-off basis, and their presentation in summarised form becomes a framework for guidance ensuring that there is consistency between the various strategies to be implemented.

Problems

What difficulties are encountered in the field or are inherent to the art crafts and micro-enterprise sector: tangible observations which might direct future strategies.

Identified strategies

Each is defined, and then illustrated by a series of examples intended to better understand the procedure and successes, but also the pitfalls.

Action proposals

On the basis of this diagnosis, what are the first lines of action that could be discussed with the European Commission Enterprise Directorate General and act as a trigger for a programme to support the art crafts.



SECTION 1 – SKILLS: KNOWLEDGE, PRESERVATION AND TRANSFER

GOAL

. To maintain an active memory of technical and cultural skills and traditions indispensable for conservation of movable and built heritage, for the revitalisation of certain fragile regions and, perhaps most importantly, to nourish a renewal of creativity based on local dynamism.

. To create to this end a network of geographical centres reflecting the economic and social activity which has marked the life of a region, and to make legible and comprehensible by the widest section of the public the working cultures and expertise which have contributed to its identity.

. To enrich this network of true scientific centres through the use of "new information and communication technologies" (NICT's): creation of a database and image bank in order to make this memory accessible to creators on a national or indeed international level.

PROBLEM

In many European countries we are witnessing the disappearance of the practitioners of skills, and the maintenance of certain rare crafts seems threatened: manual work with its anachronistic image at the dawn of the 21st century, fragile economic outlets, cost of labour, relocation of certain types of production – notably in the textile sector – insufficient measures for technological research and innovation: these are all factors tending to make the preservation of knowledge more problematic.

STRATEGIES IDENTIFIED

Most European countries are aware of these risks and, having assessed the economic and cultural potentials of art professions, are engaged in an active

policy through specialised structures which may be grouped into three categories³:

- "museums, themselves sub-divided into the categories of open-air museums, craft industry and technology museums, and eco-museums.
- workshop-museums and more generally craft companies, or industrial companies which associate with a production activity a means of presenting a technical heritage to the public and, if applicable, a procedure for the preservation of technical knowledge.
- [...] organisations which do not have a goal of public restoration, but which nonetheless set themselves the goal of perpetuating old techniques and/or techniques which are disappearing: among the latter, training centres, producers' organisations, conservatories, [...] of national factories", not forgetting the decisive role of the foundations, regional natural parks and research centres.

The strategies observed are organised according to four themes:

- 1.1 an inventory of rare companies for preservation and a definition of particular actions to ensure their survival**
- 1.2 the inclusion of conservation activities in local development and job creation policies**
- 1.3 the opening of conservation organisations towards research, and the creation of scientific and technical centres**
- 1.4 mobilisation of new information and communication technologies (NICT's) in the service of conservation**

³ Cf. Directory of organisations of active conservation of techniques in Europe - Ethnological Heritage mission / Ministry of Culture - 1995

1.1 THE INVENTORY OF RARE COMPANIES FOR PRESERVATION AND THE DEFINITION OF PARTICULAR ACTIONS FOR THEIR PRESERVATION

In order to transfer to future generations this particularly vulnerable heritage consisting of the art crafts and the workshops which practice them, several countries (or regions) have adopted a strategy, the methodological principles and action proposals of which could be used as a basis for the definition of a European plan to safeguard and develop this sector. Whatever the origin of these initiatives – most commonly public ones – the process is identical: to list, preserve and reinvigorate, each time inventing tailor-made solutions, since each workshop represents a different situation.

Three experiences illustrate this issue:

- Listing of professions which are under threat of disappearance: Province de Caserta (Italy)
- Fundación para la Etnografía y el Desarrollo de la Artesanía Canaria (FEDAC): inventory and preservation of traditional workshops – Grande Canaria (Spain)
- L'OBERAC – Observatoire des entreprises rares à conserver [Observatory of rare companies to be preserved] (France)

1.1.1 Listing of professions under threat of disappearance: PROVINCE OF CASERTA (Italy, Campania Region)

→ The importance assumed by building restoration in the construction sector, the urgency of restructuring historical centres and the risk of losing relevant skills have led the managers of the province of Caserta (Campania Region) to make the building sector the key sector of their economic and social policy, particularly in view of its impact on employment.

The research instituted in relation to "professions under threat of disappearance" was organised in three phases:

- Information concerning the economic fabric: creation of an on-going database, intended for listing companies; analysis of the profile of each company and its level of specialisation; and mapping of this skills potential.
- Action in relation to the companies: support, innovation, etc.
- Training: organisation of the transfer of skills to young people and opening of new courses.

Thanks to the support of the European Social Fund, all this work – analysis grids, questionnaires, mapping, quantified results, etc. – has been published in a highly documented form⁴.

1.1.2 FUNDACIÓN PARA LA ETNOGRAFIA Y EL DESAROLLO DE LA ARTESANÍA CANARIA (FEDAC) (E6): inventory and preservation of traditional workshops – Gran Canaria (Spain)

→ In the 1st Symposium of Arts and Professions of the Azores (March 2000), the following were presented:

- the methodological framework of actions to be developed to provide an inventory and typology of traditional workshops;
- the economic bases which can contribute to their support under a policy for preservation of heritage conceived as a cultural industry;

The clarity of the analysis and diagnosis, and the quality of the strategies offered make this work a reference tool for many predominantly rural regions.

The conclusions of this communication are worthy of quotation: "We believe that a substantial part of the traditional professions apparently doomed to disappear or to lose distinctiveness could, with suitable support, be capable not only of surviving, but of generating income levels higher than those of recent creative industries, since there is no doubt that "ethnic" sells well these days."⁵

1.1.3. L'OBBERAC – Observatory of rare companies to be preserved (France)

→ L'OBBERAC (Observatory of rare companies to be preserved – France) is a programme launched in April 1996 by SEMA with the support of the Mission for Ethnological Heritage of the Ministry of Culture and the partnership of the National Museum for Popular Arts and Traditions.

Its main goal is to encourage economic renaissance or, failing this, the preservation of rare and authentic heritage the value of which has not until now been sufficiently appreciated.

⁴ «Censimento sulle professioni a rischio di estinzione», C.F.M.E. di Macerata Campania (Caserta), 1999. Regione Campania / ESF

⁵ Dr. D. Eduardo Grandio de Fraga, Technical Director of FEDAC

1 - The challenges which flow from it are of three kinds:

▪ **Economic challenges:**

- To facilitate the transfer of companies whilst preserving jobs and/or creating new fields of activity;
- To ensure the preservation of tools likely to allow the renaissance of activities related to fashion (hat-making, lace, embroidery, weaving of precious fibres, etc.) or to restoration of historic or culturally important buildings or furniture;
- To create, from the traditional heritage with no economic future, new structures with a tourist function, such as Art Profession Houses, Museum Workshops, Eco-museums, etc.

▪ **Cultural challenges:**

- To preserve the memory of threatened activity
Example: traditional musical instruments making

▪ **Social challenges:**

- To support a more balanced regional development through the sustained support of specialised activities
- To breathe new life into small communes or parts of towns

2 - Intervention process

▪ **Identification and listing of rare companies**

As a first step, it was necessary to undertake a listing of rare companies and, to begin, to better define the criteria relative to the idea of rarity.

Three categories of companies were considered to come under OBERAC's remit:

- Companies which have at least one or more aspects of outstanding interest, whether of a material nature (site, buildings, tools, archives) or an immaterial nature (tradition, expertise).

Examples: · *The silk weaving company Le Manach, Tours*
 · *The Claire Experton mechanical lace factory, Retournac (Haute-Loire)*

- Companies which are indispensable for the preservation buildings or furniture of historical or cultural significance, i.e. those whose disappearance might hinder the restoration of this heritage, or again break a chain of supply for certain sectors of activity

Examples: · *Facade adornments - Giscard, Toulouse*
 · *Stained glass, Saint-Just-sur-Loire*

- Companies which are the last representatives of a rare profession or which are disappearing in our country.

Examples:

- *The weaving of silk velvet*
- *Fashion accessories, fancy-goods ware*
- *Adornments (bronze or brass) for stylish furniture*

On the basis of these criteria, some one hundred companies have been listed.

▪ **Search for means for promoting or preserving rare companies**

Firstly, it should be noted that there is no standard remedy applicable to all rare companies, but a range of possible, customised interventions, taking account of their variety, activity and specific aspects.

The work undertaken by OBERAC is leading to a typology of interventions conceivable according to the situations encountered.

1.2 THE INCLUSION OF PRESERVATION OPERATIONS IN LOCAL DEVELOPMENT AND JOB CREATION POLICIES

- To organise a network of geographical centres able to observe the social and economic activity which has characterised life in a territory;
- To make legible and comprehensible by the widest public the work cultures which have contributed to its identity;
- To create, at the same time, a touristic and cultural market which is rich in economic spin-offs and job creation;

These are the goals of the four strategies whose tangible illustrations show **the close intertwining of the two concepts: "territory" and "regions of expertise"**.

1.2.1 Open-air museum or village museum

1.2.2 Eco-museum

1.2.3 How workshop-museums work

1.2.4 Museum-school

1.2.1 Open-air museum or village museum

Open-air museums bring together the significant elements of the living conditions of a particular country or region in order to preserve them and present them to the public. They often make great efforts to reconstitute villages and show agricultural, craft or pre-industrial activities in the region.

They arose from experiments undertaken in Sweden over a hundred years ago, and they are both ethnographic documents and social education tools.

Their success in terms of tourist flows and economic spin-offs is particularly notable if they offer technical demonstrations which attract the attention of visitors, educational and audiovisual workshops, and spaces to relax and taste local produce.

Among many new open-air museums, three remarkable examples in Germany can be described:

- The FREILICHTMUSEUM AN DER GLENTLEITEN GROSSWEIL (DE6), in Bavaria, is one of the best known. Spread over 25 hectares, with nearly 70 buildings dating back to the 16th and 17th Centuries, it contains many specialised workshops used to demonstrate professions to both young people and adults. This includes a forge with a hydraulic tilt hammer, manufacturing of sharpening stones, a rope-making workshop, wheel manufacturing, barrel-making, saddle-making, shoe-making, etc. External craftspeople, recognised for their particular skills, also visit to demonstrate their activity (pottery, weaving); their products are then sold in the Christmas market. In addition, the museum has a videotheque with 15 films on craft industries and a number of works for teachers. It offers permanent demonstrations with a year-long programme, complemented by one-off exhibitions on thematic subjects, and also specific days devoted to Craftwork. See their Internet site: <http://www.glentleiten.de>
- Designed around the same concept, the WESTFÄLISCHES FREILICHTMUSEUM DETMOLD (DE57), located in Westphalia, is the largest (90 ha) and the oldest open-air museum in Germany, and contains very many period buildings: dwellings, farms and workshops, especially in the fields of ironware and pottery - excellent facilities for demonstration and display. It consists of several villages specialised around specific themes (craft professions, agricultural activities, economic activities, mills, etc.), and one of its major components is built heritage and historical living conditions, with its traditional regional architecture (half-timbered houses). A second centre of interest is the craft village, which has been reconstituted with workshops operated by very well known regional craftspeople, a wrought iron craftsman, a blacksmith and a locksmith, enabling regional craftwork to be brought back to life. The third centre of interest is the pottery village which retraces the famous Ossenbrug clayware factory "Ossenbrügger Geschirr" which, in the 19th century, produced some of the most famous clayenware in northern Germany.

Besides the craftwork organisation side, close collaboration has been established with Fachhochschule Lippe, which is active in the restoration and preservation of approximately 100 museum buildings.

The museum has some twenty films on craftwork professions.

In addition, in 2000 it developed in its Internet site an interactive page for young people from Detmold Technical School, which specialises in heritage. See their Internet site: http://www.lwl.org/freilichtmuseum_detmold/index.htm

- ➔ In the same register, the WESTFÄLISCHES LANDESMUSEUM HAGEN, MUSEUM FÜR HANDWERK UND TECHNIK (DE49), also located in Westphalia near Dortmund, aims to be a living museum of craftwork and techniques.

It includes, notably, the German forge museum "Deutsches Schmiedemuseum" and also the Westphalia craftwork research centre "Arbeitsstelle zur westfälischen Handwerksforschung".

This museum shows objects, tools, machines and materials from the 18th, 19th and 20th Centuries.

Nearly 60 different craft workshops have been reconstituted, of which more than 20 are working workshops where craftspeople regularly come to practice their art and produce objects.

Traditional craftwork revolves around professions of ironware and metals, including non-ferrous metals (gold, copper, zinc), but also professions of paper, wood, fibres, leathers and skins.

Forge work is predominant with the presentation of specific forges for artistic wrought ironware such as chains, nails made from forged iron and needles, arrows, axes and horseshoes. Craftspeople give old-style demonstrations with resources from the period, manual bellows, water, etc.

Specific events are organised for educational purposes in collaboration with Volkshochschule de Hagen, such as the establishment of specific courses.

The museum offers a videotheque with over 50 films, which is used as a centre for documentation on the history of craftwork and techniques.

The museum participates in the ARTEMIS project, which involves the creation of a grouping of south Westphalia technical museums as a tourist centre.

See their Internet site: <http://www.freilichtmuseum-hagen.de>

- ➔ The KÄRTNER FREILICHTMUSEUM IN MARIA SAAL (AT3), in Austria, is an open-air museum specialising in the maintenance of traditional peasant architecture through the use of old methods and in presenting the rural world, including traditional craftwork.

- ➔ ETARA OPEN-AIR ETHNOLOGICAL MUSEUM (BG4), Bulgaria:

Etar ethnographic park, located in Gabrovo, groups together, in houses and workshops of the period of the "National renaissance" (18th and 19th centuries), working professional craftspeople who produce and sell in their premises objects made of copper, silver jewellery, fur hats, pottery, musical instruments, wool weaves, etc.

It is a living museum of craftwork, and thus contributes to the presentation and preservation of the national heritage, ensuring the preservation of rare items of art and architecture (examples are the maintenance of a traditional irrigation system, and the reconstitution of an interior of the 18th and 19th Centuries).

It is also a documentary resource location: an audiovisual collection (including 34 films), 500 works, 3,500 patterns, and a large collection of paintings, reflecting traditional lifestyles, processes and techniques.

Among the target groups concerned by its action, the museum strives in particular to raise children's awareness to this culture, organising green classes, initiation

courses, and events (such as an international painting competition).

From an economic standpoint, its production and tourism activities allow 15 companies to be maintained:

- 90% are single-person companies
- 10% have fewer than 5 employees.

25 jobs have been created, and 10 to 15 jobs could be created within the forthcoming 3 to 5 years. The museum forms part of an international network belonging to the European association of open-air museums.

It is also pursuing a partnership with open-air museums through the RAPHAEL Programme (exchanges of experiences and personnel) and benefits from the "AID to Artisan" programme, seeking to encourage craftspeople to produce their work using traditional methods and equipment. It also organises an international Craftwork Fair.

→ The LUOSTARINMÄKI HANDICRAFTS MUSEUM (FIN4), an open-air museum in Turku, Finland:

Those behind the village, at the end of the 18th century, were essentially men who knew how to build their own dwellings: carpenters, stone carvers, masons, etc. The place was falling into disrepair until the idea arose in 1921 to preserve the authenticity of the site by turning it into an open-air museum.

The houses were thus restored, furnished and fitted out as houses of the 18th century with workshops. Craftspeople participated in the restoration and gave demonstrations of their various professions. In addition to the original professions were added those of tinsmith, comb manufacturer, shoe maker, boot maker, printer, lithographer, potter, copperware manufacturer, goldsmith, carver, carder, saddle maker, etc.

The public's interest continued to grow: each autumn the museum organised a demonstrations day. The day has now become a week...

But the museum is having difficulty finding young people to continue the old, traditional professions.

1.2.2 Eco-museums

An eco-museum takes the form of a museum spread out over an area whose characteristics, natural, economic and cultural, it protects and presents.

It aims to be a tool for interpretation and expression of their heritage for local populations.

Eco-museums are above all "storytellers" of the identity of the region or a living memory of an activity predominantly undertaken there.

→ THE MUSEUM OF WELSH LIFE (UK2), United Kingdom:

This is a showcase of Welsh expertise and traditions: wood turners, leather, metal, ironware, land, architectural heritage. This eco-museum employs fifteen professionals to demonstrate old techniques. The derived products are sold with the museum's label.

A collaborative venture has been set up with the University of Wales.

The museum also has a collection of 12,000 audio recordings, most of which have an

art crafts theme and a collection of video films.

- SIGNA MUSÉUM OF STRAW (IT25), Italy (<http://www.museopaglia.it/museo>):
 The initiative to create a museum dedicated to straw came from several industrial concerns and is an initiative supported by Signa Archaeological Group and also by the Commune of Signa itself (a commune on the outskirts of Florence). The aim was to recover a collective historical memory, so that the museum might become a centre of excellence for the gathering, study, research, preservation and exhibition of a heritage that might otherwise disappear. The museum's concept was thus widened to a working centre for cultural promotion, capable of inducing the development of straw professions, by stimulating industrial research and artistic creativity.
 An interdisciplinary working group was formed around five headings: anthropological, artistic, economic, social and technico-material, with the aim of gathering all kinds of information (documents, company archives, associations, samples, iconographic material, etc.).
 A videotheque, useful from an educational standpoint, will provide information on the techniques used.
 This museum illustrates well the economy of a region, that of Tuscany: the navigability of the Arno and the port of Livorno encouraged the growth and sale of hat straw, which expanded until in 1929 it occupied a third of the cultivable area of Tuscany. The current situation is very different, but one of the aims of the museum is to allow this heritage to be transferred to future generations.
 The "Straw and Braiding Association", bringing together over 60 associates, is working here actively.
 A registered trademark relating to "the Signa straw product" has also been created.
 In addition, thanks to the collaboration between the Commune of Signa, the Province of Florence and the sector industry, a free professional training course has been set up allowing young people to be employed.
- In Belgium, the aims of the ASSOCIATION "ARCHÉOLOGIE INDUSTRIELLE DE LA SAMBRE" ["SAMBRE INDUSTRIAL ARCHAEOLOGY" ASSOCIATION] (BE21) and CHARLEROI INDUSTRY MUSEUM are to preserve the industrial heritage of the region, which is based essentially on forge activities and engraving/printing.
 They organise professional training courses for students, but also guided visits with a demonstration of the working forge and the printing section (engraving).
 During the heritage days in 1998 and 1999, they drew up the international cutlery agreement in collaboration with the Belgian Knife Society, and gave demonstrations of the making of knives to the public.
 They also have films recollecting the professions of smith and printer.

1.2.3 How workshop-museums work

The concept of a workshop-museum is close in its inspiration to that of an "econo-museum" defined by the Quebec ethnologist Cyril Simard in his work "How to make a cultural enterprise profitable": the aim is to reconcile a production activity and a cultural goal, whilst ensuring that sustainable employment is created. The work of Denis Chevallier (Ministry of Culture) and of Gilbert Sommier (SEMA) have enabled this concept to be refined:

- "The entire site (buildings, machines, workshops and other technical installations) is preserved and exploited. It houses production activities and spaces giving visitors a suitable approach to the technical fact presented.
- Production is undertaken with the public looking on, and following a "technical tradition" bound to the regional, economic and cultural context. Workshop products are sold on the site.
- The raising of the public's awareness to the techniques, products and cultural, social and economic conditions of production is at the centre of the educational dimension of the workshop-museum. This ranges from the "museo-graphic entrance" to the training stages, including the conference visits and the handling of educational material.
- Lastly, workshop-museums, which are living conservatories of techniques, are often open to creators and designers wishing to adapt old techniques to contemporary products. This also involves possibilities for training."

- MUSEO MOLI PAPERER DE CAPELLADES (E42) (<http://www.mmp.capellades.net>)
- This initiative, which is located 60 km from Barcelona (Spain) in an 18th Century paper mill, was from the start designed "as a museum and as a paper mill", allowing both preservation of the historical heritage and distribution of the heritage of expertise through craft activity: the manufacture of hand-made paper. This cultural and economic activity has a reference value both through its "museum-mill" duality and through its management, which allows self-financing of 84% of the operating costs:
- A living museum where the history of paper manufacture is developed over five levels; the museum forms part of a Catalan complex of 14 science museums aimed at developing industrial tourism and "green" tourism, and is set to acquire a "paper garden": it will be possible to see all the vegetables the fibres of which are used for paper pulp.
 - Heritage action which, above and beyond the Museum's collections, contributes to the recording and safeguarding of Catalonia's mills.
 - A library and documentary base of international influence: the museum is currently the leader in a RAPHAEL 99-2002 programme "La Ruta de la Filigrana-The Watermark Route", which is seeking to establish a "paper route", or European network of paper museums, with an Internet site and production of a CD-ROM for educational teaching.
 - Distribution of knowledge and education: 34,000 visitors per year, of which a large proportion (70%) students.
 - Craft manufacturing meeting a triple goal:
 - preservation of knowledge;
 - selling of the paper to museums and shops, representing 50% of the structure's income;
 - broadening of this technique to include contemporary design and creation, and also the new technologies.

- Link with the paper manufacturing industry – through, among other things, agreements assisting the financing of the mill – and the environment, leading to the organisation of technical days on current themes: recycled paper, ecological paper, forest management, etc.
- Courses and seminars on the preservation and restoration of paper for professionals and librarians, along with a creation workshop opened up to the plastic arts.

By this means a project initially springing from an industrial archaeology approach broadened to include contemporary creation, thus achieving in the short term (2002) the establishment of an international Cultural Centre for paper.

- In the United Kingdom, in Devon, THE WORKSHOP-MUSEUM «COLDHARBOUR MILL WORKING WOOL MUSEUM» (UK16) (<http://www.coldharbourmill.org.uk>) preserves traditional techniques for working wool and its industrial heritage. Substantial educational material is made available to schools and the general public. Employment grants make it easy to accommodate artists and craftspeople in residence and their work in the workshops for carding, spinning and weaving. The workshop museum thus allows total interactivity between preservation, education and production.
- the MUZEUM PAPIERNICTWA (Poland)⁶
 The Museum is the property of the Polish state, under the supervision of the Ministry of Industry and Trade. This fact, which is rare enough to be mentioned, indicates that the Museum is above all recognised as a production unit forming a part of the cultural and technical heritage. Most of the personnel is salaried (29 employees) and receives occasional aid from three retired people.
 It includes a documentation centre (library, archives and samples of watermarks). In addition to general preservation of the site – buildings and interiors restored, collection of old tools – the museum is the only producer in Poland of rag paper in tanks.
 Ten workers are daily responsible for paper production in various formats, weights, colours and textures. The products are particularly appreciated for the graphic arts, re-editions of old works, and engravings. The museum also offers a whole range of letter papers and envelopes, with inclusions of vegetals. Special orders can be made (particular formats, watermarks, typographic impressions, etc.).
 The visit to the museum naturally includes demonstrations of manufacturing of paper and printing.
 The products are sold to the museum souvenir shop, to specialised paper shops or by correspondence. As an example, the quality of production is acknowledged by the Foundation for Book Preservation (Koszalin, Pomerania), which publishes facsimiles of rare works printed on paper from the museum.

⁶ Information taken from the Director of organisations for active preservation of technology in Europe – Ethnological Heritage Mission/Ministry of Culture - 1995

1.2.4 Museum-schools

Although most of the museums have a high quality educational policy both for students and for the general public, some of them go as far as incorporating permanent educational activity, as illustrated by the **MUSEUM-SCHOOL OF PORTUGUESE DECORATIVE ARTS**.

Created in 1953 by Ricardo do Espirito Santo Silva, the foundation (<http://www.fress.pt>) which bears his name manages all the Museum's collections, of which the furniture collection of the 17th and 18th Centuries is probably the largest and most dedicated one in Portugal. It does this "whilst educating the public's taste and developing sensibility and culture of craftspeople".

Cycles of courses are devoted to techniques for preservation and decoration (fresco, trompe l'œil), the practices of which are used in large restoration sites, including Brazil.

1.3 THE OPENING OF CONSERVATION ORGANISATIONS TOWARDS RESEARCH, AND THE CREATION OF SCIENTIFIC AND TECHNICAL CENTRES

Many conservation organisations, establishing themselves nationally and internationally as centres for scientific and technical culture include roles of capitalising expertise, promoting research, gathering together scientific documentation (archive centres, libraries, videotheques, etc.), and building collections.

Two examples illustrate this movement:

→ In Germany, the DEUTSCHES PORZELLAN MUSEUM (DE41+47) has the particularity of having a porcelain centre. This centre, which is organised across several sites, consists of a first classical museum, the "MUSEUM FÜR PORZELLANGESCHICHTE, -KUNST UND -DESIGN", Hohenberg, which retraces the entire history of porcelain art and tends to highlight old objets d'art. It also has exhibitions of contemporary creator-designers and works of students coming from advanced ceramicists' schools.

The second centre is the "EUROPÄISCHES INDUSTRIEMUSEUM FÜR PORZELLAN », Selb-Plössberg, the main theme of which is porcelain production and techniques relating to porcelain, together with the presentation of various uses of porcelain, including in the electrical, electronic, medical and even chemical fields.

It is located on the Selb site, a mecca for porcelain in Bavaria, and is a technical museum on a resolutely European scale, with workshops open to the public.

Lessons in painting and decoration on porcelain are already in place, for the general public and children.

This museum, which is currently being extended, plans to bring an old oven back into operation using traditional methods. Workshops are currently being built in order to create a branch for teaching "restoration of old porcelain".

The construction of a house for art craftspeople is also planned.

The centre is a mono-industry region, and works with technical ceramics centres, design centres, Clausthal-Zellerfeld University, and manufacturers of porcelain (Porzellanfabrik Hermsdorf).

Open days, prizes and competitions are also organised.

Under the European RAPHAEL programme, the museum is participating in the Amphora project, which seeks to create a database of ceramic artists, designers and creators at a European level.

The Museum team is also developing a European thesaurus for ceramics and porcelain in four languages in co-operation with the regions of Valencia in Spain and Languedoc-Roussillon in France.

It is at the same time a traditional museum, a technical museum, a centre for preservation of professions, a training centre, a technological research centre and a centre for documentation on porcelain and ceramics.

See the Internet site:

<http://www.museen-in-bayern.de/publikationen/Das-Deutsche-Porzellanmuseum.htm>

- The FONDATION PSAROPOULOS, Athens, Greece (GR3), is the Centre for the Study of Traditional Greek Pottery.
- The Foundation is a museum, but also a centre dedicated to research, study, preservation, promotion and educational action.
- In addition to the spaces devoted to permanent exhibition of the Foundation's collections (over 4500 pieces), and to thematic temporary exhibitions, accompanied by audio and video tools, visitors (whether general public, researchers or students) will find demonstration workshops and a large library of over 3,400 works, together with photographic workshops, a videotheque of some 120 films and multimedia tools on the history and various techniques of Greek and foreign ceramics.
- The Centre organises research programmes supported by specially produced films, with the aim of locating, recording and preserving information relating to craftwork and ceramic techniques over the past three centuries. The result of this research is presented in the Centre's publications.
- The Centre also participates in educational programmes. In collaboration with the General Secretariat of Youth, a "Museum Kit", consisting of games, cassettes, books, photographs and ceramic tools, has been published to young disabled people to approach ceramics. In collaboration with the Ministry of Culture and Education the Centre is participating in the "Melina" educational programme, co-operating with schools in the province.
- See the Internet site: <http://www.culture.gr/4/42/421/42101/4210101/q421a021.html>

1.4 USE OF NEW INFORMATION AND COMMUNICATION TECHNOLOGIES (NICT'S) IN THE SERVICE OF PRESERVATION

Far from joining a quarrel between "the ancient and the modern", it appears that a large number of organisations are increasingly using new information and communication technologies (NICT's) to help with preservation and transfer of art professions.

There are multiple strategies, usually structured around the following themes:

1.4.1 Constitution of databases**1.4.2 Photo libraries or image banks****1.4.3 Videotheques and festivals****1.4.4 Internet sites****1.4.5 Virtual museums or stage-museums**

1.4.1 Constitution of databases

- ➔ THE "CENTRE DE LA GRAVURE ET DE L'IMAGE IMPRIMÉE" ["CENTRE FOR ENGRAVING AND THE PRINTED IMAGE"], LA LOUVIÈRE (BE2), Belgium, has over 8,000 volumes and also 11,000 works, graphic works of art, engravings, lithographs, silk screen prints and calligraphies. This documentation centre is participating in the French-speaking symposia "New museum technologies and institutions" (Dijon/Montreal), and is working on the computerisation of collections and the creation of applications.
- ➔ The "KANUT" PRESERVATION CENTRE (EST3), in Estonia, plans to constitute a database to bring together the complete collections present in Estonian museums. This project is supported by the SOCRATES and ERASMUS European programmes.

1.4.2 Photo libraries or image banks

- ➔ The Textile Images bank of the LYON FABRICS MUSEUM (France): a heritage in digital images (<http://www.lyon.cci.fr/musee-des-tissus/musee03.htm>).

The Fabrics museum, which originated from the wishes of silk manufacturers in the Lyon region and which is supported financially by Lyon Chamber of Commerce and Industry, houses one of the richest collections of textiles in the world.

The collection, which has been constantly enriched since 1864 by the companies' own collections, is now assessed at four million pieces, of which only a tiny part is shown to the public.

Computerisation of the collections has thus become inevitable in order to have a fast comprehension of the state of the inventory, to develop it in a rational and supervised manner, to co-ordinate the various museum departments responsible for specific work (documentation centre, restoration workshop, technical expertise department), and to facilitate consultation of the collections whilst preserving the originals.

The SOIERIE (System for Organisation and Inventory Extended to Research, Inspiration and Study) project, which began in 1992, is presented both as a tool for archiving and internal management, and also an image bank directed at a group consisting essentially of textile professionals wishing to renew their repertoire, but also of researchers and preservation experts working on collections of a similar kind. One year was required to produce the thesaurus, before opening the bank to the public in 1994.

Today the textile images bank allows more than 37,500 documents conserved in the museum's collections to be viewed. Ektachromes, colour prints, pattern reservations and consultations of originals are some of the services offered.

Some time this year the textiles image bank will be available for consultation on the Web and will provide free access to some 5,000 small images.

1.4.3 Videotheques and festivals

Spain:

A large number of image centres are being developed in Spain, essentially at the scale of a network or on a regional or even national scale.

- On the scale of a network, the most notable example is that of ceramics, with the ASOCIACIÓN CÍRCULO DE NUEVOS CERAMISTAS, Seville (E2), with 200 videos.
- The CENTRE CATALÀ D'ARTESANIA-CIDEM (Catalan Craftwork Centre), (E14), Barcelona (<http://www.cidem.com/artesania>) brings together nearly 150 videos and multimedia items.
- At national level, OFICIO Y ARTE, La Coruña (E25), is undertaking work to establish a network by listing films, and Internet links where they can be found, on its Internet site (<http://www.oficioyarte.org>). This work is currently confined to wood professions.
- Similarly, the FUNDACIÓN ESPAÑOLA PARA EL FOMENTO DE LA ARTESANÍA (E8), Madrid, is creating a collection of videos and multimedia items.
- Other organisations act more like producers: the "CAJA ESPAÑA" bank (DEPARTAMENTO DE OBRA CULTURAL Y SOCIAL) in León is a kind of savings bank, department of cultural and social works . It produces videos on craftwork including a series "Artesanos rurales" (rural craftspeople) [See their Internet site: <http://www.cajaespana.es/ficultural.htm>] - the producer of craftwork films for Spanish television, PYRENE P.V [see their Internet site: <http://www.pyrene.computerhuesca.es/catalogo/index.htm>], whose catalogue offers videos on the professions of wood, leather, metal, traditional construction, pottery, vegetal fibres, textile, art and heritage history, musical instruments, etc.

Hungary:

- THE ASSOCIATION OF HUNGARIAN RESTORERS "MAGYAR RESTAURÁTOROKAMARA" (HUN9) based on Budapest (Hungary) is of international standing. It has over 20 video portraits of professionals in heritage professions.
- "BÉKÉS COUNTY FOLK ART ASSOCIATION"(HUN8) based in Békéscsaba, has 50 films and over 150 works on Hungarian traditional practices in the fields of textiles, basketwork and popular arts in general.

- The ASSOCIATION OF HUNGARIAN FOLK ARTISTS" (HUN1), a professional association which defends Hungarian traditional craft work, has 8 video films and 7 works on Hungarian craft work (weaving, pottery, etc.).
See their Internet site: <http://www.tanchaz.hu/neszfolk.htm>

Belgium:

- In French-speaking Belgium, « CULTURA EUROPA », based in Namur (BE9) is an association which specialises in promoting heritage and art professions, including the professions of restoration, through audiovisual techniques. These are visual media professionals who film for television. They have been producing a wide variety of audiovisual works on the restoration professions for several years,. Their main concern is highlighting of gestures.
As part of the image exchanges for the "The Wheel of Time" programmes, and in collaboration with Eurorégio (the European television companies of the magazine programme on Archaeology, Heritage, Ethnography including art crafts and artist portraits) these programmes have been distributed by RTBF to various European television companies.
They produce multimedia events on skills in collaboration with the museums for exhibitions and specific events.
They make documentation available for film scenarios or other projects.
They have 47 video films on graphic arts, wood, decoration, metal, heritage restoration, restoration of works of art, clay, glass and textiles.
Examples of images: images filmed at the time of the restoration of the Italian-style theatre in Namur (3 years), overview of the day-to-day work of the restorers (gilders, painters, decorators, etc.), images filmed during the restoration of churches and works of art.
The use of summary images for reconstructions, such as, for example, alternative filming of plays in the Roman epoch or the reconstruction of lime kilns, pottery, etc... the use of three dimensions to painting.
See their Internet site: <http://www.skene.be/cultura>

France:

- PÔLE DE L'IMAGE DES MÉTIERS D'ART [IMAGE CENTRE FOR ART PROFESSIONS] OR "SEMASCOPE" - FRANCE (PARIS)

The concept of the Image Centre for Art crafts arose from the convergence of a series of factors which give this project a national and European dimension:

- a strong determination to promote this sector
- a collection of 200 video titles already available at SEMA
- a special space in the building housing SEMA, allowing the establishment

of a small projection room, linked to the Resources Centre, and the creation of five viewing stations

- a dynamic created by the development of festivals centred around craftwork, the aim of which is to encourage art professions/audiovisual creation interaction:

. INTERNATIONAL FESTIVAL OF PROFESSION IMAGES (F.I.L.M.), *initiated by the town of Pézenas (France), which will be held for the 5th time in October 2000*

. KÉRAMOS, *a festival devoted to the ceramics professions, which in this second year has become international (24 countries represented). It is organised in Montpellier on the initiative of ATELIERS D'ARTS DE FRANCE [FRANCE ARTS WORKSHOPS], and is joined by a similar event in Amsterdam*

. NAMUR INTERNATIONAL FESTIVAL OF ART CRAFTS FILM (Belgium), *a highly renowned festival, concentrating on contemporary creation.*

Definition of the project:

Starting from the evidence of the strength of representation of art crafts in collective memory, the image centre initially brings together moving images (cinema, television) produced to this date on this theme. Its objective is to identify them, then identify their most relevant application with a variety of groups: professional associations, teachers, local associations, etc.

The database has now grown and amounts to over 520 films, including:

- technical documentaries
- manufacturing process described using a didactic approach
- highlighting of new materials
- new tools generating new professions
- ethnological documentaries: the culture of the professions is analysed in its geographical, historical and sociological environment
- portraits of professionals intended to reflect a regional culture anchored in history, or to enhance the prestige of a profession starting with a look at a senior professional
- clips intended to inform and raise awareness.

1.4.4 Internet sites

More than half the organisations that answered the survey have an Internet site, and some have used the Web to create professional networks or distribute research of an encyclopedic nature.

- CAMARIÑAS MUSEUM OF BOBBIN LACE, La Coruña (E38), Spain: since 1989 the commune of Camariñas has established a local development plan for bobbin lace, which employs 25% of the women of the region: this involves in registering of lace makers, establishing craft associations, producing a label establishing recognising the trademark "Encaje de Camariñas", and establishment of a workshop-school, to ensure that expertise is safeguarded.

Subsequently, with a view to developing the profession towards new technologies, the creation, with the support of a European programme, of a European Network for Lace Museums (BLEN-Bobbin Lace European Network) on the Internet: <http://www.mecam.net>, a network in which the collection of CD-ROMs and videos from the various museums can be found, and the establishment of a lace competition aimed at young designers to ensure that new generations carries on the tradition.

→ CEAM MULTIMEDIA SRL - CONSERVATORIO EUROPEO DI ARTI E MESTIERI (IT10), Rome, Italy:

CEAM has been in existence for five years in its current form. It was initially a publishing house publishing specialised works on restoration and the technique of painting on glass, but has now become a hybrid structure, bringing together 25 persons with complementary profiles (restorers, architects, art historians, graphic designers, etc.), specialising in restoration work and the distribution of information on restoration via multimedia tools.

The wealth and diversity of its projects are now tending to make it a genuine "resource location", and also a very active player in the art crafts sector.

CEAM's missions are based around three major axes:

- restoration
- training
- publishing of multimedia products

One of CEAM's most remarkable activities is the production of multimedia tools on art professions.

Several projects are worthy of mention:

- Continuing in the line of its previous activities as a publishing house, CEAM has created a CD-ROM which is an "Encyclopedia of the Art Professions", ("ARCADIA" project)

- CEAM Internet site, <http://www.ceam.it>

- The gateway to restoration, "Restauro on Line"

(<http://www.restauroonline.com>), is intended as an information tool on a pan-European scale, for the benefit of a community consisting of scientists, professionals, companies, institutions, etc. CEAM considers the NICT's [new information and communication technologies] to be the most effective means of delivering educational material, and fully complementary to workshop work.

This site, which is bilingual (English/Italian) has been established thanks to joint work by CEAM, CNR (National Research Centre), ENEA ("Alternative Energy Centre" = the other national research centre), CNA (Confederazione Nazionale dell'Artigianato) and Faenza ceramics centre.

It offers to supply all necessary information to professionals: technical, educational, legal, economic, etc.

It also defines itself as a research laboratory, reviewing the new tools available to restorers (university studies, diagnostics, NTIC, new materials, etc.) and and current major works.

In the field of monument restoration, the site offers a compilation of the technical difficulties and their solutions, and offers grants for work and training (courses, work placements, leisure activities); users can also find professionals' details here.

Ultimately, on-line sale of equipment should be operational, with CEAM establishing an order management centre.

In relation to both these projects, CEAM is seeking to collaborate with new competent European partners to enrich the site in relation to materials and techniques, etc.

- In collaboration with Faenza international ceramics centre and the IDIS Foundation, a close partner of CEAM, an Intranet network is being established linking research centres, schools, science and technology museums, and small companies, in the field of the kiln crafts.

1.4.5 Virtual museums or stage-museums

Virtual museums, a contemporary museographic concept, use the most highly developed resources of stage set design.

These new technological resources stimulate the senses, particularly sight, hearing and smell, appealing to emotions if the scene is well presented, enabling visitors to have a special perception of the theme or profession evoked by the museum.

This method is particularly effective in encouraging the resurgence of the heritage of memory.

There are already a number of such sites in France such as:

- CHÂTEAU D'AUVERS SUR OISE MUSEUM (France), which traces the last moments in the life of Vincent Van Gogh in this town;
- LA TOINETTE MUSEUM, MURAT-LE-QUAIRE (Puy de Dôme, France) which recreates the existence of a simple peasant-woman and her family in the 19th century in this small rural commune in the mountains;

Virtual museums, also called stage-museums, have the advantage that they can be established in a small space and require little to operate. They do, however, require a substantial initial investment (design, scenario, equipment) and clearly require very close maintenance.

Provided they are regularly updated however, their success is astonishing: 90,000 visitors in Murat-le-Quaire, leading to the reinvigoration of an entire rural zone.

Should this museographical approach, which is well suited to the electronic age, be considered a mere fashion, or is it rather an indication of the direction of future evolution of museums?

ACTION PROPOSALS

I. ENCOURAGE THE ESTABLISHMENT, AT REGIONAL LEVEL – OR AT THE NATIONAL LEVEL – "OF OBSERVATORIES FOR RARE COMPANIES FOR PRESERVATION"

To this end it is proposed to:

1. On the basis of three existing examples* an operational summary, in the form of a practical guide explaining the key points of the process (inventory and diagnosis, and economic strategies, etc.), should be distributed as widely as possible.
2. Recommend to each Member State of the EU, with the support of SEMA, UEAPME and the national structures representing the craft industry, to make this one of the preliminaries for development of art professions.

**The work undertaken by Italy (Caserta Province), Spain (Grande Canaria) and France (OBERAC) are all reference tools for drawing up an inventory of preservation workshops and drawing up the action plan for ensuring their preservation and development. Each of these countries stresses the extreme urgency of this approach.*

II. UPDATE, ENRICH AND DYNAMISE THE "DIRECTORY OF ORGANISATIONS FOR ACTIVE PRESERVATION OF TECHNIQUES IN EUROPE - 1995»

The handful of examples which, in this first chapter, were used to illustrate the research and conservation strategies implemented by most of the countries associated with the present survey, demonstrate the wealth of sites witnessing the economic and social activity which has had an impact on the life of the "territories" of Europe.

Whether they are predominantly ethnographic or genuine centres of scientific and technical culture, they are major players in local development and an essential source of enrichment for the process of creation.

Thanks to a study undertaken in connection with the REMUS/1995 programme, a "Directory of organisations for active preservation of techniques in Europe" has been published, with the support of the Mission for Ethnological Heritage, the National Museum for Popular Arts and Traditions and the French Ethnology Centre of the CNRS. It includes some 286 organisations (museums, workshop-museums and conservatories, etc.) spread over 29 countries.

The purpose of this directory, which is addressed to specialists, curators, trainers, creators, etc., is to facilitate the organisation of exchanges of experience and to establish active networks for specialised technical sectors such as those described above on the theme of paper (Museo Moli Paperer de Capellades, E42) or porcelain (Deutsches Porzellan Museum, DE41+47).

In the light of the results of the present survey, and bearing in mind the need for exchanges expressed by numerous organisations, **it is proposed to:**

1. Update and enrich the 1995 Directory, relying on the professional structures and networks that have just been identified.
2. Ensure that the management and organisation of this database undertaken by a sustainable structure with a European, cultural and heritage-related role, namely the hypothesis of the European Foundation for Heritage Professions (FEMP), which is responsible for the HEREIN Internet site "European-Heritage.net".
To this end, a collaborative venture will be established with the future national museum of of European and Mediterranean Civilizations (cf. National Museum of Popular Arts and Traditions.)

III. CREATE A EUROPEAN CENTRE FOR THE IMAGE OF ART PROFESSIONS

Whether in relation to technical documentaries, productions of an ethnological nature or professional portraits, audiovisual collections have been shown to be rich and numerous without however being either inventoried or put in a network.

Using the findings of organisations such as the Oficio y Arte (Spain, E25), Cultura Europa, Namur (Belgium, BE9), SEMA's Centre for images of art professions, or the Culture Commission of UEAPME, **it is proposed to:**

1. Create a simple index preparing, on a European level, an inventory of these productions clasified according to objectives, the professions concerned, the tools adopted (VHS, BETA SP, etc.)

Fact: SEMA and UEAPME now have a Lexicography classified into 83 professions and eleven languages (Leonardo da Vinci programme)

2. Constitute this inventory using existing organisations, with a first operating threshold of around 1,200 to 1,500 documents.
3. Examine the possibility of forming a network through SEMA's Image Centre for art crafts and its Internet site
4. Support the European dimension of the various festivals (Pézenas, Keramos, Namur, Amsterdam, etc.) and make them into special operators for organising the audiovisual network.



SECTION 2 - THE TARGET GROUP: RAISING OF AWARENESS, GUIDANCE, TRAINING, EMPLOYMENT

OBJECTIVE

- To make known the economic and cultural potential represented by art crafts: employment, personal growth, corporate dynamics, etc.
- To offer, throughout people's lives, high level training courses enabling them to attain excellence in the profession.
- To ensure the transfer of expertise by putting young people and highly qualified professionals in contact with one another.
- To pay particular attention to the adaption and acquisition of skills through use of a site or workshop.
- To use new technologies whenever they facilitate individual training paths.
- To enhance the ability of art crafts to welcome groups with difficulties.
- To reinforce the European dimension of training courses, and mobility.

PROBLEM

The wide variety of art crafts leads to a wide variety of training structures: State (Culture, National Education, etc.), professional schools, private schools, etc.

Some professions with very small workforces have only one or two national-level training structures (e.g.: string instrument making, gilding, etc.)

In the case of certain rare arts professions, there is no longer an educational course, and other training approaches must be invented. Information on training networks is usually piecemeal and incomplete, or even inaccurate (professions of the past, etc.)

IDENTIFIED STRATEGIES

Many States are becoming increasingly aware that, in the art crafts sector, **training creates employment**, and wish to implement a specific programme to raise awareness, to offer guidance, and for employment through career paths including a long apprenticeship. Such an approach is considered indispensable in view of the high level of technical ability required for the practice of art professions.

To this end, they adopt innovatory educational methods, among which five strategies are worthy of illustration:

- 2.1 Actions to stimulate and raise awareness**
- 2.2 Creation of new courses in response to changes in the demand for training**
- 2.3 The application of “on-site” schools**
- 2.4 Allocation of long term grants**
- 2.5 Attention paid to deprived sections of the public**

***Important observation***

It should be noted that traditional sectors of basic training are not mentioned in this section, in view of the establishment of a European Directory of establishments for training in art crafts and heritage professions under a Leonardo da Vinci programme = trilingual database (German, English, French), bringing together some thousand establishments delivering over 3,000 training courses.

2.1 ACTIONS TO STIMULATE AND RAISE AWARENESS

Although "open days" in workshops and/or training establishments are particularly appreciated during Heritage Days or national campaigns for the employment of young people. Stimulation actions such as school visits to workshops and museums, or visits of professionals to schools with videos, documentation, etc., are the most frequent form of action.

The aim of very many organisations is to encourage meetings between young people and art crafts professionals, making them aware of the specific components of these professions: history, materials, excellence incraftsmanship and skills. Their methods for accomplishing this are as rich as they are varied.

- In recent years, actions to raise awareness have been very successful: when included in school curricula they enable pupils to acquire knowledge by meeting a professional in his workshop and through the sensitive and tangible approach to the specifics of the way he works (in one half-day per week over twelve weeks approximately).

- The SEMA "Art professions" classes, which are inspired by heritage classes are based on travel and immersion in an environment with a distinct art crafts culture: Saint-Quentin la Poterie and the clay crafts, Thiers and cutlery, etc.

- Professional demonstrations in schools are the most frequent, such as those of the "Messenger craftspeople" of the King Baudouin Foundation (Belgium) and CAPEB (France), who are devoted to promoting the discovery of building crafts.

Today these initiatives are widely diffused locally by communities and associative structures.

Two issues have come to light:

- Opening of these stimulation methods to secondary education (grammar and primary schools) for the attention of young people during career guidance.

- Designing of innovative projects to meet the expectations of young people in difficulties: problem urban areas, disabled young people, etc., giving them a sense of citizenship and social inclusion.

→ INTERESSENGEMEINSCHAFT HANDWEBEREI BUNDESFACHVERBAND E.V. HAUS DER HANDWEBEREI SINDELFFINGEN (DE19) of Germany, is a branch organisation which supports craft weaving through lessons, advice and exhibitions. The awareness raising activities for weaving are particularly aimed at young people in an educational environment. This includes visits to weaving workshops, practical demonstrations of the various techniques, explanations of the operation of the tools used, and an introduction to the history of weaving in the Sindelfingen region. Haus der Handweberei Sindelfingen organises each year activities (weaving days, textile exhibitions, conferences, etc.) which encourage learning about old weaving techniques and the diffusion of examples to other players at various levels (regional, national and international). The most recent such activity took place in the headquarters of the organisation in Sindelfingen in October 1999. It related both to the exhibition entitled "Textiles: open borders" and to the weaving day "Meeting between Switzerland and Germany around textiles". This action enabled the awareness of a variety of players (professionals, amateurs, public organisations, workshops, private associations, etc.) to be raised to the trans-national scale of weaving professions.

→ CENTRE EURÉGIONAL DES MÉTIERS DU PATRIMOINE LA PAIX-DIEU [LA PAIX-DIEU HERITAGE EUREGIONAL PROFESSIONS CENTRE] (BE11) is a training centre grafted on to the restoration site of the old Cistercian Abbey of Paix-Dieu, Amay, in the province of Liège (Belgium). This specialist "on-site" school- project dates back to 1992; its establishment was decided by the Walloon Government in 1995. Since 1999, the Paix-Dieu Centre has been managed by the Walloon Heritage Institute, a public regional organisation also responsible for safeguard and management of classified monuments. Under its impetus, the Paix-Dieu organises various types of training courses: training courses for employees of companies working on the site, thematic improvement courses for adults and classes to stimulate knowledge of heritage professions for young people in an educational environment.

The introduction classes are aimed at giving young people a new interest in traditional building crafts (masonry, carpentry, stone, etc.) and in professions related to conservation of architectural heritage.

The introduction classes take place over four days during the school term-time and are aimed at pupils at the first level of secondary education (12-13 years). On the first day the young people are trained in understanding the site (contact with the monument and the various materials, meeting with companies working on the site, introduction to the professions in question - mason, carpenter, architect, etc.). On the following days the lessons alternate between theory and practice. The practical lessons, which are centred around manual work workshops, are intended to help young people respect the dignity of this type of work based on mastery of the techniques and materials (stone, tile, etc.).

To summarise, the stimulation classes given by Paix-Dieu allow various objectives to be met:

- enabling young people to understand the economic potential represented by the traditional building professions and specialist restoration expertise: guidance towards stable and rewarding jobs, company dynamics, etc.
- raising young people's awareness and respect of old monuments and professions related to their protection and restoration
- ensuring that expertise is transferred by putting into contact young people and qualified professionals, professionals occupied in the site, or trainers.

Internet site: <http://www.ccw.be/actualites/art0032.htm>

➔ CITY OF ANGERS, France (F38)

The recent experiment of Angers, conducted with the support of SEMA, is proving particularly rewarding. It is concerned with raising sensorially handicapped young people's awareness to heritage and the art professions. The town has organised an art crafts class on instrument making and its various musical applications for young visually handicapped people.

The programme of this one-week "art crafts class" included visits to monuments such as the cathedral and its organs, the workshop of Jean Bauer – a master string instrument maker – and the manufacture of a xylophone. The preparation of this workshop raised awareness of the handicap, the problems involved in handling certain tools and the need to produce gauges to allow pupils to be able to create their own instrument with a minimum of intervention by other people.

"The goal of this activity was to give pupils confidence by allowing them to make a quality instrument themselves from cherry wood. The first reaction of the young people was discouragement and frustration at attempting to use for the first time the tools of the professionals such as a hand drill - a tool which had previously been forbidden to them in view of their disability. With the help of the mediator, the pupils quickly showed interest in this activity, and proved their determination and personal standards.

The work was initially facilitated through the use of gauges, pre-cut pieces and sawn timber, which nevertheless required sanding, drilling and assembly work. These operations were assisted by the concept of touching the wood and the changing sound of the material as the work progressed.

Faced with the enthusiasm of the pupils, who had been afraid they were wasting time and would not be able to complete their xylophone, a genuine mutual assistance became apparent, while some children showed that they had difficult characters. To general surprise the pupils skipped their break periods. The efficiency and speed of the work meant that they could create a second musical instrument, a **hedge** instrument made with a shell.

On conclusion of this experiment, the educational services were able to measure the degree to which these pupils, considered as handicapped, had considerable skills and independent abilities that became apparent in the course of this week. Other experiments could be envisaged using fewer gauges and more body reference points (fingers, hands, etc) as units of measurement."⁷

Lastly, the pupils will go to the "Prague Spring" in the Czech Republic, under the supervision of their mediator and teachers.

⁷ Catherine Joubert – Angers Town heritage organiser

2.2 THE OPENING OF NEW CAREER PATHS RESPONDING TO CHANGES IN TRAINING DEMAND

New lifestyles and consumption patterns (free time, leisure activities, etc.), new materials and manufacturing processes will all have direct consequences for the qualifications required in the employment market.

Responding to them presupposes a continual dialogue with the professions within a framework of forward studies, qualifications observatories, and employment grants. Although it is beyond doubt that, in this field, the art crafts suffer from a significant lack of forward analysis, particular examples provide useful lessons, and many of them use the new information and communication technologies (NICT's).

- DEUTSCHES ZENTRUM FÜR HANDWERK UND DENKMALPFLEGE, PROPSTEI JOHANNESBERG FULDA E.V., Germany (DE48) (<http://www.zhd-fulda.de>)
The Fulda centre is at the forefront of the implementation of training courses in the field of restoration of architectural heritage. It offers many types of lessons adapted to a series of very diverse student profiles (initiation courses for qualified craftspeople, higher level training for professionals, seminars for designers, etc.). The Fulda centre is creating new training courses at the request of institutions, associations, high schools, etc. **These "tailor-made" courses are suited to the applicants' specific requirements.**

- HANDWERKSKAMMER KASSEL, Germany (DE40)
Handwerkskammer Kassel organises initial and continuous training also in the sector of heritage restoration. To accomplish this, Handwerkskammer Kassel often uses the new information and communication technologies. For example, it is developing **CD-ROMs and Job-Boxes (a place for exchanging supply and demand)**. It makes an Internet Forum available to apprentices and craftspeople for exchanging experiences and information.
See their Internet site: <http://www.hwk-kassel.de>

- S. MIKOVINI PUBLIC SECONDARY SCHOOL (SK6)
In Slovakia, S. Mikovini public secondary school (Banská Stiavnica) set up in 1996 a new 4-year training course in "Restoration of stone, plaster, stucco, wall painting and ceramics". This initiative was developed according to the conclusions of deliberations between the school's specialist teachers, the competent universities, the Ministry of Education and the State Monuments Institute. It has the combined objectives of preserving heritage in excellent condition and organising high-quality training in the relevant sectors, .
This training course demonstrates the benefit of taking into account in defining an educational programme the recommendations of ICCROM in the field of theories, equipment and techniques to be used in restoration.

- VLAAMS CENTRUM VOOR AMBACHT EN RESTAURATIE – VCAR, Belgium (BE3)
VCAR, the Flemish Centre for Craftwork and Restoration is concerned with adapting companies' qualifications to the requirements of restoration work. It has undertaken several initiatives:
- . Definition of "professional profiles" of professions related to preservation of heritage. Each profession is described in detail including a presentation of tasks, and knowledge and skills required. This reference system allows existing training programmes to be improved or new modules to be created. The profiles are elaborated using a methodology acknowledged by the Socio-Economic Council for Flanders (SERV) and the Flemish Council for Education (VLOR).
 - . In 1997 VCAR also issued a broad appeal to craftspeople, companies and specialist training centres in order to gather maximum administrative and professional information on restorers (diplomas, qualifications and reference sites). This data is compiled into a directory with several classifications, which is easy to consult by computer. It allows developers and restoration site managers to come into contact with the company, the restorer or the specialist craftsman. This is an opportunity for young holders of qualifications to gain access more easily to the market.
 - . In collaboration with the Flemish government, the Professional Training Fund for Construction and VDAB, a system of sponsorship for young craftspeople has been implemented (JORES project – JOngeren en REStauratie). This improvement scheme architectural restoration skills takes place on an alternating basis, partly on-site, partly in the classroom. Young people have a contract in the company that takes them on, and basic remuneration. During a defined period the employer undertakes to have the young person accompanied by an experienced worker. Many advantages are also granted to the host company, under the "sponsorship – restoration" regime: reduction of wage costs, refund of part of the social contributions and reduction of employer's contributions.
See their Internet site: <http://www.monument.vlaanderen.be/vcar/nl/index.html>
- At the GAUDÍ INSTITUTE, Barcelona, Spain (E39), the training centre dedicated to the professions of construction and restoration of built heritage, benefits from the Catalan IT employment network "Servei Català d'Ocupació", which enables permanent and accurate information to be obtained of the training requirements and labour requirements in the sector. This system makes guidance and training much more flexible and thus more suitable to professional placement: currently the rate of placement in the sector of building and restoration of built heritage is 85–90%.
See their Internet site: <http://www.igaudi.com>
- THE FEDERACIÓ CATALANA DE JOIERS, ORFEBRES I RELLOTGERS (CATALAN FEDERATION OF JEWELLERS, GOLDSMITHS & CLOCK-MAKERS), Spain (E22), has taken the initiative of creating a professional school to address the shortage of young people trained in the jewellery professions. Five professions are taught here, and the rate of placement in active employment is 98%, and 150 jobs have thus recently been created.
See their Internet site: <http://www.fed-cat-joiers.com>

→ SEMA (FRANCE)

Following prospective studies or at the request of the professions themselves, SEMA has supported the creation of new courses: organ making (level 4), painted decoration, glass arts, piano restoration, etc. It has also just opened on its Internet site (<http://www.metiersdart-artisanat.com>), an employment exchange intended to facilitate the matching of supply and demand.

2.3 USE OF SITE-SCHOOLS

THE EXAMPLE OF SPAIN: THE "ESCUELAS-TALLERES" PROGRAMME

For more than ten years, Spain has been endowed with an ambitious programme in Escuelas-Talleres, the goal of which is to qualify unemployed people, preferably young people of under 25, on the basis of operations for the rehabilitation of the historical, cultural or natural heritage. Based on alternating training – on- site experience and multidisciplinary teaching – this experiment has been a great success and has developed across Spain. Today, the continuing construction of the Sagrada Familia by the Gaudi Institute (E39) in Barcelona (Spain), is a contemporary application of this educational approach.

The on-site schools, which receive substantial support from the ESF, are at the origin of many trans-national programmes for training in techniques for restoration of historic buildings (Italy, Greece, Germany, etc.).

Although this practice remains an effective method of combatting exclusion, we are currently observing a **change in respect of the target groups, the nature of the sites and their European scale.**

- **Target groups:** increasing attention is paid to young people in a situation of exclusion: problem urban areas, delinquency, drugs, etc.

→ Similarly FORMEDIL (IT32), the National institute for professional training in the construction industry (Italy) reports on an experiment undertaken by Florence Construction School, the Ministry of Justice and Tuscany Region, allowing young people detained in custody access to site-schools.

- **Nature of the sites:** Ireland is adopting the same active educational approach on sites, but has adapted it to its own culture.

→ Thus, the NATIONAL COUNCIL FOR VOCATIONAL AWARDS - NCVA (IE8), an agency of the Ministry of Education and Sciences, is supporting those proposing projects in the art and design crafts, particularly through the creation of modular training structures and the certification of acquired knowledge. In the context of a rapidly growing economy, the NCVA is encouraging the training of jobless young people on sites for the construction and restoration of boats, allowing the development of multiple skills.
With a very high level of supervision (one trainer for three young people), these

training courses are certain to lead to the creation of jobs (fishing, tourism, etc.). (<http://www.ncva.ie>)

▪ **The European dimension of sites:** this development is particularly due to the "Network for Training in Europe" (REFORME), constituted between partner organisations responsible for professional training in the sector of construction and of public works of several European countries.

The French, German, Italian, Portuguese and Spanish partners of REFORME are collaborating:

- on a joint training project, mainly in the field of restoration of architectural heritage
- with a joint goal: to encourage technical and educational exchanges, with the on-site school being the dedicated place for these encounters

➔ FORMEDIL (Italy)(<http://www.formedil.it>), a member of REFORME, draws attention to two exemplary sites:

- VILLA DEMIDOFF EUROPEAN SITE-SCHOOL, FLORENCE where training by immersion activities are carried out, open to pupils and teachers from various training centres.

- TILBURG INTERNATIONAL LEARNING SITE (NL)

"Village Europe" is the name given to a new district under construction in the suburb of Tilburg, in the Netherlands. The construction of this village, consisting of some one hundred small houses, was begun in March 1996 and is distinguished by the fact that the construction company, Brabocon of Tilburg, has incorporated a learning site in this initiative. This has been done in co-operation with S.V.G.B., the joint Dutch organisation dealing with professional training in the construction sector. The agreement between S.V.G.B. (NL1) and Brabocon enables the participation of apprentice pupils from various training centres of European countries in the works. This European participation has been defined and regulated, in respect of its organisation, by REFORME (the European network to which Formedil belongs), on the basis of the results of a study specially undertaken by the "on-site schools" working group. The European learning site is thus characterised by the participation of French, Italian and Spanish apprentices, who have come together with Dutch apprentices to undertake the planned construction programmes. The Italian apprentices were pupils from the centres of Cagliari and Turin.

2.4 ALLOCATION OF GRANTS OF SIGNIFICANT DURATION

- A corollary of the scarcity of certain professions is the lack of traditional educational courses, and this necessitates the invention of flexible systems able to ensure the transmission and renewal of knowledge. The allocation of grants is proving particularly suitable for accompanying both master and pupil in this educational approach.
- The grants, which are both public (Ministries, regions, etc.) and private (Foundations, Associations, etc.) in origin, provide a "tailor-made" response to a very great variety of situations. A few examples illustrate this diversity.

2.4.1. Improvement grants intended to facilitate individualised training paths by putting young people in contact with highly qualified professionals

- The improvement grants managed by SEMA (France) are aimed at unemployed people wishing to complete basic training, and to follow training courses in professional workshops in order to encourage their entry into active employment. These courses take place on a full-time basis over a period of six months, which may be renewed. An audit undertaken on the future of some one hundred grant-holders showed that the rate of subsequent employment was 87%.
- With regard to architectural restoration improvement grants, the Walloon Heritage Institute and its PAIX-DIEU EUREGIONAL CENTRE FOR HERITAGE PROFESSIONS, in Belgium (BE11), allocates improvement grants for the year 2000 to young construction professionals. The grant covers the training costs and the costs of any accommodation.

2.4.2. Grants to send young craftspeople abroad to acquire expertise threatened with disappearance, and to improve their skills in such techniques

- FONDATION ROI BAUDOUIIN [KING BAUDOUIIN FOUNDATION] (BELGIUM) (<http://www.kbs-frb.be>)
The foundation's policy is based on two observations:
 - The increasingly marked lack of competent qualified professional people in the field of the restoration of architectural heritage,
 - "the progressive disappearance of a series of traditional forms of expertise, related

among other things to the lack (in Belgium) of places for the transfer of these craftwork practices"

In this context, the grants allow young people to be sent abroad to improve their knowledge of a technique and raise their awareness to the preservation of heritage, "actions which also contribute to enhancing the value of professions concerned in rehabilitation of old built stock."

- ➔ GAUDI INSTITUTE, BARCELONA (E39) (Spain) also allocates grants for European mobility projects in the heritage preservation sector. (<http://www.igaudi.com>)

2.4.3. Grants aimed at top professionals in order for them to transfer their knowledge to a pupil

- ➔ "MAÎTRES D'ART" ["MASTERS OF ART"] (Ministry of Culture, France)
 "What is a master of art? A top professional practising an endangered art profession, selected by the Council for Art Professions, and given the responsibility for transferring his expertise to a pupil of his choice, capable of assimilating this heritage and perpetuating it".⁸
 Masters of Art are appointed by the Minister of Culture, and enjoy financial aid of 100,000 F over three years to effect this transfer.
<http://www.metiers-art.culture.fr/>

2.4.4. Grants intended combat the social exclusion of problem target groups

- ➔ ASOCIACIÓN CIRCULO DE NUEVOS CERAMISTAS DE SEVILLE, Spain (E2), devotes a large proportion of its activity to the integration of target groups in great difficulty: abused women, ex-drug addicts, ex-alcoholics, mentally ill people, etc., through the allocation of one-year grants for learning ceramic techniques, with the support of the City, the Region and the ESF .

⁸ Catherine Trautmann – Minister of Culture and Communication – France 1998

2.4.5. Residential grants (museums, eco-museums, etc.)

- MACCLESFIELD MUSEUMS AND HERITAGE CENTRE in the United Kingdom (UK4) is a group of technical museums devoted to the preservation of silk professions. It allocates grants to professionals in residence to enable them to improve their knowledge in the weaving profession and to provide educational demonstrations for visitors.

2.4.6. Grants intended for research

- THE LACE GUILD (UK6)(United Kingdom) is a genuine resource centre, available to students and lace specialists. Its activities include publication of works and the maintenance of a documentary base and trilingual Internet site, and a library which is among the largest in Europe (2,000 works). It allocates grants for research on lace amounting to £500 p.a... (<http://www.laceguild.org>)
- THE COLOGNI FOUNDATION "DELLE ARTI E DEI MESTIERI" (Italy) was established in Milan as a non-profit making private institution. The first official deed of the Foundation was the award of four thesis awards, with a value of 5,000,000 lire each, on the theme of "art craftwork professions in their sociological, economic, technological and historic-cultural aspects".
Official status has been given to an agreement between the Foundation and Milan Catholic University, which is to lead to the creation of a research centre to take on the development of the "research project for definition of art professions."

2.4.7. European grants for creation

- The "European grant for cutlery creation" is organised by the ASSOCIATION POUR LA CRÉATION COUTELIÈRE THIÉROISE [THIERS ASSOCIATION FOR CUTLERY CREATION]
"Launched, organised and based in Thiers, the European cutlery capital, it's the aim of this competition is to encourage exchanges between cutlers and young creators, around a traditional method of creation and its specific skills, whilst incorporating a contemporary design approach... This competition is open to students throughout the European Union approaching the end of higher training in the disciplines of design, architecture, plastic arts and graphic arts, and to young professionals of

these same specialist areas."

The theme of the 4th Conference, 2000-2001, is "leisure knives", and it has been given the title "Hedge-trimming Blades".

2.4.8. Grants intended to encourage the mobility of post-apprenticeship young people: European training pathways

➔ SESAM PROGRAMME (*Alternating European training placements in the professions*)

Since 1992 the SESAM Association has been designing, co-ordinating and implementing measures for trans-national mobility, with the support of a network of partners in France and Europe.

The SESAM Programme is a measure for supporting training placements in European companies. The SESAM Association provides its general co-ordination and logistical and methodological support to CFAs and training organisations with projects.

Company placements lasting six to nine months are open to young people from alternating training courses.

The SESAM Programme is supported by the EU Leonardo da Vinci programme.

Through their immersion in the professional and day-to-day environment of another country, some 1,500 young Europeans have thus acquired the knowledge and skills indispensable to their employment and professional development: new technical knowledge, but also inter-cultural skills and transverse skills.

The training establishments which organised the placement and reception of young people have developed their co-operation at European and international level, thus reinforcing the value of alternating training, or training by apprenticeship.

This is a measure which is particularly well suited to the transfer of rare art professions, due to:

- its flexibility: flexible duration: 6 months, 1 year at most
- its adaptation to various groups: post-apprenticeship young people, the socially excluded, young managers of enterprises and researchers.

2.5 ATTENTION PAID TO DEPRIVED SECTIONS OF THE PUBLIC

Art crafts may also be a means of for social integration of particularly vulnerable and marginalised population groups.

- ➔ **KLUB DER ROMAUNTERNEHMER IN DER SLOWAKISCHEN REPUBLIK (SK1)**
 In the Slovak Republic, the Klub der Romaunternehmer in der Slowakischen Republik, Zvolen, focuses its action on defence of the Roma community. The latter represents approximately 500,000 persons in Slovakia, for whom access to education and thus to work is particularly problematic. 67% of the community are unemployed, and 75% are below the poverty threshold. It makes up only 1.3% of the workforce of surveyed companies. The specific mission of this national organisation is to encourage integration of the Roma community in the social fabric by supporting the transfer of specific traditional knowledge (basketry and the working of maize leaves, working with metal and wood, painting etc.) This is done through a teaching course, and the development of very small craftwork companies (TPE), through support actions and legal advice.

- ➔ **PHZ ZAJEZOVA (POSPOLITOST HARMONICKÉHO ŽIVOTA: THE ASSOCIATION OF HARMONIC LIFE) (SK2)**
 Similarly, PHZ Zajezova, in Pliesovce (Slovakia), each year organises some thirty weekend courses and also summer training courses intended to enable young people in poor economic circumstances to discover the art professions, which are seen as an alternatives to "traditional" professional approaches. This non-governmental organisation (NGO) thus allocates grants on a national scale to young people wishing to take this kind of route. These initiatives, which are financed by several foundations, are concentrated on training and youth, and particularly benefit from a network of voluntary professionals wishing to transfer and share their skills. This organisation is thus aiming to revitalise a region which is poor from an economic standpoint and thus demographically. Some twenty "pioneers" or "new settlers" have established themselves, and these new workshops should be able to benefit, in terms of outlets and markets, from the public attracted by the activities developed by PHZ Zajezova.

- ➔ **MAGYAR FOLTVARRO' CÉH (HUNGARIAN CORPORATION FOR PATCHWORK COVERS) (HUN12)**
 Magyar Foltvarro' Céh is a non profit-making cultural and social organisation in Hungary, which transfers the old techniques of patchwork textile working. It sets up training courses and is seeking to create a masters diploma for patchwork. MAGYAR FOLTVARRO' CÉH is also active in setting up basic lessons in prison environments and in refugee camps, where very simple patchwork techniques are taught. The aim is to encourage the integration into normal life of these deprived sections of the population. MAGYAR FOLTVARRO' CÉH is also developing promotion of patchwork techniques through newspapers and magazines (e.g. women's magazines).

- ➔ **MUINTEREAS - Galway (IE5)(Ireland) (<http://www.muinterears.com>)**
 Under a NOW programme this training structure has been able to set up a distance

training course in the textile sector (weaving, dyeing and dressmaking).

This training course, which lasts for one year, is intended specifically for women living in the Gaelic-speaking regions, which are rural regions, is for twelve trainees, and leads to a level 3 recognised training course.

It benefits from the support of Galway-Mayo Institute of Technology, which is developing applications in the Gaelic language.

A European partnership – Austria, United Kingdom, Italy, Spain and Germany – enables different types of expertise to be compared and the creation of new educational tools.

Ultimately, over 300 women are involved in these exchanges and many of them are intending to go into related employment or create companies.

ACTION PROPOSALS

I. REINFORCING THE NETWORK DYNAMICS BETWEEN TRAINING ESTABLISHMENTS THROUGH A EUROPEAN OBSERVATORY

Bearing in mind:

- the variety of art crafts and the training structures;
- the isolation of many organisations: geographical compartmentalisation (regional independence), administrative compartmentalisation (Economy, Culture, etc.);

safeguarding and enhancing the perception of art crafts usually relies on information and exchanges of practices on national and trans-national levels.

To this end, **it is proposed**, via a European Observatory, to capitalise on and diffuse the following three initiatives:

1. Programme for technical support of the European Foundation for Heritage Professions (FEMP) through various national networks (FORMEDIL/Italy, REGENERA/Portugal, CCCA/France, etc.) and trans-national ones (REFORME).

⇒ Extension of this approach to the entire European Union, and transfer to PECO countries.
2. Updating of the European directory of establishments for training in art and heritage professions (Leonardo da Vinci programme – SEMA/UEAPME: some one thousand establishments in the fifteen Member States of the European Union) and publication on the Internet: thus contributing to the mobility of both young people and their trainers.

3. A comparative study of the various methods for teaching art crafts in Europe:

- ➔ SYKE – DEVELOPMENT FOUNDATION OF FINNISH ENTREPRENEURS, Helsinki (FIN5)(Finland) (<http://www.syke.net>), which specialises in training professionals and craftspeople, is currently conducting this study with ten other partners under the Leonardo da Vinci programme.
- The goal of this analysis is to identify best practices in terms of transfer of knowledge in the rare crafts and, to this end, to put schools, companies and professional organisations in contact with one another.

II. ENHANCING THE POLICY OF GRANT ALLOCATION

Through their flexibility and their "tailor-made" response to numerous goals (transfer, placement, creation, research, etc.), the allocation of grants is one of the strategies favoured by organisations with responsibility for conservation and skills transfer.

It is thus proposed to:

1. Publish a practical guide to the various systems of grants offered to young people in Europe (goal, access conditions, term, amount, etc.);
2. Create an endowment (of the ESF type) capable of providing resources for public and private initiatives, and of making the various procedures for allocating grants more legible and consistent.

III. DIFFUSION OF BEST PRACTICES

Although the first step of a networking policy can be seen in the field of educational practices (cf. § 1 above), a major demand for exchanges of experiences is being expressed in relation to other strategies, whether these are stimulation actions, on-site schools or the integration of deprived sections of the population.

For each of these strategies **the following are proposed:**

- 1.** Publishing of a collection of technical manuals elaborating the keys to success for different types of operations (process, method, financing, partnership), and their publication on the Internet;
- 2.** Organisation of information days (colloquia, round tables, etc.) between promoters of these operations and a broad section of the public seeking suggestions for approaches and both conceptual and practical references.



SECTION 3 - COMPANIES:

- **MICRO ECONOMY: MODERNISATION, TECHNOLOGICAL INNOVATION AND EMPLOYMENT**
- **MACRO ECONOMY: TOURISM AND LOCAL DEVELOPMENT**

OBJECTIVE

- To support the development of companies through support measures: support for modernisation, innovation and commercialisation.
- To facilitate access to credit and use of consultancy services.
- To support companies in difficulty or developing companies when they have a clear advantage for local heritage or the regional economy.
- To help companies access a national and/or international market by facilitating their presence at trade fairs and exhibitions.
- To open these professions to the opportunities of research, new materials and new technologies.
- To ensure recognition of art crafts as significant players insustainable local development projects in urban or rural areas.
- To enhance their tourist organisation potential, and their potential for creation of direct and indirect employment

PROBLEMS

MICRO ECONOMY

The variety of professions (over 200 listed), combined with their small size and small number leads to a lack of systems for economic forecasting and the low degree of technological awareness within these enterprises.

Consequently, collective support structures must be established as often as possible by professional organisations or economic service providers.

MACRO ECONOMY

- In urban areas:
 - pressure of land costs, notably in city centres,
 - insufficient understanding of the way craftwork production activities are undertaken (energy requirements, acoustic insulation, access, etc.) in town planning,

These are **two factors** which lead to these activities being pushed to the outskirts of towns, thus breaking the network of economic and cultural relations essential to their success.

- In rural areas:

The geographic dispersal of workshops within regions that are often deficient in economic and cultural initiatives is not a propitious environment for breathing new life into the sector.

- In tourist areas:

"Tourist artefacts" usually suffer from a lack of creativity, and fail to match market demands.

 IDENTIFIED STRATÉGIES

AT ENTERPRISE LEVEL

Most strategies implemented by professional economic structures are similar to those adopted for the entire craftwork sector and by small companies; they tend to rely on a network of economic agencies serving such enterprises.

3.1 Advice to companies and the decisive role of economic agencies

The illustrated initiatives reflect the dynamics and large size of this network.

3.2 Promotion (prizes, competitions, labels, e-commerce, etc.), access to the national market and/or international market

The most significant initiatives relate to the organisation of prizes or competitions, the awarding of labels to quality products, and networking and sale on Internet sites.

3.3 Access to innovation

The illustrated initiatives are organised around the following two axes:

- Development of laboratories, and university research centres
- Creation of structures intended to offer professionals in a sector (glass, stone, iron, musical instrument making, silk, etc.) a place for exchange and technological supervision, research and development, advice, expertise and training. These are in fact genuine "techno-centres" for art crafts with a national or even European role.

IN TERMS OF THE ENVIRONMENT

Bearing in mind the potential for employment represented by the art professions, **the strategies** implemented to recreate an environment favourable for their location and development **can be broken down into four lines of action.**

3.4 Provision of business incubators and business parks suited to creators and developing companies.

Establishment of "Art crafts organisations", collective structures for production, exhibition and sales.

3.5 Establishment of concerted actions encouraging the heritage development of expertise related to regional cultures.

Creation of attractive events, art profession networks, and restoration of tourist artefacts

- 3.6 Enhancement of the actions of towns with innovatory and exemplary approaches in favour of the art crafts**

- 3.7 Support for implementation of regional, trans-regional or cross-border programmes for development of the art crafts, mobilising public financing (State, Region) and private financing .**

STRATEGIES IDENTIFIED AT COMPANY LEVEL

3.1 ADVICE TO COMPANIES AND THE CRUCIAL ROLE OF ECONOMIC AGENCIES

Economic chambers (commerce, professions...), sectoral or broad-based organisations and associations share the same preoccupations:

- To support companies in terms of administrative and accounting management;
- To give them effective electronic tools;
- To mobilise financing in a way which provides incentives.

To this end, they rely on a large network of economic agencies, and on development agencies.

3.1.1. Consultancy structures

- In Germany, the Professional Chambers are particularly active in supporting and promoting companies in the art professions. However, certain centres are particularly prominent:

 - MUNICH AND UPPER BAVARIA CHAMBER OF PROFESSIONS (DE5), and those of MAYENCE (DE11) and TREVES (DE13) specialise in supporting creation and design. In addition to organising regional, national and international exhibitions, they also organise prizes in support of creation.
 - CASSEL CHAMBER OF PROFESSIONS (D40) and that of GÖRLITZ (DE3) are centres for heritage restoration including the large FULDA GERMAN CENTRE FOR CRAFTWORK AND HERITAGE, and GÖRLITZ CONTINUOUS TRAINING SCHOOL FOR CRAFTWORK AND HERITAGE, both of which are renowned for their high-level actions in the field of restoration of built heritage.

→ BRANCHENVERBAND PLAUENER SPITZE UND STICKEREIN (DE10), Plauern's professional regional association for lace and embroidery has been able, through provision of financial and commercial support, and its assistance with professional training and protection of tradition, to reinvigorate and develop an entire economy using traditional Plauern lace. This craftwork activity has indeed become an engine of regional economic activity, with the creation of 50 highly specialised small craftwork companies spread quite evenly across the area and accounting for hundreds of jobs.

The creation of several hundred more jobs still seems conceivable.

- ➔ In Italy, on a national level, ASSOCIAZIONE NAZIONALE ARTIGIANATO ARTISTICO (ASNAART)-C/O CNA NAZIONALE, Rome (IT13), has 67 advisers.
- ➔ Several structures have "art crafts departments" with about ten staff each, such as, for example:
 - . POZNAN CHAMBER OF PROFESSIONS, Poland (PL5)
 - . ENTE SCUOLA EDILE DI PIACENZA, Italy (IT21)
 - . KLUB DER ROMAUNTERNEHMER IN DER SLOWAKISCHEN REPUBLIK, Zvolen, Slovakia (SK1)
- ➔ In Austria, the CONGRESS INNSBRUCK (AT9) has 5 to 10 permanent art crafts advisers, and SALZBURGER HEIMATWERK (AT1), which is a regional sales co-operative, has 3 art crafts advisers.
- ➔ The most common case is, however, the presence of 2 to 4 staff per structure:
 - . ARTIGIANATO PIEMONTE-CASA (IT20), Italy
 - . UNION NATIONALE ARTISANALE DES MÉTIERS DE L'AMEUBLEMENT [NATIONAL CRAFTWORK UNION OF FURNISHING PROFESSIONS]-UNAMA (F34)
 - . UNIVERSITY OF CENTRAL ENGLAND-JEWELLERY INDUSTRY INNOVATION CENTRE-SCHOOL OF JEWELLERY (UK15), United Kingdom
 - . ASSOCIAÇÃO DE DEFESA DO PATRIMONIO DE MÉRTOLA (P1), Portugal
 - . COOPERATION RHODOPES ECOINVEST PRODUCT (BG10), Bulgaria
 - . AYUNTAMIENTO DE CAMARIÑAS-MUSEO DE ENCAIXE (E38), Spain.
- ➔ In the United Kingdom, this consultancy function is provided by development agencies, which undertake at the same time consultancy missions, financial support to employment generating micro enterprises, and support for the creation of multimedia products. They act in close consultation with schools, research institutes and Chambers of Commerce, and local cultural organisations (North West Arts Board). They enjoy European financing for the implementation of regional programmes and the conduct of studies on local cultural industries.
Example: WIGAN METROPOLITAN BOROUGH COUNCIL (UK8)
- ➔ In Austria, the role of the broad-based professional organisations and even more so the sectoral organisations, is essential in assisting and supporting the development of art craftwork companies.
This role is demonstrated well by the many initiatives taken at regional or provincial level.
KÄRTNER INITIATIVE KUNSTHANDWERK, Feldkirchen (AT6), STEIRISCHE INITIATIVE KUNSTHANDWERK, Graz (AT15), and VEREIN HANDWERK TIROL (AT7) are all associations whose goals and missions are to facilitate promotion, marketing and sales of traditional craftwork products. They do this through participation in exhibitions and fairs, the organisation of "open days", and organisation of, or participation in, competitions, etc.

3.1.2. Access to information technology

➔ OFICIO Y ARTE, an ORGANISATION OF SPANISH ART CRAFTSPEOPLE (E25), facilitates access to new technologies and helps promote innovative projects via the PASANTIC 2000 project: "Programme to Adapt the Craftwork Sector to the New Information and Communication Technologies".

This programme seeks to address the deficit experienced by craftwork micro-enterprises in using IT tools. It does so in four ways:

- making purchase of IT equipment accessible;
- improving the management of micro-companies through the use of programmes adapted to their real needs;
- bringing the adoption of new technologies, such as e-mail and the Internet, closer (by having a page on an Internet site, and developing e-commerce);
- creating an Internet site for Spanish craftwork, <http://www.oficioyarte.org>, which acts as a contact point for craftspeople and institutions relating to craftwork in Spain.

To give more substance to the project, agreements have been signed with an IT company offering a special price, and a bank offering preferential credit rates, provided the applicant certifies that they are a member of the ORGANISATION OF SPANISH ART CRAFTSPEOPLE.

3.1.3. Financing measures

➔ The agency FIDIMPRESA PERUGIA, COOPERATIVA ARTIGIANA DI GARANZIA, (Italy) (IT12) is a Co-operative Company supported by CNA, the National Craftwork and Small Company Confederation. It has signed agreements with banks to allow, through collective guarantee services, access to credit and financing, and thus access to innovation. It also offers expert services with information and assistance on the various possible financing methods.

➔ ARTIGIANCREDIT LOMBARDIA SCRL, Milan (IT5)(Italy) has been given the role of facilitating access to credit for craftspeople wishing to create new companies. This has been done through it's "SMART" project (Sviluppo Mondo ARTigiano) in Lombardy, designed by Unioncamere Regione Lombardia (Union of Lombardy Chambers of Commerce) in collaboration with the associations Artigiancredit and Artigiancassa, In addition to financial facilities, the project plans training services and provision of consultancy services.

See their Internet site: <http://www.lom.camcom.it/artigianato/smart/cosa.htm>

The project is centred around four points:

- ARTIGIANCASSA is responsible for distributing the budget to the craft companies concerned, a total of 80 billion lire. SMART thus guarantees to each "would-be entrepreneur" 20 million lire within 30 days.
- UNIONCAMERE LOMBARDIA makes available funds amounting to one billion three

- hundred million lire, with the aim of guaranteeing coverage of this financing.
- the "Confidi", Lombard Craftwork Guarantee Associations, receive and process financing applications
 - ARTIGIANCREDIT LOMBARDIA reinsures the "Confidi" in relation to applications validated by Artigiancassa

There are plans to establish a training/consultancy services for new entrepreneurs, and also a tutorship phase to overcome the management difficulties encountered by many companies when they start up.

3.2 PROMOTION (PRIZES, COMPETITIONS, LABELS, E-COMMERCE, ETC.), ACCESS TO THE NATIONAL AND/OR INTERNATIONAL MARKETS

3.2.1. Fairs, exhibitions, markets, festivals

Nearly 45% of organisations responding to the survey (or 165 files out of 368) undertake actions in this field: organisation of events, and assistance to craftspeople to enable their participation in professional fairs or exhibitions. There follow a few examples to illustrate this strategy:

HANDWERKSKAMMER FÜR MÜNCHEN UND OBERBAYERN (DE5)(Germany) has specialised in support, consultancy and promotion of Art Craftwork. Each year it organises very prestigious international exhibitions: Exempla 99, Schmuck 99 (jewellery) and Talente 99. It has a permanent gallery where the creative and design works of contemporary art craftspeople are exhibited (creation of wooden park and garden furniture, paving art, country furniture, ceramics workshops, forged iron, etc.). They organise many competitions for young creators.

"FREILICHTMUSEUM AM KIEKEBERG" OPEN-AIR MUSEUM (DE28)(Germany), located in the Lande of Lünebourg, also highlights craftwork professions. It has conceived very original promotion and marketing actions.

Using to their advantage the excellent image and reputation of their museum, each year they organise art craftwork markets, traditional craftwork days, including rare art professions and "profession and craft" meetings for young people and their parents, to promote craftwork professions to the younger generations.

They thus support between 40 and 50 local companies.

Their work is complemented by LÜNBOURG CHAMBER OF PROFESSIONS (DE20), which has a specific "art professions" adviser, who has created a "Craftwork working group for Lünebourg Lande".

See the Internet site: <http://www.kiekeberg-museum.de>

- ➔ In Denmark, the national association of Danish painter-decorators, "DANSKE MALERMESTRE" (DK2) provides support in marketing, consultancy and sales to its members. They thus participate in specialised exhibitions and undertake interventions in their art crafts training schools.
See their Internet site: <http://www.danskemalermestre.dk>
- ➔ In Hungary, the 'ASSOCIATION OF HUNGARIAN FOLK ARTISTS (HUN1), a professional association which protects traditional Hungarian craftwork, each year organises a major festival of craftwork in Budapest (in front of the Buda castle) with the participation of over 2,000 craftspeople representing all the traditional professions (wool carding, weaving, pottery, basketwork, musical instrument making, etc.). This 5-day festival takes place around the 20th August to celebrate their Patron Saint (procession of craftspeople in front of Saint-Stephen's church).
It acts as a fair for Craftwork and a showcase allowing craftspeople to exhibit and sell

their products. The festival is also accompanied by a large folk dance and music event.

See the Internet site: <http://www.tanchaz.hu/neszfolk.htm>

3.2.2. Organisation of prizes, awarding of labels

Among the strategies for promotion of the art professions, the organisation of prizes and competitions, and the awarding of labels, also play important roles. These initiatives may be introduced either by sectoral structures (Federations and Associations), or by local or regional organisations whose objective is to showcase their "local produce".

- In Hamburg (Germany), an unusual initiative was invented with the establishment of an Art Craftwork working community ARBEITSGEMEINSCHAFT DES KUNSTHANDWERKS HAMBURG (DE27), the goal of which is to publicise and support the work of 150 workshops. They initiated the creation of a quality label and plan to set up an "Art Craftwork Forum" which will act as an art showcase, gallery, place of exhibition and sale, advice centre, etc. Their work is undertaken in close collaboration with HAMBURG CHAMBER OF PROFESSIONS and HAMBURG ARTS AND PROFESSIONS MUSEUM (DE69) "MUSEUM FÜR KUNST UND GEWERBE". This essentially concerns contemporary creation and all aspects of design. It is a large-scale initiative bringing together all the institutional and professional agents from Art Craftwork and Creation in the region. Each year the museum organises an Exhibition of Art Craftwork and Creation.
- The professional weaving association of Sindelfingen, Germany, INTERESSENGEMEINSCHAFT HANDWEBEREI SINDELFINGEN (DE19), which aims to promote and support marketing of the production of weaving craftspeople, has notably created a quality label with the words "Genuine hand weaving", covering nearly 40 weaving craftwork workshops.
- DEUTSCHE STIFTUNG DENKMALSCHUTZ (Germany), a foundation for the protection of heritage (DE15), in close collaboration with the Central Organisation for German Craftwork (ZDH), has created the National Prize for Craftwork and restoration of Heritage, which takes place each year.
- In Austria (AT7), the federal government has recently awarded (on 22 February 2000) the quality label Handwerk Tirol, to the Craftwork Association, Tyrol (VEREIN HANDWERK TIROL).
- ULUV - USTREDIE LUDOVEJ UMELECKEJ VYROBY (Centre of Folk Art Production), (SK4) of Bratislava, Slovakia, is an organisation for the promotion and protection of craftwork. It is participating in the project "Rings in water-2000 crafts" the theme of

which is design for the 3rd millennium based on national traditions. It brings together 9 partners, from the European federation for arts and popular traditions. Slovakia's participation involves the organisation of a national design competition and an international platform for exchanges involving craftspeople, artists and designers (<http://www.uluv.sk>)

- ➔ ASOCIACION GALEGA DE ARTESANS (E4), Spain, awards a quality assurance label intended to enhance the brand image of Galicia.
- ➔ In Spain, the MUSEO ENCAJE CAMARIÑAS, LA CORUÑA (E38) has organised:
 - * A bobbin lace competition for young fashion designers, aiming to breathe new life into the profession in the region. The competition leads on to an exhibition.
 - * Creation of the European Network of Lace Museums (BLEN-Bobbin Lace European Network) on the Internet. The network includes the Spanish museum of Camariñas (<http://www.mecam.net>), Portuguese museum (Museu de Vila do Conde <http://www.mrbvc.net>), Czech museum (Krajky Muzeum, Vamberk <http://www.vkm.net>), and Finnish museum (Rauman Museo <http://www.rmlace.net>).
 - * Sale of lace on the site, direct to the public, or through a catalogue on a CD-ROM, or again by direct connection via e-mail in the craftspeople's premises.
 - * On-line training.
- ➔ L'IBTAM, INSTITUTO DO BORDADO, TAPEÇARIAS E ARTESANATO DA MADEIRA, Portugal (P12), awards a quality assurance label for embroidery in the Madeira region.
- ➔ In Sweden, FORENINGEN SVENSK FORM/SWEDISH SOCIETY OF CRAFTS AND DESIGN (S11), is the national public organisation for promotion of craftwork and design. As such it awards each year an "Excellent Swedish Design" label, for various productions created during the previous year. It also organises exhibitions and events, particularly through its network of 6 regional associations, and keeps its members informed by means of a magazine in Swedish and English («FORM»). Internet site: <http://www.svenskform.se>
- ➔ In France, still in the textile field, the FÉDÉRATION FRANÇAISE DES DENTELLES ET BRODERIES [FRENCH LACE AND EMBROIDERY FEDERATION] organises a European competition for designs of lace and embroidery intended to encourage designers. The best creations are then put into production by textile companies.
- ➔ Lastly, SEMA (France), organises each year at provincial, regional and also national levels, a Grand Art Profession Prize, intended to honour, on an alternating basis, the best craftspeople in the professions of creation, conservation and tradition.

3.2.3. Promotion and marketing on Internet sites

Although there are many organisations promoting the art crafts on the Web, electronic commerce experiments are much more rare. This is because they require both a radical change to the company's commercial management,

and extremely rigorous training and support plans, since they involve distance selling in an international market. The following examples illustrate the variety of strategies.

- ➔ CNA-ASNAART Bologna, Italy (IT23): Creation of a craftwork Internet site <http://www.artigianatoartistico.com> and of the trademark "Manifattura Artigiana" for regional products.

- ➔ UCE-UNIVERSITY OF CENTRAL ENGLAND A BIRMINGHAM/JEWELLERY INDUSTRY INNOVATION CENTRE (UK15)(United Kingdom), in the field of Jewellery: This site enables electronic commerce, research between several university centres (Liverpool, Loughborough) and technical centres, documentary resources for students at doctoral level (access to other theses, works, Internet sites and a network), lessons "by correspondence". There is also a virtual gallery on jewellery available on CD ROM.
See the Internet site: <http://www.biad.uce.ac.uk>

- ➔ EGNATIA EPIRUS FOUNDATION (GR1), Greece provides assistance, consultancy and promotion to allow easier access to "e-commerce" on the Internet for craftspeople in the Epire region. With this aim, the Foundation has organised a colloquium on electronic commerce (1997), with the financial support of DG III of the European Commission. The results of this conference have been widely distributed to craftspeople.
See their Internet site: <http://www.epcon.gr/metsovo>

- ➔ In France, L'AMAF, ATELIERS ET MÉTIERS D'ART FRANÇAIS [FRENCH ART WORKSHOPS AND PROFESSIONS]: (<http://www.amagalerie.com>) 50 craftspeople's workshops in the Franche-Comté, Lorraine and Alsace regions have combined to form a co-operative to handle management of the Internet site amagalerie.com: the site allows these very small companies to promote and highlight their expertise, products and services, to handle commercial prospecting, client relations and an export service using e-commerce.
The site also contains a part allowing people to discover the workshops, with a two-monthly thematic exhibition, and another part which operates as a location for information, exchange and training. A small ads service, possibilities for training for craftspeople, and a legal section guiding professionals in their procedures and in managing exhibitions are also available.
This action is based on an active partnership between the Regional Councils of each region, State departments and the regional Chambers of Professions, and receives European funding under the ADAPT initiative.

3.3 ACCESS TO INNOVATION

Whether a simple partnership with a laboratory, or the creation of full-blown "technology centre" for art professions, the goal is the same: to provide an interface between research structures (universities, institutes and laboratories, etc.) and micro-enterprises to ensure the renewal of manufacturing processes, tools, materials and methods of communication without however losing the identity of the art professions: the skill and grace of movement and the expertise.

- WALFORD MILL CRAFT CENTRE (UK1)(United Kingdom) is active in the fields of clay, jewellery, glass and cabinet making: the HITEC-LOTEC project encourages designers and art craftspeople to try out new techniques and new materials, basing their workshop within an industry. A call has been made for these craftspeople to provide their latest works and a travelling exhibition is planned for August 2000. See the Internet site: <http://www.walford-mill.co.uk>

- CONFARTIGIANATO NAZIONALE-ROMA (IT15)(Italy) undertakes projects for technological research and transfer of technological innovation in collaboration with the National Research Council (CONSIGLIO NAZIONALE DELLE RICERCHE, CNR: <http://www.ba.cnr.it>), Universities and Research Centres such as Faenza Ceramic Centre; funds originating from National Research.

- The mission of VLAAMS CENTRUM VOOR AMBACHT EN RESTAURATIE – VCAR (BE3), Belgium, is to promote the quality of execution of the physical interventions necessary for the conservation of architectural and artistic heritage. As such, they have initiated a pilot project to develop a methodology encouraging the application of scenarios for maintaining architectural heritage in collaboration with the Monumentenwacht Vlaanderen. The results of this research are to be published on the Internet. See the Internet site: <http://www.monument.vlaanderen.be>

- L'IBTAM, INSTITUTO DO BORDADO, TAPEÇARIAS E ARTESANATO DA MADEIRA (Portugal) (P12) has instituted co-operation with the University of Beira for research into new technologies in embroidery and the creation of a "Fashion & Design Centre" devoted to introducing innovation in design and marketing relating to embroidery.

- VERLAG NEUE KERAMIK (DE29)(Germany), a publishing house ("Neue Keramik" review), located in Berlin, has resolutely turned to supporting research and innovation for ceramic designers and craftspeople. Thanks to a very rich and technically accomplished Internet site, craftspeople can directly access new products based on cutting-edge research in ceramic production (glazing, pigments, design of colours using computers, etc.). The site also offers complete information on new markets and artistic trends and gives details on artists and workshops, etc.)

See the Internet site: http://www.ceramics.de
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TWO EXAMPLES OF EUROPEAN ART CRAFTS CENTRES

THE LORRAINE GLASS CENTRE (France) brings together a network of players involved in training, research, creation and economic development measures, including:

- the towns of Nancy and Vannes-le-Châtel, and the region
 - chambers of commerce
 - University of Nancy and research laboratories
 - Museums, well known through the Nancy School
- Another decisive factor: the presence of a glassmaking industry with an international reputation: Daum, Baccarat, Lalique, Saint-Louis, etc.
 - Lastly, an interface between the craftwork world and the world of technology is provided by Vannes-le-Châtel Glasswork Platform, a European structure for the support of contemporary glass working arts.
 - "the Glasswork Platform", which consists of three complementary associations: CERFAV, Cristal ID and VIE, "is now dedicated to research and preservation of knowledge and expertise, and to their transfer."
 - The European Centre for Research and Training in Glasswork Arts (CERFAV – <http://www.idverre.net>) has been given the title "National Innovation Centre", and certified ISO 9001. Its aim is to provide a permanent interface between glass craftspeople and laboratory technicians on a European scale:
 - technological supervision
 - applied research
 - expert analysis of projects
 - transfer of technologies, through training actions and information days
 - tests and simulations: production of prototypes, project feasibility studies and provision of effective tools, all of these factors favouring innovation.

In conclusion, "this string of partners generates, through specific heritage-related and technological knowledge, a unique space for activities, knowledge and innovation."⁹

⁹ CERFAV document

CÔMO AND REGION, in Italy (IT22–IT31) also has all the characteristics of a "European Art crafts Centre":

- preservation of skills and museographic approach
 - high density of companies in the region
 - training establishments
 - research laboratories and institutes
 - co-ordination of strategies
- MUSEO DIDATTICO DELLA SETA (IT22), which opened in 1990, aims to be a witness to the history of silk in Como. This is a tangible sign of continuity between the past and the present of an advanced industry, and covers an area of 800 m², next to the textile school.
 - The textile area houses all the production sectors needed for the clothing industry; it consists of a myriad of highly specialised small and medium sized enterprises (creativity, flexibility, great attention paid to technological innovation) (cf. ASSOCIAZIONE SERICA ITALIANA, IT31)
 - There are many training establishments, but particular attention should be paid to ISTITUTO TECNICO DI SETIFICO «PAOLO CARCANO» (<http://www.itis-setificio.co.it/>), a unique institute on a national scale (relating to silk), where the personnel and supervisory staff required for textile production are trained (chemistry, dyeing, textile design, etc.).
 - Research laboratories and institutes: To complement the schools, a university centre for high level training courses and research is being developed to provide technological supervision, support for the creation of diplomas, higher teaching, and testing laboratories. The laboratory is now one of the most effective in the textile sector, at both national and international levels.
 - Strategies are co-ordinated by ASSOCIAZIONE TESSILE DI COMO (<http://www.textilecomo.com>), a reference centre in the textile district of the Como Region, and the Chamber of Commerce, Industry and Craftwork (CCIAA DI COMO).
 - The services offered are based on:
 - a technical division: quality trials and tests
 - a CAD/CAM (Computer Aided Design/Computer Aid Manufacturing) services centre
 - a corporate consultancy division: quality norms, strategic analyses, etc.
 - a Human Resources Training and Development division.

Important Observation

It is interesting to establish a parallel between the structures of the last two centres (Glassmaking Arts in Lorraine (France) and Textile Arts in the Como region (Italy)), and the concept that the European Foundation for Heritage Professions (FEMP) is intended to promote: "European Skill Regions".

In both cases, the European dimension is based on high level cultural, scientific, educational and economic strategies which make these "regions" places of reference in terms of the preservation of skills, research, training and economic development.

STRATEGIES IDENTIFIED WITH REGARD TO THE ENVIRONMENT

3.4 Provision of business incubators or business parks adapted to creators and developing companies. Development of "Art crafts organisations", collective structures for production, exhibition and marketing

In order to reduce the pressure of rental charges, particularly in city centres, and to overcome the isolation of art craftspeople, many organisations, with the support of communes, are setting up host or marketing structures, through initiatives such as:

- Relay workshops: a professional location – possibly with living quarters – offered at a highly attractive price, for an average period of two years.
- Integrated incubator: a grouping of workshops intended to accommodate creators within a single architectural structure benefiting from joint facilities for research (laboratories), marketing (exhibition and sales space, Internet site, etc.), and for administrative and accounting management (secretariat, management, etc.)
- Scattered nursery: the same idea but with workshops dispersed along a road or within a district or village.
- Art profession houses, sites for promotion, exhibition and sale, and support for tourist or educational actions.

- FRUENAU GLASS MUSEUM (GLASMUSEUM FRUENAU) (DE42)(Germany) makes available workshops with residences in order to invite artists to work in close collaboration and close proximity to the museum.
- The ESTONIAN ASSOCIATION OF SMEs (EFEA) (EST5)(Estonia) makes workshops and a documentation centre available for artists and craftspeople. The association manages an Internet site, which supplies information on the professions, a complete alphabetical listing of the companies represented, and the European projects in which they are participating (Leonardo da Vinci project, etc.)
- The branch organisation for lace and embroidery (BRANCHENVERBAND PLAUENER SPITZE UND STICKEREIN E.V.) (DE10)(Germany) makes workshops available to

craftspeople and organises "open days", which act as attractive events for tourists.

- ➔ **The SOUTH EAST REGIONAL CRAFT CENTRE (IE7), Ireland is intended to encourage the promotion of products and professions and has:**
- an exhibition gallery
 - a shop
 - demonstration and improvement workshops for craftspeople
- It also contributes to the implementation of a regional programme.
- ➔ **CRAFTWORK ASSOCIATION, TYROL (VEREIN HANDWERK TIROL) (AT7) (Austria) is in the process of creating a 'house of Tyrol craftwork' in the centre of Innsbruck old town. The house is designed as a multi-purpose complex, with:**
- sales stores with demonstration spaces for activities,
 - workshops,
 - temporary exhibitions, and multi-use conference rooms.
- The workshop space will be made available on a rotating basis the 59 members of the association.

3.5 Establishment of concerted actions encouraging the heritage-related development of skills related to regional cultures. Creation of attractive events and art profession networks, and renewal of tourist artefacts

Several strategies are used to achieve this goal, among which the creation of "routes" or "itineraries" for discovery of the art crafts plays an important role. As an example, 68 cultural routes have just been numbered in France (glass, lace, iron, etc.), many of which, however, are of very limited scope and cannot aspire to a national label, let alone a European one.

Two initiatives are worthy of illustration for their social and European dimensions.

→ ASOCIACIÓN CIRCULO DE NUEVOS CERAMISTAS (E2), Seville (Spain), is considering a project, currently under study by Seville Town Council, of a "Ruta Ceramica", or Ceramics Route, in the deprived district of Triana.

This district contains over 300 ceramics workshops, but, located as it is on the other side of the river (away from the tourist areas) and without any signalling of the zone, tourists do not venture here.

The project, which complements the existing workshops, the traditional Sunday ceramics market, TRIANA CERAMICS SCHOOL and the Professional Ceramics Training Centre, is aimed at the mentally disabled, plans to establish signposting, the creation of a museum and a documentation centre, all of which would restore the zone.

→ The role of the EUROPEAN INSTITUTE OF CULTURAL ITINERARIES (LUX3)(Luxembourg) (<http://www.culture.coe.fr/routes>) is to establish cultural itineraries in the signatory countries to the Council of Europe's cultural agreement:

- initiation of new proposals
- technical assistance with networks
- highlighting of European heritage and European identity, etc.

The cultural co-operation Council has defined three goals for the cultural routes programme:

- raising citizens' awareness to their European cultural identity;
- preserving and highlighting cultural heritage as a factor for social, economic and cultural development;
- reinforcing the cultural dimension of tourist activities.

In order to make the concept of Cultural Routes easier to understand for the public and those proposing projects, CDCC has come up with the following definition:

"The term European Cultural Route is taken to mean a route crossing one or two more countries or regions, organised around themes whose historical, artistic or social interest is patently European, either by virtue of the geographical route followed or because of the nature and/or scope of its range and significance."

"Application of the term 'European' to a route must imply a significance and cultural dimension which is more than merely local. The route must be based on a number of highlights, with places particularly rich in historical associations, which are also representative of European culture as a whole."

Among the cultural itinerary projects, "the dimension of contemporary practice of the arts, creative craftwork and skills" is essential. Some themes lend themselves particularly well to this type of project, due to the potential for development represented by the renaissance of contemporary craftwork.

The tourist-oriented approach of the silk itineraries in the Cévennes (France) or the north of Greece, and that of Macclesfield "Silk Trail" near Manchester (United Kingdom), is accompanied either by the renewal of production channels emphasising local creation (label: "Cévennes silk, from soil to fabric"), or by ordering from European creators new and innovative products made using the professions and tools in the museums.

Similarly the establishment of the textile route in Picardy is aimed both at improving the public's knowledge of industrial heritage and at demonstrating the creativity of the craftspeople and designers working in collaboration with the companies.

More generally, the establishment of cultural itineraries is accompanied by European co-operation actions between regions or countries that are sometimes very distant from one another. This is the case of the Route of Santiago de Compostela where, for example, French and Belgian copperware manufacturers have undertaken joint initiatives.

Similarly, due to the old demographic flow from Luxembourg to the region of Sibiu in Romania, regular exchanges have been re-established this year in the field of art craftwork and popular festivals and rites.

The itineraries facilitate the structuring of rural territories by presenting a joint message makes understandable the local identity of a group of communes, as cultural landscapes created through human activity.

The work undertaken in recent years in Andalusia, on the basis of the development of the Al-andalusi Heritage, recalling an important period of the Hispano-Moorish civilization, has renewed both craftwork co-operation between Spain and the Maghreb, and the production of creative objects, which are now for sale to the public in over one hundred small towns in southern Spain.

Cultural itineraries offer to the inter-governmental co-operation programmes of the European institutions, and to those of the national and local authorities, a general framework within which they can find, at the level

appropriate to them, a type of priority action corresponding to their own attributes or regional requirements. They thus provide a space for integration of the multiple political skills of the Europe of today."¹⁰

In parallel with the strategy of cultural itineraries, several organisations have centred their action on the renewal of tourist artefacts, i.e. souvenir objects for sale at a tourist attraction. Even in promising contexts, and potentially growing markets, an impoverishment of the design of tourist artefacts is frequently observed. Several experiments are responding to this goal of renewal.

- ➔ In the Canaries, Spain, FUNDACIÓN PARA LA ETNOGRAFIA Y EL DESAROLLO DE LA ARTESANÍA CANARIA (FEDAC) (E6) has initiated the development of collections inspired by the works of the museums of Grandes Canarias. Starting with an analysis of the potential market in quantitative and qualitative terms, and of the regional, national and international marketing channels, FEDAC is developing a training experiment aimed at micro-enterprises bringing together curators, designers and economists. This methodology can easily be transferred to other regions. See the Internet site: <http://www.fedac.org>
- ➔ In France, in the same spirit, the REGION CENTRE has created a "tourist object" competition. The competition is organised on the initiative of the Chambers of Professions. Its goal is to encourage the creation of quality tourist objects, imbued with a regional or local identity, and intended to be sold above all in the shops in tourist sites in the Loire Chateaux region. The competition rules are available and could be experimented with in other regions. See the Internet site: <http://www.crm-centre.fr/actualite1a.html>

Lastly, centres with major tourist spin-offs may also be created around a profession.

- ➔ One real development centre is Markneukirchen musical instruments museum in Bavaria (MUSIKINSTRUMENTEN MUSEUM - MARKNEUKIRCHEN) (DE43), which is the centre of instrument-making in Germany. Around the museum a series of other activities have been introduced: traditional and modern instrument-making workshops, concerts, etc. It is a centre of attraction for tourists who buy the instruments, find out about their origins and traditions, and above all come to listen to music and attend high-level concerts.

¹⁰ Michel Thomas-Penette, Director of the European Institute of Cultural Itineraries (Art crafts letter No. 173 – July/August 1998)

Conclusion

Without calling into question the possibilities of the strategies illustrated above to improve companies' environments, experience shows that they can prove fragile if they do not form part of a **sustainable development policy**, either implemented by a town or a region.

3.6 EFFECTIVE EXPLOITATION OF THE ACTIVITIES OF TOWNS WITH AN INNOVATIVE AND EXEMPLARY APPROACH IN SUPPORTING ART CRAFTS

The French confederation of art crafts (CFMA) and SEMA are fully aware of the responsibility and capacity for intervention of towns with regard to the art crafts which have impacted on their history. These art crafts now represent valuable sources of jobs which should be developed and diffused. CFMA and SEMA have therefore created an **"Art crafts town" label**.

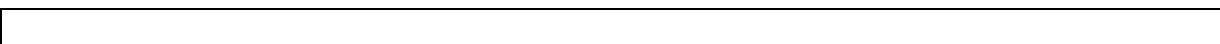
To use this label the commune must prove that it has an action programme to carry out activities in favour of art professions.

These activities must consist notably of¹¹:

- encouraging the development of art crafts in the town, notably through the creation of start-up workshops, and of incubators for young creators, enhanced use of urban space (sculptures in the town, fountains, street furniture, paving and lighting, playing areas, etc.);
- organising information and promotion campaigns on the subject of art professions;
- ensuring that expertise will endure: through museums, films, videos and publications
- developing cultural tourism: theme visits and circuits, open days, etc.
- encouraging stimulation actions for students: awareness-raising workshops, Art crafts classes;
- support training actions for professionals: allocation of grants, subsidies to schools, creation of technical schools and training centres

Communes holding the label are members of a "Towns and Art crafts" Association intended to organise this network and promote a communication policy. 46 French towns are currently members of this network.

Two exemplary initiatives illustrate this dynamic.



¹¹ Article 2 of the agreement introducing the label

- THIERS (France), which is famous for its cutlery, has successfully made art crafts an asset in its economic development:
- 80 industrial companies
 - 120 craftwork companies
 - 70% of French production
 - 80% of exported French production
- Two structures are supporting this project and contributing to revitalising the old centre:
- MAISON DES COUTELIERS [CUTLERS' HOUSE], a manufacturing company where expertise is preserved and transferred (<http://www.coutellerie-thiers.com/>)
- MUSÉE DE LA COUTELLERIE [CUTLERY MUSEUM], the only European museum entirely devoted to displaying this profession, from the Middle Ages to contemporary creation. The museum stages temporary exhibitions and also hosts awareness-raising workshops aimed at students. Lastly, the museum awards European grants for cutlery creation (*cf. p.50*).
- The TOWN COUNCIL OF VIGO (E44), Spain, undertakes various activities in support of art crafts and traditional craftwork through the EU's URBAN programme.
- Support for art crafts is conducted through Vigo Popular University (<http://www.vigo.org/unipop.html>), and includes, in addition to basketry, the manufacture of traditional instruments and various professions.
- Support for art crafts has enabled the establishment and development of the "Centre for Traditional Craftwork" and the "Casa del Cestero" (Basketry House).
- The activities of the "CENTRE DE L'ARTISANAT TRADITIONNEL [TRADITIONAL CRAFTWORK CENTRE]" have so far concentrated on two basic goals:
- preservation of the traditional professions of Galicia under threat of disappearance
 - promotion of traditional craftwork products, through actions for economic and commercial training and promotion.
- Besides the fact that there is a major potential market for traditional products, able to generate an advantageous source of employment, traditional craftwork is supporting the process of restoration of the historical centre of Vigo, with the installation of new companies in the old districts of the centre of Vigo.
- "CASA DEL CESTERO" is devoted to training, technical assistance and support for artisan basket makers. This profession is experiencing a period of crisis with the tourist sale of cheap products from South-East Asia. The recovery of the wealth of traditional basketry, in addition to its cultural added value, could bestow a new importance on this craft sector in the historic centre of the town, where there is still a "Basket Makers" road (rua Cesteiros).
- There is an exhibition of products of traditional Galician basketry, which can also be seen on the Internet, <http://www.arrakis.es/rojea/cesteria.html>
- A quality label indicating a "Galician straw product" is pending, with the aim of protecting local products.
- An experimental "school" has taken up residence in the «Casa del Cestero»: in 1998-99 the first course lasting 1800 hours concluded with the training of 8 young craftspeople specialising in straw and wicker. Three of them are currently managing

their own companies with municipal support.

3.7 SUPPORT FOR DESIGN OF REGIONAL, TRANS-REGIONAL OR CROSS-BORDER PROGRAMMES FOR DEVELOPMENT OF ART CRAFTS

Regional programmes for the development of art crafts designed in the process of a dialogue between representatives of the State, the Region and professionals have the advantage that they are able to prioritise, co-ordinate and balance actions over time (2 to 3 years) and over space. The two examples illustrated below demonstrate the achievement of consistency between the various strategies, and the complementarity of the financing plans.

→ Development programme established by CENTRE CATALÀ D'ARTESANÍA, Barcelona (E14)(SPAIN)

The Catalan Craftwork Centre is a public organisation under the supervision of the Independent Catalan Government ("Generalitat de Catalunya"), Department of Industry, Trade and Tourism. Within the Generalitat it is under the supervision of CIDEM, CENTRE FOR CORPORATE INFORMATION AND DEVELOPMENT (<http://www.cidem.com>). The role of CIDEM is to promote and develop SMEs in Catalonia by making information available to companies, along with appropriate resources to improve their competitiveness, and by realising potential for innovation, quality and productivity. To this end there are six agencies (Catalan Centre for Quality, Technological Innovation Centre, etc.), including the Catalan Craftwork Centre.

The Catalan Craftwork Centre is located in a central district of Barcelona, Passeig de Gràcia, which is highly commercial and frequented by many tourists where it undertakes the following activities:

- Information - with a library and documentation centre open to all, an where companies can receive advice. There is also an accreditation scheme whereby the Centre issues to craftspeople or Master craftspeople *who ask for it* a "carnet d'Artesà", certifying their capacity as a craftsperson and thus the quality of their production.

Some 800 companies are covered by this:

- 62% are single-person companies
- 32% employ less than 5 employees
- 6% employ between 5 and 20 employees.

The Centre issues a quality label, the PAQ "Producte Artesà Qualificat", which accredits product lines (not a company); this accreditation is made through a selection committee, the jury of which comprises a salesperson, a designer and two adjudicators from the art schools. This label covers only to Catalan companies. These product lines are then sold to the Centre. They will soon be sold on the Centre's Internet site, <http://www.cidem.com/artesania>

- open days and conferences, with projection of films on craftwork (the Centre has over 130 films)-, round table discussions and demonstration workshops

- thematic exhibitions (over an area of 1000m²) or of groups of craftspeople and incorporating a programme of exchange with other countries
- permanent exhibition of Catalan craftwork, acting as a meeting point between Catalan companies and professional buyers
- travelling exhibitions: the Centre participates in fairs (e.g. Frankfurt Fair) or in exhibitions in commercial centres, with the aim of promoting Catalan craftwork and consolidating its presence throughout the world
- a craftwork shop where a committee selects the artefacts to be sold: among which, to assist placement, objects manufactured by co-operatives of prisoners or co-operatives of physically or mentally handicapped people.

Assistance with local development is based on actions in conjunction with:

- among others, FAD (Fomento Artes Decorativas): support is given to associations to organise national or international competitions in the fields of fashion, gold working, architecture and craftwork in general. The Centre then stages exhibitions of the prize-winning works in its premises.
- with FAD: the Centre has established in the old town a route through the textile workshops of Barcelona, "Itinerari Tèxtil a Ciutat Vella", a sort of guided tour, each second Saturday of the month, which concludes with a visit to the Textile Museum.
- Another "route", "Tallers oberts' 99", again on the initiative of FAD (<http://www.fadweb.com/tallersoberts>), which allows one to visit the workshops of craftspeople in the old town.
- To these can be added the "re-launch" of the craftspeople's workshops of "Poble Espanyol" initiated in the Universal Exhibition of 1929. The "Poble Espanyol" is an open-air museum demonstrating the various types of architecture in the regions of Spain. It incorporates various local craftspeople with demonstration workshops (enamels, ceramics, stained glass, glass blowing, restoration, binding, leather, basketry, metalworking, jewellery, embroidery, etc.), and even offers lessons for adults in stained glass and ceramics. Massana School has a workshop here with craftspeople selected by the school and supported by "Poble Espanyol".
See the site <http://www.poble-espanyol.com>

Another interesting action developed by the Catalan Craftwork Centre is the definition of "zones of artisan interest" in Catalonia. The Centre is identifying what it calls "micro-clusters" based around a profession: a municipality or a zone where a dominant profession is practised and where a number of companies are concentrated. Once the zone has been identified, a decree of the Catalan government declares it to be a "zone of artisan interest".

Eight such zones have so far been defined:

- Bisbal, Breda, Verdú, and Quart for ceramics,
- Sant Ilari for wood, Torellò for wood turning and wooden toys,
- Olot for ornamental figures,
- Sarral for alabaster work
- And a ninth zone, near Gerona, bringing together 22 wooden furniture companies, for which the decree is pending.

➔ ARCHIPEL DES MÉTIERS D'ART [ART CRAFTS ARCHIPELAGO] (LANGUEDOC-ROUSSILLON, FRANCE)

The Art crafts Archipelago, which was initiated by Yvan Houssard, the current director of SEMA, is based on the principle of an economic and cultural network "which was to unite professions which had hitherto been isolated like islands, and to combine them according to an innovative logic in terms of local development."¹²

The approach consists of bringing these companies together by theme around centres favourable to creation and development, in the heart of towns, or in a rural zone.

The goal of each centre in the Archipelago is to "stimulate economic activity, generate visitors, create or reactivate a personal identity based on the art professions, and allow economic development using "high added value" products and "upmarket" tourism".

The Archipelago's goal is to contribute to the co-ordinated development of the centres; to encourage a regional or inter-regional network around these art professions; and to become a driving element of this development.

For each centre an identity is defined which is incorporated in a multi-year development programme (sector-related restructuring, commercial actions, relay workshops, thematic incubators, etc.).

Twenty-two centres are currently involved in Languedoc-Roussillon. The collection covers a very wide range of activities in the field of clay, stone, architectural heritage, glass, silk, etc.

Villages and towns are seeing new life breathed back into them, and demonstrating their ability to mobilise to exploit their assets.

The quality Charter encourages each centre to organise itself around a quality production space, a joint marketing space and a teaching space. The latter are also linked by an economic and cultural policy of exchange and joint services.

The results in terms of creation of direct and indirect jobs are substantial: around 1,000 over a period of ten years.

The ultimate goal is to extend the archipelago to the Mediterranean arc, to constitute an attractive network on an international scale, and simultaneously re-initiate the development of a sustainable economy in non-industrialised areas.

¹² Deeds of Arc-et-Senans colloquium, Octobre 1994

ACTION PROPOSALS

I. FACILITATING ACCESS TO THE NATIONAL AND/OR INTERNATIONAL MARKET, NOTABLY THROUGH THE DEVELOPMENT OF E-COMMERCE

To end the isolation of craftwork companies and support their commercial activities, several organisations have set up "selling sites", though they stress that this is a complex procedure:

- definition of the concept and creation of an associative structure (co-operative, companies, etc.)
- site architecture
- training plans
- externalised services: prospecting, export, translation, etc.

It is proposed to:

- 1.** Make an assessment of the most significant experiences through meetings between the main economic players concerned.
- 2.** Determine specifications intended to build on previous knowledge and avoiding the main hazards.
- 3.** Distribute this set of recommendations widely.

This proposal is justified since most of the experiments have received European funding (ADAPT, ESF, etc.)

II. CREATE A NETWORK OF EUROPEAN ART PROFESSION CENTRES "EUROPEAN SKILLS REGIONS" AND TOURIST NETWORKS

With reference to the two centres analysed in the present report - Glass working Arts in Lorraine (France) and Textile Arts in the Como region (Italy) - to continue with this inventory and, in dialogue with the Council of Europe and FEMP, create a network of "European skills regions", acting as a platform for cultural, scientific, educational and economic exchanges.

III. RECOMMEND TO MEMBER STATES THAT REGIONAL, TRANS-REGIONAL OR CROSS-BORDER PROGRAMMES FOR DEVELOPMENT OF ART CRAFTS ARE ESTABLISHED

The goal here is:

- to listen to professionals and hear about their projects;
- to ensure that initiatives and the way they are networked are consistent;
- to achieve concerted programming of the resources to be allocated, whether they originate in the public or private sector;
- to implement a collective strategy, breaking through the isolation of companies and divisions within administrations.;
- to promote the aesthetic quality of the creation and production of craft art objects.



CONCLUSION

Despite the variety of art crafts, and the multitude of individual worlds without any apparent relation, the clarity of the strategies implemented by the organisations identified during this survey has been evident throughout this report:

- preserving in order to transfer;
- mobilising young people and facilitating their placement in the world of work;
- supporting companies and opening them up to innovation and the new technologies;
- organising regions in order to create jobs.

But although these initiatives have the attraction of being imaginative, and of being concerted efforts, they are fragile. Motivational follow-up must co-ordinate the development of the art crafts in order to ensure coherence through the establishment of synergies.

The 10th proposal of this report invites Member States to define a policy in support of such initiatives which should be seen as examples to be reproduced and made more dynamic. Such support should pay special attention to the inter-ministerial dimension of this approach and the quality of the dialogue with the professional organisations. Their role is crucial.

Three countries are already involved in this approach:

- Ireland, through the action of the Crafts Council, whose *"Strategic Plan 2000-2003"* sets out the sustainable development goals and themes: performance and quality, innovation and creativity, training and communication.
- Portugal, including the National Commission for the Protection of Craftwork Professions and Micro-enterprises, involving six ministries, training establishments and professional organisations, has just

defined a multi-annual plan, all the measures in which are described in an annex (Annex 4).

- Lastly, France, where SEMA, an organisation with an inter-ministerial role, under the aegis of the Ministry with responsibility for SMEs and Craftwork, is conducting in liaison with the Art crafts Council (Ministry of Culture) a policy of preservation and transfer of art professions.

Identifying innovative actions, **analysing** the role of the players in their success, and **observing** their impact, have conducted us towards the definition of "*10 action proposals*" meeting the goal of the invitation to tender: "Promoting the creation and development of sustainable employment in the rare crafts sector."



REMINDER OF THE 10 ACTION PROPOSALS

Preserving in order to transfer

1. To encourage the establishment, at regional scale, or nationally, "of observatories of rare companies for preservation"
2. To update, enrich and breathe new life into the "Directory of organisations for active preservation of techniques in Europe – 1995"
3. To create a European centre for images of the art professions

Mobilising young people and facilitating their placement in work

4. To reinforce the network dynamics between training establishments by means of a European supervision system
5. To enhance the grant allocation policy
6. To communicate concerning best practice

Supporting companies, and organising regions in order to create jobs

7. To facilitate access to the national and/or international market, notably through the development of e-commerce
8. To create a system of European art profession centres, "European skills regions", and tourist networks
9. To establish regional, trans-regional or cross-border programmes for development of art crafts

Ensuring that strategies are consistent and sustainable

10. To invite Member States to define a policy of support for art crafts

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	cabinet making
	barrel-making
	wood turning
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wood turning	83
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LIST OF ORGANISATIONS MENTIONED, BY COUNTRY

GERMANY

- Arbeitsgemeinschaft des Kunsthandwerks Hamburg (Art Craftwork Working Community) **(DE27)**, Hamburg
- Branchenverband Plauener Spitze und Stickerein (Plauern Professional Regional Association of lace and embroidery) **(DE10)**
- Deutsche Stiftung Denkmalschutz (Foundation for Heritage protection) **(DE15)**
- Deutsches Porzellan Museum **(DE41+47)**:
 - * Museum für Porzellangeschichte, -kunst und -design, Hohenberg
 - * Europäisches Industriemuseum für Porzellan, Selb-Plössberg, Bavaria
- Deutsches Zentrum für Handwerk und Denkmalpflege, Propstei Johannesburg Fulda e.V. (Fulda Centre)**(DE48)**
- Görlitz continuous training school for Craftwork and Heritage
- Freilichtmuseum am Kiekeberg (Open-air Museum) **(DE28)**, Lünebourg Lande
- Freilichtmuseum an der Glentleiten Grossweil **(DE6)**, Bavaria
- Glasmuseum Fruenau (Fruenau Glass Museum) **(DE42)**
- Handwerkskammer für München und Oberbayern (Munich and Upper Bavaria Chamber of Professions) **(DE5)**
- Handwerkskammer Görlitz (Görlitz Chamber of Professions) **(DE3)**
- Handwerkskammer Hamburg (Hamburg Chamber of Professions)
- Handwerkskammer Kassel (Cassel Chamber of Professions) **(D40)**
- Handwerkskammer Lünebourg (Lünebourg Chamber of Professions) **(DE20)**
- Handwerkskammer Mainz (Mainz Chamber of Professions) **(DE11)**
- Handwerkskammer Trier (Treves Chamber of Professions) **(DE13)**
- Interessengemeinschaft Handweberei Bundesfachverband e.V. Haus der Handweberei Sindelfingen (Sindelfingen Professional Weaving Association) **(DE19)**
- Museum für Kunst und Gewerbe (Hamburg Arts and Professions Museum) **(DE69)**
- Musikinstrumenten Museum – Markneukirchen (Markneukirchen musical instrument museum) **(DE43)**, Bavaria
- Verlag Neue Keramik **(DE29)**, Berlin
- Westfälisches Freilichtmuseum Detmold **(DE57)**, Westphalia
- Westfälisches Landesmuseum Hagen, Museum für Handwerk und Technik **(DE49)**, Westphalia (near Dortmund)
- ZDH (Central Organisation for German Craftwork)

AUSTRIA

- Congress Innsbruck **(AT9)**
- Kärntner Freilichtmuseum in Maria Saal **(AT3)**
- Kärntner Initiative Kunsthandwerk **(AT6)**, Feldkirchen
- Salzburger Heimatwerk **(AT1)**
- Steirische Initiative Kunsthandwerk **(AT15)**, Graz
- Verein Handwerk Tirol (Craftwork Association in Tyrol) **(AT7)**

BELGIUM

- "Archéologie Industrielle de la Sambre" [Sambre Industrial Archaeology] Association **(BE21)**
- Centre de la Gravure et de l'Image Imprimée de La Louvière [La Louvière Centre for Engraving and the Printed Image] **(BE2)**
- Centre eurégional des métiers du Patrimoine La Paix-Dieu [La Paix-Dieu Euroregional Centre for Heritage Professions] **(BE11)**, Amay (Liège Province)
- Cultura Europa **(BE9)**, Namur

- Fondation Roi Baudouin [King Baudouin Foundation]
- Musée de l'Industrie à Charleroi [Industry Museum, Charleroi]
- UEAPME (Union Européenne des Petites et Moyennes Entreprises) [European Union of Small and Medium Companies], Brussels
- Namur Town (*Namur International Festival of Art Profession Films*)
- Vlaams Centrum voor Ambacht en Restauratie-VCAR (Flemish Centre for Craftwork and Restoration) **(BE3)**

BULGARIA

- Cooperation Rhodopes ecoinvest product **(BG10)**
- Etara open-air ethnological museum **(BG4)**, Gabrovo

DENMARK

- Danske Malermestre (National Association of Danish painter-decorators)**(DK2)**

SPAIN

- Asociación Círculo de Nuevos Ceramistas **(E2)**, Seville
- Asociación Galega de Artesans **(E4)**, Galicia
- Ayuntamiento de Camariñas-Museo de Encaixe (Bobbin lace museum) **(E38)** La Coruña
- Caja España (Departamento de Obra Cultural y Social), León
- "Traditional Craftwork Centre"/"Casa del Cestero" (Basketry House), Vigo
- Centre Català d'Artesania (Catalan Craftwork Centre) / CIDEM (Centre for Corporate Information and Development) **(E14)**, Barcelona
- Vigo Town Council **(E44)**
- Triana Ceramic School, Seville
- FAD (Fomento Artes Decorativas), Barcelona
- Federació Catalana de Joiers, Orfebres i Rellotgers (Catalan Federation of Jewellery, Gold work & Clock-making) **(E22)**
- Fundación Española para el Fomento de la Artesanía **(E8)**, Madrid
- Fundación para la Etnografía y el Desarrollo de la Artesanía Canaria (FEDAC) **(E6)** Canaries
- Institut Gaudí, Barcelona **(E39)**
- Museo Moli Paperer de Capellades **(E42)**, Barcelona
- Oficio y Arte (Organisation of Spanish Art Craftspeople)**(E25)**, La Coruña
- PYRENE P.V (*producer of craftwork films for Spanish television*)
- Vigo Popular University

ESTONIA

- "KANUT" conservation centre **(EST3)**
- EFEA – Estonian Association of SMEs **(EST5)**

FINLAND

- Luostarimäki Handicrafts Museum **(FIN4)**, Turku
- Rauman Museo (lace)
- SYKE – Development Foundation of Finnish Entrepreneurs **(FIN5)**, Helsinki

FRANCE

- AMAF, Ateliers et Métiers d'Art Français [French Art craftsand Workshops] (Franche-Comté)

- Association pour la création coutelière Thiernoise [Thiers Association for cutlery creation]
- Association SESAM (*Alternating European courses in the professions*), Paris
- Association "Villes et Métiers d'Art" [Art Towns and Professions]
- Ateliers d'Arts de France [France Arts Workshops], Paris (*Kéramos, a festival organised in Montpellier*)
- CAPEB
- CERFAV (European Centre for Research and Training in Glasswork Arts), Vannes-le-Châtel
- Confédération française des métiers d'art [French federation for art professions] (CFMA)
- Fédération Française des Dentelles et Broderies [French Federation of Laces and Embroideries]
- Fondation Européenne pour les métiers du Patrimoine [European Foundation for Heritage professions] (FEMP) – Council of Europe, Strasbourg
- Maison des Couteliers [Cutlers' Organisation], Thiers
- Ministère de la Culture - Conseil des Métiers d'art [Ministry of Culture – Art craftsCouncil]
- Musée de la Coutellerie [Cutlery Organisation], Thiers
- Musée de la Toinette [Toinette Museum], Murat-le-Quaire (Puy de Dôme)
- Musée des Tissus de Lyon [Lyon Fabric Museum]
- Musée du Château d'Auvers sur Oise [Auvers sur Oise Château Museum]
- OBERAC (Observatory of rare companies for preservation)
- SEMA (Society for Encouragement in the Art Professions), Paris
- Union Nationale Artisanale des Métiers de l'Ameublement [National Craftwork Union of Furnishing Professions] -UNAMA (**F34**)
- Angers Town (**F38**)
- Pézenas Town (*International Festival of Images of Professions - F.I.L.M.*)
- Saint-Quentin la Poterie Town (clay professions)
- Thiers Town (cutlery)

GREECE

- Egnatia Epirus Foundation (**GR1**), Metsovo (Epire region)
- Psaropoulos Foundation (**GR3**), Athens

HUNGARY

- Association of Hungarian Folk Artists" (**HUN1**)
- Association of Hungarian Restorers "Magyar Restaurátorkamara" (**HUN9**), Budapest
- Békés County Folk Art Association"(**HUN8**), Békéscsaba
- Magyar Foltvarro' Céh (Hungarian Corporation for patchwork covers) (**HUN12**)

IRELAND

- MUIINTEREAS (**IE5**), Galway
- National Council for Vocational Awards - NCVA (**IE8**)
- South East Regional Craft Centre (**IE7**)

ITALY

- Artigianato Piemonte-CASA (**IT20**)
- Artigiancassa
- Artigiancredit Lombardia srl (**IT5**), Milan
- Associazione Nazionale Artigianato Artistico (ASNAART)-c/o CNA Nazionale, Rome (**IT13**)
- Associazione Serica Italiana (**IT31**), Como
- Associazione Tessile di Como

- Chamber of Commerce, Industry and Craftwork - CCIAA di COMO
- Villa Demidoff European Site-School, Florence
- CEAM Multimedia srl - Conservatorio Europeo di Arti e Mestieri (**IT10**), Rome
- CNA-ASNAART (**IT23**), Bologna
- CNR (Consiglio Nazionale delle Ricerche)(National Research Centre)
- Confartigianato - Federazione Nazionale Attività Artistiche e Culturali, (**IT15**) Rome
- ENEA ("Alternative Energy Centre")(National Research Centre)
- Ente Scuola Edile di Piacenza in Italia (**IT21**)
- Fidimpresa Perugia, Cooperativa Artigiana di Garanzia (**IT12**)
- Cologni Foundation «Delle arti e dei mestieri», Milan
- IDIS Foundation
- FORMEDIL (**IT32**), National institute for professional training in the construction industry
- Istituto Tecnico di Setificio «Paolo Carcano», Como
- Signa Straw Museum (**IT25**), Florence
- Museo Didattico della Seta (**IT22**), Como
- Faenza Ceramic Centre
- Caserta Province (Campania Region)
- Unioncamere Lombardia

LUXEMBOURG

- Institut Européen des itinéraires culturels [European Institute for cultural itineraries] (**LUX3**), Luxembourg

NETHERLANDS

- Tilburg International Learning Site
- SVGB-Stichting Vakopleiding gezondheidstechnische en ambachtelijke Beroepen (Organisation for Professional Training in the Technical Professions sector) (**NL1**)

POLAND

- Poznan Chamber of Professions (**PL5**)
- Muzeum Papiernictwa

PORTUGAL

- Associação de Defesa do Património de Mértola (**P1**)
- National Commission for the protection of professions and craftwork micro-companies (involving six ministries)
- IBTAM, Instituto do Bordado, Tapeçarias e Artesanato da Madeira (**P12**), Madeira region
- Museum-School for Portuguese Decorative Arts-Ricardo do Espírito Santo Silva Foundation
- Museu de Vila do Conde (lace)
- Beira University

CZECH REPUBLIC

- Krajky Muzeum, Vamberk (lace)

UNITED KINGDOM

- Coldharbour Mill Working Wool Museum» (**UK16**), Devon
- Macclesfield Museums and Heritage Centre (**UK4**)

- Museum of Welsh Life (**UK2**), Wales
- Macclesfield "Silk Trail" (Manchester)
- The Lace Guild (**UK6**)
- UCE-University of Central England/Jewellery Industry Innovation Centre/School of Jewellery (**UK15**), Birmingham
- Walford Mill Craft Centre (**UK1**)
- WIGAN Metropolitan Borough Council - Economic Development Office (**UK8**)

SLOVAKIA

- S. Mikovini public secondary school (Banská Stiavnica) (**SK6**)
- Klub der Romaunternehmer in der Slowakischen Republik (**SK1**), Zvolen
- PHZ Zajezova (Pospolitost Harmonického Zivota: The Association of Harmonic Life) (**SK2**), Pliesovce
- ULUV-Ustredie Ludovej Umeleckej Vyroby (Centre of Folk Art Production)(**SK4**)

SWEDEN

- Foreningen Svensk Form/Swedish Society of Crafts and Design (**S11**)