

- **Norwegian Crafts Development – NHU**
 - **The Documentation department at Maihaugen Museum**
 - **The statement is based on the partnership agreement, the letter of support and the contents of the workshops and programs held within the project.**
 - **Subject matter of the agreement – part 2.2. e) Items 1,2,3 and 4.**
-

2.2. e) 1.

The workshop schedules have contained mainly practical work, but each workshop has also included a smaller theoretical seminar.

We have conducted several workshops, both at the Wallachian Open-Air Museum in Roznov and at Maihaugen Museum, including the region of Lillehammer and Gudbrandsdalen Valley.

NHU has during several years developed a methodology for documentation, preserving and passing on traditional crafts for several years, based on action-born knowledge and "learning by doing". We have included this methodology and experiences within the frames of the program in order to reach our common goals in the project.

Craftsmen, curators and staff from the marketing department at both museums have been participating during the partnership period. In total there have been about 40 people involved in the project from the Norwegian side.

The response from the participants during the workshops has given the performed work, the workshops and the seminars the best recommendation.

As a part of the project traditional buildings has been erected, parts of buildings replaced, buildings and parts of buildings have been restored and smaller restoration techniques have been shown. There have been organized training using traditional tools, and also how to evaluate the condition of houses based on work and cooperation between curators, technical conservators and craftsmen.

As far as we can judge the performance has been good, but it's impossible for NHU to verify all the specific work performed at the Wallachian Open-Air Museum, or to verify if the work on each individual building, or if the techniques have been used correctly according to local tradition in each case.

The main target in the project from NHU's side has been our contribution to craftsmen's training, methodology and documentation in order to create the best tools and competence for the practical restoration work at the museum. We hereby confirm that the craftsmen's competence has been increased and developed as a result of the project. We also confirm that through the objects which have been worked on, the techniques that have been shown and the intercourse between the staffs has contributed to better understanding of the cultural heritage between our two museums and our two countries. Our goal and one of the final results is awareness of the importance and quality in the craftsmen's work, and to create a good attitude to this part of the museums work.

2.2.e) 3.

Open-air museums as ours must always create new forms of presentation of their part of the cultural heritage. This includes not only houses, machines, crafts and the facts about how people have lived, but also the living traditions; the intangible cultural heritage. We might name it a *living museum*. Both museums have their own way to present this, but the workshops have shown that both museums are very conscious on this work and are doing it in a very professional and modern way.

We have mostly based the workshops about how to present the cultural heritage during seminars, but also during activities. The main focuses have been on programs for children in order to introduce them to our common cultural heritage. As a part of the project we have created new arenas for children, and new educational programs. Apart

from the exchange of ideas and programs we have also created a common understanding of the cultural heritage in Norway and Czech Republic.

During the workshops we have also acquired a new perspective on ourselves and how we work. We have also acquired knowledge about traditional craftsmens techniques, food and habits in a more European context.

2.2.e)2 and 4.

A main part of the cooperation between the two museums has been to focus on collections, management and storage facilities. Both institutions have good and high level of competence regarding conservators and curators working with the collections. In the workshops arranged exchange of knowledge and methodology has been important.

Surely most of the resources at both museums are used to improve storage facilities. The building of storage and workplace for conservators at Frenstat is an example of an overall strategy: to improve the general status and situations for collections by giving the objects the maximum of quality in environment. This kind of preventive conservation is taking into account the long lifespan of objects and the role of museums to preserve cultural heritage into the future. The technical infrastructure at Frenstat is good, specialized and innovative in different treatment techniques, as heat and oxygen treatment of objects. The high level of equipment and the staff's knowledge has a potential to develop Frenstat conservation centre to become a national center for conservation.

The workshops organized in 2009 and 2010 have also focused on different aspects of collection management and use of objects in the museum. In Norway there is more use of copies in the houses, meaning that objects without clear provenience are preferred because it is lower cultural value. The differences between the two museums are minor, and it's interesting to see that issues and challenges are similar. Another topic discussed was the problem of collecting and de-accessioning collections.

Both museum use digital programs for registering objects. In Norway Maihaugen uses a system called Primus, and in the Wallachian Open-Air Museum uses Bach system. The systems are very similar concerning content and possibilities, but they are different in structure and usability. The first system (Primus) uses a folder system creating many pages for different themes, and the second system (Bach) have most information on the first page, and in this system scrolling is more used. Discussions were also done on problems of registering and making revision of the collections. This indicates a need of dialog between museums internationally, but also on local and national level. To standardize and agree on common perception on methodology and registration is important, as an example is nomenclature.

Making collections accessible through exhibition and publications are well known, and both museums have long experience in this kind of work. It seems that use of internet and digitalization of collections has given a new dimension in making cultural material more available for the public domain. The Norwegian website www.digitaltmuseum.no is an example of this. It is also positive that exposure on internet makes working with cultural heritage more transparent.

In the future there are needs to continue to exchange knowledge and different methods of work methods between museum staff. An exchange program for people between museums could be a good objective, and a good supplement to workshops and seminars. Moreover, in an international world, there should be more focus of joint documentation and collecting projects. Tourism, work emigration, students, youth trends, folk art, crafts technique and so on are all relevant themes for cooperation between Maihaugen Open-Air Museum and Wallachian Open-Air Museum.