

INCREAS WORKSHOP SUMMARIES HUNGARY

October, 2021

by Barbara Fogarasi

Workshop 1	Introduction to INCREAS project; Heritage skill gaps
INCREAS Workshop series	<p>3.2 Regional Heritage skill gaps</p> <p>4.2 Definition heritage skills at risk</p> <p>4.4 Skills enhancement for cultural heritage sector - Needs analysis and suggestions</p> <p>6.2 Heritage skill gaps to be closed</p>
Date	Thursday, 9 September 2021, 17:00-20:00
Number of participants	11
Programme	<ul style="list-style-type: none"> • Greetings, introduction: Barbara Fogarasi, MRA • Welcome speech: Graham Bell, MRA • Welcome speech: Petra Cséplő, Zsolnay Porcelanmanufacture – excused, substituted by Kornélia Hajtó, silicate conservator artist • <i>INCREAS survey results</i>: Barbara Fogarasi, MRA • <i>Current situation of ceramics and silicate conservator training and the potential role of the Zsolnay Training Center</i>: Alexandra Botz, MRA • <i>Missing skills and professional knowledge in historic building preservation / university, training aspects</i>: Prof. Dr. András Veöreös, architect, heritage inspector, Széchenyi University, Faculty of Architecture history and Urban design • <i>Acute technical problems caused by skill gaps and their bridging / technical aspects</i>: László Czifrák, silicate conservator artist • Moderated discussion: <i>Which occupations are at risk? Which skills are associated with the occupations at risk? Which gaps in traditional competences need to closed?</i>
Conclusions	<ul style="list-style-type: none"> • <u>Mentalities about historic buildings must be formed</u> among all actors of an historic building restoration process, starting from the persons writing an application grant • Research into <u>new materials</u> and technologies is necessary even for preserving old objects and buildings (an innovative R&D area!), while the knowledge of <u>traditional techniques</u> is also crucial (manufacture and conservation) → there is an urgent need for an <u>apprenticeship system</u> • There's no connection between skilled craftsmen and conservators • Regarding heritage skills at risk, virtually <u>all skills in Hungary are at risk!</u> This is an irreversible process. • Knowledge is not knowing things but knowing the cause of things. – Understanding changing needs and functions. This requires <u>communication and cooperation</u>. • Problem of conservation/new manufacture is also financial: it is much cheaper to manufacture new, machine-produced materials than hand-make them. E.g. tiles) the result will never be the same: you will never get the non-uniform, uneven, playful, traditional looking tiles from a machine.

Workshop 2	Gap analysis heritage skills; Educational system; Network of experts
INCREAS Workshop series	<p>1.1 Gap analysis heritage related skills, competences, qualifications and occupations +</p> <p>2.2 Needs analysis certification process for heritage skills</p> <p>2.3 Requirements for a network of experts, volunteers and apprentices for the cultural heritage sector</p> <p>4.1 Educational system and cultural (heritage) skills</p>
Date	Thursday, 16 September 2021, 17:00-20:00
Number of participants	9
Programme	<ul style="list-style-type: none"> • Greetings, introduction: Barbara Fogarasi, MRA • <i>What is missing from a well-functioning conservation practice?:</i> Prof. Dr. Tamás Mezős, architect, Technical University of Budapest, Faculty of Architecture, Department of History of Architecture and Monument Preservation • <i>About heritage skill gaps in construction –</i> Balázs Harkai, civil engineer specialized in conservation, technical inspector • Moderated discussion: <i>Why do traditional buildings need traditional competences, qualifications and professions/trades? Which traditional competences, qualifications and professions are not adequately trained? Why are personal certifications important for Heritage Skills? What is the need for networks? What requirements do successful networks have to fulfill? How can digital pool of experts work? What role do Cultural Heritage Skills play in the education system?</i>
Conclusions	<ul style="list-style-type: none"> • A fundamental problem is that currently <u>there is no central organization of historic building preservation in Hungary.</u> • Problems in education: <ul style="list-style-type: none"> • Even architects who are trained in conservation are in lack of some basic knowledge and competences: 1) Architecture history - the knowledge of spatial theory and authentic historic spaces. 2) Historic structures - how they function and what types of damages and pathologies exist. – requires special knowledge, because historic structures work differently and we have to make decisions in a historic spirit. • At architecture school (university level) the number of lectures on preservation of historic buildings is not enough. • At vocational schools (secondary level) there should be more classes in architecture history and on making and interpreting drawings. • Historic building values should be taught for mechanical and electrical engineers and workers so as to sensitize them <u>to be able to work in historic contexts.</u> • The way we approach and appreciate historic buildings should be taught starting <u>from kindergarten!</u> – visual culture, art history, cultural heritage • Lack of skills/too many diplomas: <ul style="list-style-type: none"> • The problem is that workers are cheap but not skilled, while conservators are highly skilled but expensive. For example, to make artificial marble you should not need a university level diploma. → <u>skilled work shouldn't be academic.</u> • The root of the problem is that <u>skilled craftsmen are not valued in society.</u> Parents push their children to get university degrees and diplomas rather than become good skilled workers.

	<ul style="list-style-type: none"> • Those working in construction (concerned about building) and conservators (concerned about the survival of artistic things) <u>need a common denominator</u> – they need a platform of dialogue. Sometimes even a mediator. • Problem in public procurement: fast, cheap work is favoured to quality. • Network of experts: it's a small profession - mostly based on <u>personal connections</u>, otherwise it's risky. Professional chambers could be a good source for networks.
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Workshop 3	Innovation in and digital competences for cultural heritage sector
INCREAS Workshop series	<p>6.1 Innovative CCI projects for cultural heritage</p> <p>7.2 Best practice examples for innovation in the cultural heritage sector</p> <p>8.1 CCI actors and spaces for innovation for heritage</p> <p>1.2 Digital competences for the cultural heritage sector</p>
Date	Wednesday, 22 September 2021, 17:00-20:00
Number of participants	13
Programme	<ul style="list-style-type: none"> • Greetings, introduction: Barbara Fogarasi, MRA • <i>Good practices and recruitment of specialists in the restoration of mosaic and terrazzo tiles:</i> Miklós Ernő Balázs, mosaic artist, historic building conservator specialist • <i>Digital competences and skills in monument preservation: the example of the restoration of Jáki Church:</i> Márton Sarkadi, architect, historic building specialist • Moderated discussion: <i>What are some best practice examples? Which actors and spaces are there for innovation in cultural heritage? How can heritage innovation happen? Which digital competences and qualifications are needed for traditional buildings? Why do traditional buildings need digital competences and qualifications?</i>
Conclusions	<p>Innovation in mosaic and terrazzo conservation:</p> <ul style="list-style-type: none"> • Object conservation knowledge and approach is not enough in case of mosaic and terrazzo flooring, which is in constant use – it must be functional, durable. Workload is much more than in historic times. Plus questions of what to do with original mistakes and cracks – eg. can we add expansion gaps? <u>Innovation</u>: cut subfloor concrete slab so that the pieces move independently. • It is not clear where mosaic/terrazzo ends and where the bearing structure begins? Who can work with historic structures? It must be <u>team work</u> involving the conservator <u>and</u> the contractor! • Mosaic conservator does not exist – only a mosaic artist with a conservator specialization • It is difficult to teach skills in theory, only works in practice → need for an <u>apprenticeship system</u>! • Innovation comes with a given situation where a new solution is born with new technologies – e.g. digitalization of heritage <p>Digital competences:</p> <ul style="list-style-type: none"> • It'd be important to have <u>historic building documentation available and accessible</u> (like in some other countries) – digitalization could help this process.

	<ul style="list-style-type: none"> • Even with new techniques, professionals have to be on site and get to know the building in person to carry out the autopsy. It is not enough to process data by someone behind a computer who has never seen the building. • Advantages of digital documentation and means: <ul style="list-style-type: none"> • allows for recording architecture history observations, construction periods (precise measurement may aid in revealing new architecture history knowledge), stone work and used to overlay different disciplines' documentation. Both visually and annotated. • In case of archaeology, more data is available in a spatial model than in a 2D drawing. • Accurately measured point cloud can be used to design scaffolding for the building. • Digital documentation allows for precise allocation of photographs (earlier, some images were lost or not know where exactly they belong leading to disinformation and misunderstanding) – more interesting details can be saved in better resolution. • The process of restoration can be documented – different stages of wall surfaces. • Point cloud is more sensitive than bare eye – it shows more than what we could possibly record manually. • Photogrammetry is useful, but it requires a total station, which is not always available. • Digital reconstructions of wall paintings can aid in interpretation – e.g. appearing on visitors' mobile phones. • Background institution requesting these digital works is currently missing. • We have to be careful with companies that try to sell software or hardware promising to solve everything. This does not exist. These are tools that require people to work them and interpret them. A geometric dataset is missing interpretation, which is the responsibility of professionals.
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Workshop 4	Training and certification in a potential competence centre in Hungary
INCREAS Workshop series	<p>2.2 Needs analysis certification process for heritage skills</p> <p>2.3 Requirements for a network of experts, volunteers and apprentices for the cultural heritage sector</p> <p>7.3 Workshops with (re-)activated craftsmen in cultural heritage sector</p>
Date	Wednesday, 29 September 2021, 14:00-17:00
Number of participants	10
Programme	<ul style="list-style-type: none"> • Greetings, introduction: Barbara Fogarasi, MRA • <i>KARTAUSE MAUERBACH Competence Centre for Built Heritage: Traditional crafts and monument preservation: Astrid M. Huber, Federal Monuments Authority Austria, Information and Training Centre for Architectural Conservation</i> • Questions and Answers about Mauerbach Competence Centre

	<ul style="list-style-type: none"> • Moderated discussion: What would be the profile, structure, form, site of the Competence Centre in Hungary? Who would be there as trainers, participants, apprentices? How could they be recruited? What are the necessary next steps in drafting a business plan?
<p>Conclusions</p>	<p>Mauerbach:</p> <ul style="list-style-type: none"> • has 5 employees only, financed by the state. Small annual budget (10-12000 EUR). Additional income from training courses and other activities. (450-500 participants/year, ~400EUR/week/participant) • Trainings are not accredited, do not provide certification, but a kind of confirmation that is used as reference in tenders. (Heritage Academy for managers of historic buildings gives certificates.) → qualification is better than certification! • Info centre for historic building owners – frequent inquiries via e-mail (5-10/week) • Large collections – over 30 years! (historic materials and structures e.g. window library, sand library) <p>Possibilities in Hungary for a competence/training centre:</p> <ul style="list-style-type: none"> • Finances: Currently cannot be financed by the state – possible other models, e.g. Transylvania Trust – Bonchida. Good business plan to define what needs investment and what can bring income to make it self-sustainable on the long run. • Site: Finding the right place, preferably a centrally located historic building, provided by the state is key. Lease for 25-30 years, in return undertake its restoration while teaching skills. Learning by doing. Building a network of skills, collecting existing professional groups is also important – a meeting point. (Earlier plans for Pécel – central location!) • Profile: trainings for craftsmen and also educating the public. Skilled craftsmen can train here when they have less work outside. <ul style="list-style-type: none"> • Need to raise the quality level of craftsmanship: if there was attractive supply, the level of demand would rise. • Could provide additional skills and competences for active contractors to be able to deal with historic structures → qualification system • Partners: <ul style="list-style-type: none"> • Vocational schools - how much are such trainings available at secondary school level – should collect info on this. • New conservator research centre (in planning phase) with laboratories, materials analysis, high level equipment. • Lechner Knowledge Centre • Universities (e.g. MOME - opportunities for young professionals) • Museums • Large construction companies that have their own internal trainings on historic buildings.