
From the surface noise to the “Voices of culture” in the cultural heritage sector: Hope and expectations from the coal-face of the Cultural heritage work force

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SUMMARY Cultural sector and its professions have suffered for years from a lack of recognition and consideration, the missions, actions and competence of professional groups in this sector being neglected or misunderstood. The ESSNET report identified a lack of knowledge and data when trying to assess and evaluate economical impact of this sector. Most of these activities have no codifications in NACE and ISCO and therefore no statistical data is accessible. It is the same when considering the Cultural heritage sector where most activities carried out for society and the public are hidden or invisible by nature. The European Year for Cultural Heritage provided an opportunity to highlight this lack of data and recognition. The “Voices of Culture” meetings allowed an expert group to

formulate ways of making progress i.e. by mapping of missions and identifying actions carried out by professionals, as well as examining overlapping tasks and duties and their final responsibilities toward society. Some conclusions and examples of mapping developed in the brain storming (Brussels 2017) on “skills, competence and knowledge transfer for cultural heritage professions” are presented as a means of continuing to improve a more integrated approach of Cultural Heritage, its management, preservation and sustainable enjoyment.

KEYWORDS Cultural sector, Cultural Heritage, missions, mapping of professions, NACE codification, “Voices of Culture”, integrated approach

RESUMEN El sector cultural y sus profesiones han sufrido durante años la falta de reconocimiento y consideración. No se han tenido en cuenta las misiones, acciones y competencias de los grupos profesionales en este sector incomprensido. El informe de ESSNET identificó una falta de información y datos necesarios para evaluar el impacto económico de este sector. La mayoría de estas actividades no tienen codificaciones en NACE e ISCO y, por lo tanto, no se puede acceder a ninguna fecha estadística. Es lo mismo que cuando se considera el sector del patrimonio cultural en que la mayoría de las actividades llevadas a cabo para la sociedad y el público están ocultas o son invisibles por sus propias características. El Año Europeo del Patrimonio Cultural ha brindado la oportunidad de visibilizar esta falta de datos y su consiguiente ausencia de reconocimiento. Las reuniones de “Las Voces de

la Cultura” permitieron a un grupo de expertos de diversos países plantear diversas fórmulas para avanzar, es decir, mapear las misiones e identificar las acciones llevadas a cabo por los profesionales del patrimonio cultural, así como examinar tareas, obligaciones y sus responsabilidades finales para con la sociedad. Algunas conclusiones y ejemplos de mapeo desarrollados en la lluvia de ideas (Bruselas 2017) sobre “habilidades, competencias y transferencia de conocimiento para las profesiones del patrimonio cultural” se presentan como un medio para mejorar el enfoque integrado del Patrimonio Cultural, su gestión, preservación y disfrute sostenible.

PALABRAS CLAVE Sector cultural, Patrimonio Cultural, mapeo de profesiones, misiones, Código CNAE, enfoque integrado

By now it should be well accepted in the field of culture that both professionals and their fellow workers must be socially responsible. They must undertake their duties based on well established and universally accepted standards of education, knowledge and ethics together with personal experiences gained through years of practice. They often work in multidisciplinary teams at the cross-roads where cultural knowledge meets technical and/or social competences. These personal traits contribute to the welfare of society, helping to anchor society within its own history, increase respect of cultural diversity and educate and entertain people, whether settled or in a process of flux. One tends to find a full range of people from specific specialists with very high level of education and competence to generalists that have a broad education and experience within related fields, all make a contribution to this sector.

From within cultural heritage, the professional workforce is often considered as a large "family" where the specialist experience and skills of the different occupations are respected regardless of their origin.

Professionals within this sector contribute to the preservation and use of Cultural Heritage through its identification, conservation, together with the creation and dissemination of knowledge, unbiased interpretation and presentation.

When viewed from outside of the cultural heritage sector this may give a false impression that the many of the "cultural" professions lack an agreed view of the competence required to exercise their role, when in fact they operate as a melting pot of knowledge, skills and experience, together with ethical perspectives required to navigate complex and often difficult dilemmas associated with the sustainable preservation and use of our common cultural heritage. Despite that many professions possess a shared responsibility for the preservation of cultural heritage, in some cases, the technicity, skills, knowledge and competences of individual professions are extremely specific and far from the generalist level that is commonly attributed to them from outside the sector. A good example of this is the conservation profession. Such a lack of understanding of the anatomy of these professional groups results in missing statistics on cultural heritage sub-activities, as is exemplified by the lacunae and misplacement of heritage professions codified in universal systems, such as NACE, ESCO or ISCO. These codifications supposedly identify all sectors and sub-sector activities and subsequent professions, however there are a lot of both established and emerging heritage professions that are currently missing.

One observation from the «coal-face» is that the lack of codification of professions and activities within cultural heritage appears to be concomitant with the lack of consideration and understanding of who is doing what in this sector, the true cost

of this work and the contribution that a particular uncoded profession or activity makes to the income and other non-monetary benefits within this sector. To those who work within the sector, often this lack of understanding from outside feels like a snake biting its tail or a hen that is looking at an egg and is still wondering where she comes from. This is a hermeneutic dysfunctionality that is self defeating.

Even within the broader world of the cultural sector, which includes the arts, theatre and natural heritage, the cultural heritage sector does not escape from this particular status. Misunderstandings regarding actions that impact on the materiality of cultural heritage persist despite its status as a pillar of civilisation, and more specifically, its role in forming and perceiving the cultural identity of "ancient Europe", now identified as an important concern under the European Union.

Within the broad work conducted by the EU commission on the Cultural sector, it has reacted to the ESSNET report published in 2012¹. The purpose of this report was to identify how to collect and assess cultural activities, their roles, their costs and resulting income, their economic benefit and money generative power. Unfortunately, due to the lack of quantitative data the cultural benefits, which may incidentally change society and its economy, was not given a high priority.

The work carried out by ESSNET uncovered the lack of codes (NACE) in the field of cultural activities, which placed severe limitations on the quality of analysis due to the lack of information (statistics). This implicitly identified the need for better descriptions of the professions and the activities in the sector, together with how they are accessed and exercised. The principle difficulty with such work is how to identify the jungle of sub-activities within a sector that, in many countries throughout Europe, is unregulated and does not possess distinct markers describing professional cultural activities, what they produce, how they are exercised, and by whom. In brief, the question is how can this sector be assessed in terms of its activities and economic benefits without knowledge of who contributes what to keeping it alive and the impact of their efforts?

This situation is further complicated by the different ways in which a range of activities in the cultural sector are achieved in different countries. Simply stated, professions in the cultural sector carry out their assigned activities via a range routes, e.g. liberal professions, self-employment, salaried administrative employees or salaried employees within small enterprises, permanent and temporary employment, as well as voluntary unpaid work. Culture is not the only sector that possesses such diversity of employment, but it doesn't help that borders are drawn between production, commercialisation, creation, communication and mediation of cultural «products» when this demarcation does not exist in reality.

It also does not help when the majority of salaries are low and commercial firms within the cultural sector are frequently forced to reduce fees, placing economic constraints of the market before best practice in maintaining cultural significance. A lack of understanding of both the activities and the damage that can be done by ill considered intervention often results in a lack of respect of the work carried out by cultural professions and the social contribution that they make. This situation is further compounded by the lower wage bias often associated with professions containing a large percentage of women.

In the cultural sector, except for the music, cinema and multimedia, which are increasingly attached and included within the communication world and perceived as a well-established economy in their own right, the remaining sub-sectors, which include for example culture, publishing, creative and visual arts, and cultural heritage seem significantly less commercially viable without public funding. The reliance on government funds and private donation brings with it severe problems as these are increasingly difficult to obtain. This places strain on professionals servicing this sector especially if they operate in the private sector. Assessment of such organisations solely in terms of their economic viability is flawed as they provide a broad number of benefits that cannot be expressed in monetary terms. Attempts to do so blurs the image of what is far from a solely economic sector.

Cultural heritage as a microcosm that reveals short-comings in the larger Cultural sector.

Despite the lack of quantitative information to support understanding of the different activities in this field, some voices emerged from engaged politicians asking for better understanding. Their demands reinforced an integrated approach to cultural heritage that can be interpreted as a stronger engagement by society focusing on: its protection, shared funding and willingness to accept both the cultural and economic benefits it provides.

It was recognised that such understanding could be achieved through a range of means, including, facilitating decision making and planning of actions on Cultural Heritage and involvement of people, professional or otherwise, from the ground up, typically referred to collectively as "public stakeholders" and communities.

Increasingly it is acknowledged that facilitating this integrated approach is a way of increasing inclusion and acceptance of diversity by society. Such an integrated approach may also contribute to the creation of new jobs, even though this can be considered as controversial as many activities in the cultural heritage sector are commonly assigned to professionals, requiring a high level of responsibility

and demanding both knowledge and skill, gained typically via a higher education qualification.

The authenticity and the significance of documents, objects and buildings, selected by "educated or sensitive people" as representative valuable cultural assets, which have typically survived decades or centuries of history without or with limited harm, cannot be instantaneously devalued or disregarded. Their physical nature should not be changed in structure or appearance, causing a subsequent decline in meaning. Allowing poorly judged or executed actions that are intended to make the cultural property "look better", appear "renovated" or "updated" is broadly recognised as devaluing its significance for future generations. The re-interpretation of historic material to meet the demands of modern trends and fashionable approaches, taken with short term perspectives, and sometimes induced by quick money earning expectations, can also be ethically condemned.

Definition of Cultural heritage includes a duty of care requiring that "significant entities" are documented, researched, conserved and preserved for the long-term benefit of society. It should therefore not be subjected to short term decisions and irrevocable/irreversible actions and measures. Consequently, the higher degree of responsibility of professionals such as the conservator-restorer, curator, registrar, and other expert professions, their education, knowledge, specific competences and ethical code represent a guarantee for society that cultural heritage receives the best possible care with view to its sustainable and long-term preservation for the enjoyment and education of Public. It is not because most of these professionals work in the shadows in order to bring the objects and heritage collections to the light, and so delight the public, that they should be forgotten or their role and missions neglected or misunderstood.

Looking through the prism of professions

Any definition of activity that may place some requirement or minimum knowledge, skills, or competence on a profession could become a basis for regulation. Within the current political climate, however, this is unlikely as the EU Commission considers regulations of profession as limiting the free circulation of European citizens between member states and is therefore working to reduce or deregulate those that already exist in statutory law.

The "Directive on mutual recognition of qualifications" in its various versions, already sets some demands for the educational requirements of existing professions throughout Europe, however it does not acknowledge this is also needed for emerging professions. There is however a pathway for the recognition of partially regulated emerging



Figure 1. All Voices of Culture topics seen as on VoC website.

professions through the Common Training Framework (CTF) if there is a minimum of nine states within Europe where the profession is legally identified. But to date, the procedure is neither clear, nor straightforward.

The European "Services package" of January 2017, with its pre-notification procedure, is likely to limit even more the ability of Member States to define in their own territorial and juridical regulation for access and exercise of specific professions without seeking formal permission from the EU commission. Only overriding public interest can persuade the Commission to take into consideration and possibly formulate regulation for a "new" profession².

However as discussed earlier, the level of influence of the cultural sector and its perceived limited economic impact makes this unlikely. Furthermore, this influence is even more diffuse as cultural topics and their related professions are subject to the principle of subsidiarity. These serve to regulate the exercise of the Union's non-exclusive powers where decision-making and legislative abilities are delegated to and shared between the member's states toward EU commission. This means that decisions taken in the various states may overlap and oppose one another and/or the commissions will.

It is in this uncertain context that the European Cultural Heritage Year (ECHY) 2018 has been chosen and promoted by European Council. Different events such as the structured dialogue sequences named "Voices of cultures" took place within this year. These invited "experts from civil society" with knowledge from the different sectors within the field of culture. Some topics and subsequent working group were set and organised directly under the general banner of "Voices of Culture". Here is developed the list of working topics issued through "Voices of Culture"³ [figura 1].

Voices of Culture: "skills, training and knowledge transfer: traditional and emerging heritage, Towards an integrated approach to cultural heritage for Europe"

One particular topic was simultaneously identified for special consideration in "Voices of Culture", and

as the subject of an OMC (Open Method Coordination) working group: Towards an integrated approach to cultural heritage for Europe: "skills, training and knowledge transfer for traditional and emerging heritage professions". In the VoC group, Experts from Immovable, Movable, Tangible and Intangible heritage were invited to meet in order to discuss, brain-storm and report their conclusions and recommendations for their sector, future development and possible improvements, in education and long-life learning processes.

At an institutional level, further meetings were organised on the same topic. Referred to as OMC (Open Method of Coordination), their objective was to gather national state representatives in order to analyse and make recommendations via a series of meeting and consultations. The goal was to analyse the sector and make recommendations for actions to be undertaken in the short and longer term, to follow and understand as much as possible the development of the cultural heritage sector in order to improve its future evolution through the development of an integrated approach. The results of this enquiry will be a list of future actions, and with luck, more active involvement of the European Union administration in the cultural topics, despite the treaties addressing national competence where subsidiary principle applies.

The work of the VoC group was conducted in two meetings: a Brainstorming meeting – 15-16 June, in Brussels, followed by a Dialogue meeting – 25 September, also in Brussels. 34 participants were selected by the organizing body, funded by DGEAC, from candidates representing civil society organisations from across Europe⁴. The result of these meetings was a report transmitted to the OMC working group.

The dialogue was structured around five key questions⁵:

- What are the boundaries of the "traditional" and "emerging" (tangible, intangible and digital) heritage professions?
 - What are the current challenges in the transmission of traditional knowledge faced by the heritage sector? Together with identification of examples of how these challenges have been addressed and overcome by the cultural sector.
 - What are the skills and training needs for "emerging" professions, including those addressing developments within the digital world? Examples of how these needs have been faced by the cultural sector should also be identified.
 - In what way has the sector professionalized? And what structures are currently in place to deliver professional practice in the heritage sector?
 - What is needed to enhance/develop capacity-building for cultural heritage and professionals
- During the meetings, different "challenges" and further questions enriched the debate. According to

some experts, the following concepts were identified as needing further studies and development to strengthen the agreed statements:

- "Skills" and "competences" should be well defined and differentiated. Many use these 2 words interchangeably, when the literature about education and, for example, EQF (European qualification Framework) give them different meanings.

- "Specific/hard" and "transversal" competences and skills are frequently perceived as a dichotomy. Discussions regarding the already ill-defined transversal competences become even more imprecise when referring to emerging versus traditional activities in the world of cultural heritage, whether heritage itself is being discussed or professions.

- The emergence of the "Digital era" versus digital cultural heritage, highlighted the difference between tools to manage data which may become essential in managing and conserving cultural heritage, and digital heritage which is often at the boundary between the tangible and intangible.

After a day and half of discussion and a great number of e-mail exchanges between the self-nominated authors⁶ within the group of 34, a report was completed with the following broader conclusions reached⁷:

- The skills associated with the "traditional" sector need to be updated and made more relevant to the new integrated approach.

- Those with professional expertise need their qualifications defined in relation to: education, competences, access, practical application of skills, and responsibilities towards cultural heritage.

- Education and training should be expanded to go beyond the "traditional" competences and skills associated with cultural heritage professions. The new areas that need to be considered include:

- transversal skills (for example: management, communication, fundraising, understanding of sustainability etc).

- ethics informing practice.
- expertise in new forms of heritage such as digital heritage.

- multidisciplinary work.

- Heritage professionals require a broad skill-set, in depth expertise and a strong foundation in ethics.

- A bilateral influence between principle and practice needs to be fostered, in academia, in vocational education and in cooperation with fellow professionals in the field.

- It is necessary to identify/map professions, demonstrate their position in the European Qualification Framework, identify ways and means of capacity building and recognise individual responsibilities of the various professions in the field of cultural heritage and where they could beneficially be developed.

- Ensure the core competencies of professions are considered within the scope of recruitment, training and policy making. Thereby increasing resilience and innovation within the cultural heritage sector.

Mapping professional activities in the cultural heritage sector

During the OMC meetings it was noted with interest that specific focus was placed on the mapping of professions in the cultural sector as many feel that there has been a significant lack of recognition over many years. Such a focus also matches the conclusions of

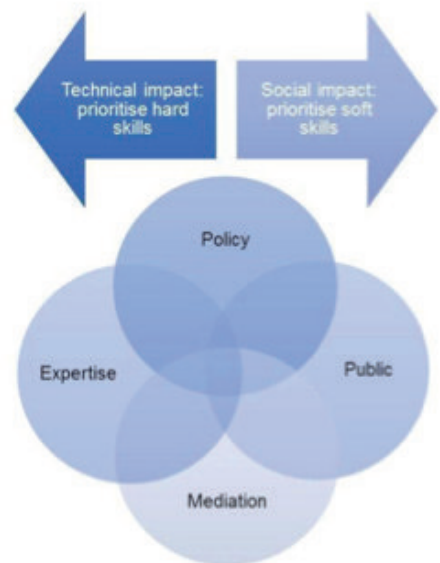


Figure 2. Brainstorming and graphic of the four main groups of Cultural Heritage Professions.

the ESSNET report mentioned earlier. At the first meeting in Brussels, an attempt was made to map the sector. A model was proposed with 4 sub-domains identifying the main groups delineating their different missions and roles toward society. Missions were defined in terms of duties, roles, tasks and responsibilities, together with ethical behaviour, toward the heritage and society, including communities.

All these missions possessed a shared vision: “cultural heritage that is identified, protected, shared, transmitted and sustainably conserved for the enjoyment and education of the wider and diverse public, in a well-functioning democracy”

From this shared vision four stake holders were identified: the publics, experts, mediators, and policy makers.

The working group table 5 on Mapping professions was: Szelachowska Natalia, Stowarzyszenie Badawczo-Animacyjnej Flanour, Thomas Helen, The British Council, and Aguilera Cuco David, FFCR.

The debated around the various missions revealed the complexity of cultural heritage in terms of the tasks/missions of professionals. It also helped to understand some of the hidden activities which are part of the “machinery” of Cultural heritage. These “behind the screen” activities are sometimes perceived by outside observers and generalist managers as “silo thinking” when in reality they simply reflect the ethical and practical constraints of invisible but essential tasks and duties.

These reflexions resulted in several maps to describe this complexity and articulate their relationships, which unfortunately the outside observers had great difficulty in comprehending and understanding. These tasks, all connected to heritage work and describing the specialised duties

lead to the creation of knowledge, story-telling and valuation (historical, aesthetical, social, economic...) transmitted to society thereby enabling citizens and populations to enjoy and learn from it.

An attempt to develop the missions in detail as a realistic representation of basic permanent duties from the «ground up», as exercised in every day life, provided a better understanding of where the different missions overlap between professions and how they are either assumed individually or on a shared and collective basis, with or without the related responsibility

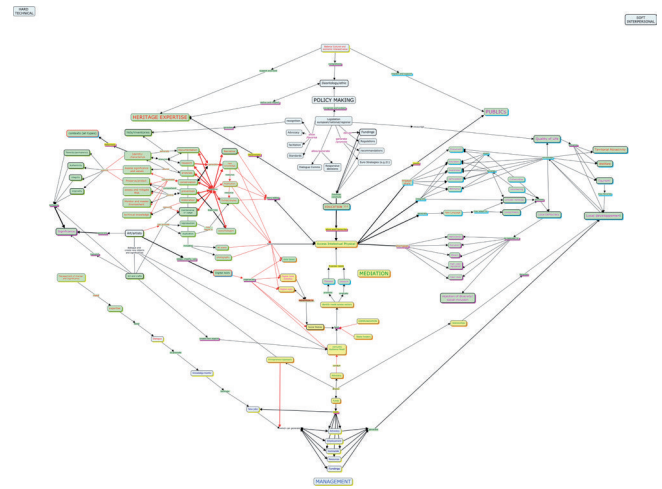


Figure 4. Map of missions developed by Cultural Heritage Professions.

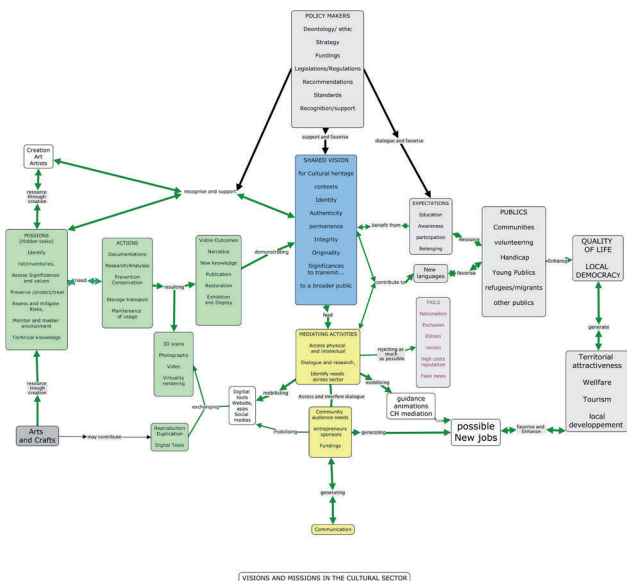


Figure 3. Visions and missions in the cultural sector.

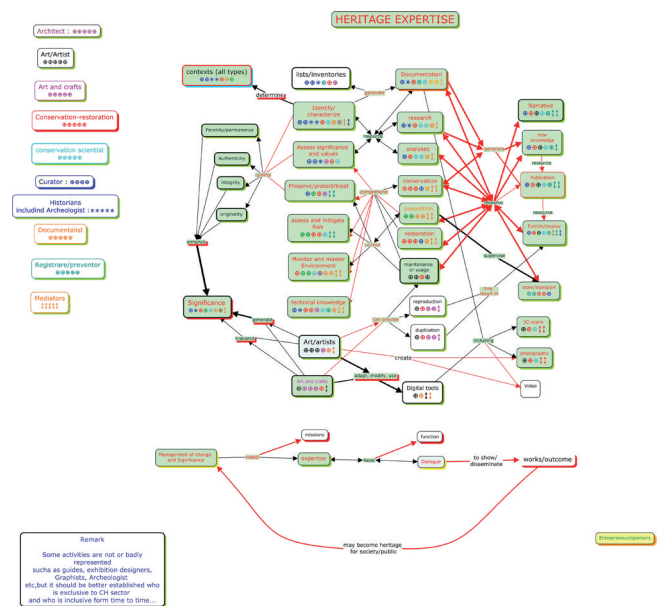


Figure 5. Map of mission in the Heritage expertise sector.

These attempts amongst others (see report's annexes) were roughly mapped with neither the prior necessary conceptual debates nor the consultations of related professions over a very short period of time and with only the most basic graphic resources. They therefore represent a demonstration of the means through which missions, duties, and tied responsibilities can be mapped. As such they can be easily challenged and improved through a more inclusive consultation process that comprehends the various professional groups and official representatives of the ministries in charges at national level. Such a process would assist in further identifying challenges and develop strategies to support and assist both existing and emerging professions in the sector.

As a personal conclusion: Hopes and expectations?

It appears that in the "ancient world" cultural heritage used to be assessed by society and policy makers according to these humanistic values, (knowledge, storytelling and valuation —historical, aesthetical, social, economic— pleasure of public, and well fare of populations) and finally cultural heritage was often considered as an investment, with cultural and educative benefits. Nowadays, cultural heritage seems to be more considered in the same terms as a sports event, and therefore treated in terms of potential income generation, and/or a general resource, sometimes with a capitalistic dimension, where financial benefits and media exposure are frequently considered before and more highly than cultural and humanistic values.

It is hoped that this presentation and the provided examples of mapping missions and professions may lead to something bigger, more detailed and more professionally developed, that adequately describes the machinery of cultural heritage, the importance of permanent tasks and quality of results that inform and make the sector work for society. Some of these missions are hidden or produce tangible results only in the long term. They contribute to protection and sustainability of the tangible and intangible cultural heritage, innovation in thinking, knowledge and tools. Protection and conservation preceded and enable sustainability, not the contrary. As for most cultural activities, they require engagement from actors within the sector and commitment of external stake holders. They also require specific competences which can only be gained through specialist education, knowledge and practice, not only at the theoretical level but also practical. The need for continuous professional development must also not be forgotten.

This kind of scheme attempts to show the work force in its entirety together with its specificities.

We hope they provoke the interest of the reader, and that they demonstrate a possible way to map and identify the sector and its altruistic, cross sectorial and ethical dimension.

With luck this work may start a process that results in the codification and subsequent statistical measurement of the cultural sector in order to both develop and improve policy making. We also hope that it will lead to understand at a deeper level of role that actors within "Culture" have in social development, improvement of our shared environment, creation of job and social welfare.

We hope that this potential understanding will help to demonstrate the importance of supporting and maintaining a free and public cultural sector together with the contribution that people working in this sector are making for us. We hope someone will hear their "voices"...

Thanks to Susan Corr, and all the E.C.C.O. committee (s) for the friendship and frequent assistance in amending and translating my Frenglish into better English, and for the fruitful exchanges for years, with the thinking about Conservation-Restoration, Cultural Heritage, and culture in mind, all subjects that matter. Thanks to Erminia Schiachitano, EU Administrator in DGEAC, and the DGEAC of the EU Commission for considering these matters and putting them on the table.

Notes

- [1] ESSnet <https://ec.europa.eu/eurostat/cros/system/files/ESSnet%20Culture%20Final%20report.pdf>
- [2] European Parliament <http://www.europarl.europa.eu/factsheets/en/sheet/7/the-principle-of-subsidiarity>
- [3] European Commission, Structure Dialogs: Voices of Culture <http://www.voicesofculture.eu/>
- [4] Voices of Culture Stakeholders: ICCROM, Spanish Association of Cultural Heritage Managers, Encore - European Network of Conservation- Restoration, Europa Nostra, Chamber of Restorer / Academy of Fine Arts and Design, Institut National de l'Audiovisuel, ENCATC - European Network on cultural management and policy education, FFCR-Fédération Française des professionnels de la Conservation-restauration, EUROCLIO - European Association of History Educators, Kultur und Arbeit e.V. - Association Culture & Work, European Historic Houses Association, Institut National du Patrimoine, Future Heritage, Fundatia Transilvania Trust, Cyprus University of Technology / Digital Heritage Research Lab, Regional Centre for the Safeguarding of Intangible Cultural Heritage in South- Eastern Europe under the auspices of UNESCO, ICOM - International Council of Museums, PostScriptum, Resourcing Scotland's Heritage, ICOMOS, E.C.C.O. European Confederation of Conservator-Restorers' Organisations, The Heritage Consortium, The FabriC Association, NEMO, Ecomuseu Municipal do Seixal / CM Seixal, Politecnico di Milano, Stowarzyszenie Badawczo-Animacyjne Flaneur, ASTRA National Museum Complex, Interpret Europe, DIADRASIS, British Council, European Federation of Tourist Guide Associations, Asociatia Monumentum, Raymond Lemaire International Centre for Conservation (KU Leuven)

- [5] Information collected from the presentation made by Elis Marçal E.C.C.O. delegate at the brain storming and dialogue phase, about this VoC work to the OMC group on the same topic.
- [6] Victoria Acteca Amnestoy, Spanish Association of Cultural Heritage Managers, David Aguilera Cueco, FFCR-Fédération Française des professionnels de la Conservation-restauration, Wolfgang Baatz, Encore - European Network of Conservation-Restoration, Mina Karatza, PostScriptum, Kostas Konstantinidis, PostScriptum, Elis Marçal, E.C.C.O. European Confederation of Conservator-Restorers' Organisations, Ailsa Macfarlane, Resourcing Scotland's Heritage/ Built Environment Forum Scotland, Sarah McKeon, The Heritage Consortium, Jermina Stanojev, Politecnico di Milano
- [7] Brainstorming Report : TOWARDS AN INTEGRATED APPROACH TO CULTURAL HERITAGE FOR EUROPE- PROSPECTUS ON "SKILLS, TRAINING AND KNOWLEDGE TRANSFER FOR TRADITIONAL AND EMERGING HERITAGE PROFESSIONS" (October 2017) 2017) <http://www.voicesofculture.eu/wp-content/uploads/2018/06/VoC-Skills-and-training-Final-report-with-Appendix1.pdf>

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Curriculum



David Aguilera Cueco: Painting and Contemporary Art Conservator-Restorer, educated in Conservation-Restoration at University Paris 1 (1980-1984), master degree in C-R (2000) and in Preventive Conservation (2004). Freelance work for French Museums and Historical Monuments since 1985. Among others works on private collections, contributed to various important Conservation

projects such as for E. Delacroix « Liberté guidant le peuple », « Bleriot Airplane which Crossed the channel in 1909 », and in a joint team with Fr Joseph, removal of Asbestos on R. Dufy « la Fée électricité » (Paris). Involved in different professional organisations committees, such as: ARAAFU (since 1982), FFCR (from 1992 to 2018), and E.C.C.O. (from 2006 to 2018 as french representative). Engaged for public recognition and legal consideration of Profession of Conservator-Restorer, as a responsible activity and of General interest. Also contibuted as expert at french level and as European expert for terminology in CEN standardisation for “conservation of cultural property, Technical Committee TC 346 (since 2006).



Jeremy Hutchings (Dr): Former associate Professor for Objects Conservation, University of Oslo, Norway. He has taught both remedial and preventive Conservation at BA and MA level for over 10 years.

Now conservation manager of collection in Norwegian Armed Forces Museum Oslo, Educated in Archaeological Conservation at Durham University, Architectural Conservation at Bristol University and PhD at University College London. Has been chair of the UKIC metal section, PACR accredited (2000-2010), served as the Norwegian representative of ENCoRE (2001-2010), NKF-N representant and member of E.C.C.O. central committee from 2007 to 2014, Chairperson of NKF-N (2012-2014). Throughout the 25 years working as a practicing Conservator he carried out remedial Conservation on a wide range of materials, from aircraft to archaeology, managed a number departments and been responsible for reforming the education programme in Oslo in line with the Bologna Declaration. His research interests include: sustainability within the cultural heritage sector, the application of systems thinking, the museum environment, electrochemistry in Conservation and legal issues for the Conservators. His PhD research constructed an Objective-based Conceptual model for the sustainable management of cultural heritage
