



ARCL0112 CONSERVATION IN CROSS-DISCIPLINARY CONTEXTS 2023-24, Term 1

MA PRINCIPLES OF CONSERVATION

15 credits

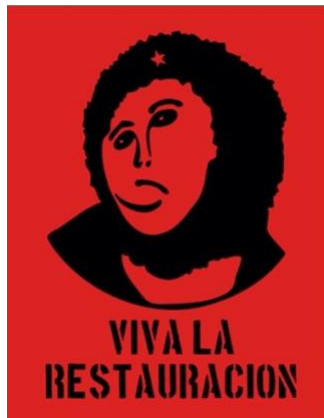
Co-ordinator: Dr. Caitlin R. O'Grady caitlin.r.ogradey@ucl.ac.uk

IoA Rm. 203/ 02076797487/ internal 257487

Online office hours: Wednesdays 11.00-13.00 and Thursdays 13.00-14.00

PGTA: Anna Mladentseva anna.mladentseva.18@ucl.ac.uk

B09, 21 Gordon Square, UCL History of Art Department



IMPORTANT INFORMATION REGARDING ASSESSMENTS:

The **coursework coversheet** is available on the course Moodle pages and here: <https://www.ucl.ac.uk/archaeology/current-students> under "Policies, Forms and Guidelines".

Please enter **your five-digit candidate code on the coversheet and in the subject line** when you upload your work in Moodle.

Please use **your five-digit candidate code as the name of the file** you submit.

Please refer to <https://www.ucl.ac.uk/archaeology/current-students/ioa-student-handbook/13-information-assessment>
<https://www.ucl.ac.uk/archaeology/current-students/ioa-study-skills-guide/referencing-effectively-and-ioa-guidelines>
<https://www.ucl.ac.uk/students/exams-and-assessments/academic-integrity>
<https://library-guides.ucl.ac.uk/referencing-plagiarism/acknowledging-AI>

for instructions on coursework submission, IoA referencing guidelines and marking criteria, as well as UCL policies on penalties for late submission, over-length work, the use of text generation software (AI) and academic misconduct.

Caitlin's online office hours: on Teams on Wednesdays 11.00 – 13.00 and Thursdays 13.00 – 14.00

Sign up here: [Book time with O'Grady, Caitlin: Office hours](#)

At other times via the [ARCL0112 Moodle Forum](#) or [ARCL0112 Moodle Announcements](#)
(assessment/class-related queries)

ARCL0112 Moodle webpage: <https://moodle.ucl.ac.uk/course/view.php?id=38578>

ARCL0112 MS Team:

<https://teams.microsoft.com/l/team/19%3aDo1PBejIM15-hc9mcDX-z82JgxPvjh26LjTnQzmCRxQ1%40thread.tacv2/conversations?groupId=90714fad-3a15-4721-9df4-0df0f9285f05&tenantId=1faf88fe-a998-4c5b-93c9-210a11d9a5c2>

ARCL0112 Online Reading List:

<https://rl.talis.com/3/ucl/lists/13E5D1E8-6BB5-2478-77C4-932A305BD6A4.html?lang=en>

Blog: <http://uclconversationsonconservation.blogspot.co.uk>

Discussion Groups (face to face or online) and afternoon activities: in the Lithics Lab (IoA rm. 204a - second floor) or other locations during Weeks 1, 4, 5, 8 and 9. Check your module timetable for details.

Online Discussions: on Teams in select weeks. Check your module timetable for details each week.

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ARCL0112 Moodle webpage:

<https://moodle.ucl.ac.uk/course/view.php?id=344> 2

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1. Module description

This module examines the nature and history of conservation, and discusses practical, professional, and ethical issues. It focuses on the role of conservation in related disciplines, as well as on socio-political, cultural, and institutional contexts and their effects on conservation practice.

Aims

This module aims to examine and discuss the history and nature of the conservation discipline. Each lecture will focus on a different facet of conservation and discuss some of the cultural, ethical, social, political and/or institutional issues this particular context may bring about.

Learning Outcomes

At the end of the module, you should:

- Understand the **history and development** of western conservation, and the roles conservators play in the study and appreciation of cultural heritage.
- Be familiar with the **ethical principles** which normally govern conservation processes.
- Understand the effects of **context and specialism** on the approach to conservation.
- Understand **socio-political factors** that may affect conservation decision-making processes and possible effects/impact of conservation intervention.
- Be aware of **current developments** in the conservation profession.
- Be familiar with different modes of **communicating conservation** to fellow professionals and to the public.
- Be able to discuss and present **current conservation issues**.

Methods of Assessment

The module is assessed through a poster (**400-500 words**), pre-recorded presentation, and an essay (**2,500 words**).

Topics, and submission deadlines are given below. If you are unclear about the nature of the assignment, you should contact the module coordinator. She will be willing to discuss an outline of your approach to any part of the assessment, provided this is planned suitably in advance of the submission date.

Communications

- **Moodle is the main hub** for this course.
- Important information will be posted by staff in the [Announcements section of the Moodle page](#) and you will automatically receive an email notification for these.
 - Please post any general queries relating to module content, assessments, and administration in the [ARCL0112 Moodle Forum](#), [ARCL0112 Moodle Announcements](#) or [ARCL0112 MS Team](#). These will be checked regularly.
- For personal queries, please contact the co-ordinator and/or PGTA by email.

Week-by-week summary

Week	Date	Pre-recorded and face-to-face lectures/discussions	Discussion Groups	Other
1	3 Oct	Conservation history and definition. (CRO & FG) Discussion: Assignment 1	Discussion Groups (online): Conservation impacts. (CRO + FG)	
2	10 Oct	Museums in the contemporary context. Concepts in conservation. (MC)	Discussion Groups: none	
3	17 Oct	Contemporary conservation: participatory & inclusive decision-making processes – Case study: Transcultural practice in the conservation of Hinemihi, the Maori meeting house in the UK (DS) Discussion: Assignment 1 / Presentations of conservation charters and guidelines (CRO)	Discussion Groups: none	
4	24 Oct	Prevention & recovery: The roles of conservators in preventing & responding to the illicit trade in antiquities and damage caused by armed conflict. (CRO)	Activity (online): Powerpoint training for producing posters/presentations using effective communication (MC + AML).	
5	31 Oct	The professional context (CR) (9 – 10 am only) Professional life – post UCL (RH – in person or online TBC)	Discussion Groups (204a): Professional context and life (CRO)	
6	7 Nov	Reading Week (6 – 10 November) – no class; use time to work on assessments		
7	14 Nov	Picture frames, the functional and subservient object (AMo)	Discussion Groups: none	
	17 Nov	Assignment 1: Poster deadline		
8	21 Nov	Conservation charters and guidelines (CRO, HD, AML, & All students) – discussion of submitted 3-minute presentations on charters	Activity: Visit to the British Library (14.00 – 16.00)	
9	28 Nov	Communicating conservation to different audience groups (AD & CRO)	Discussion Groups (204a): Topic to be decided in consultation with students.	
10	5 Dec	Theme a: Parallel paths of conservation of contemporary art & indigenous collections (CRO and AML).	Discussion Groups: none	

		Theme b: Street art (MB).		
11	12 Dec	Review (CRO) This session will be online.	Discussion Groups: none	
	12 Jan 2023	Assignment 2: Essay due		

Lecturers and contributors:

Morgan Brown (MB, UCL-IoA); Max Chesnokov (MC, UCL-IoA); Amy Drago (AD, British Museum); Heather Doyle (HD, ICON); Francesca Guiducci (FG, American School of Rome); Reed Hudson (RH, UCL-IoA); Anna Mladentseva (AMI, UCL-HoA); Adrian Moore (AMo, Tate); Caitlin R. O'Grady (CRO, UCL-IoA); Cordelia Rogerson (CR, British Library); Dean Sully (DS, UCL-IoA)

Weekly Module Plan

The module is taught through pre-recorded lectures (released every Wednesday/Thursday), in-person presentations and discussions (Tuesday morning), and discussion groups/activities groups (Tuesday afternoon). Students will be required to undertake set readings, complete pre-class activities, and make short presentations of case study material in order to be able to actively participate in the discussion.

EXAMPLE: In Week 8 students will be invited to present a conservation charter to the class (not assessed).

Workload

This is a 15-credit module which equates to 150 hours of learning time including session preparation, background reading, and researching and writing your assignments. With that in mind you should expect to organise your time in roughly this way:

20 hours	Staff-led teaching sessions (lectures, seminars, tutorials, discussion-board sessions)
60 hours	Self-guided session preparation (reading, listening, note-taking and online activities), about 6 hours a week
15 hours	Reading for, and writing, problem essay
15 hours	Reading for, and writing, object critique
40 hours	Reading for, and writing, the research essay

2. ASSESSMENT

Each assignment and possible approaches to it will be discussed in class, in advance of the submission deadline. If students are unclear about the nature of an assignment, they should discuss this with the Module Co-ordinator in advance (via office hours on Teams or class Moodle forum). You will receive feedback on your written coursework via Moodle and discuss your marks and feedback with the co-ordinator in their office hours.

For more details see the 'Assessment' section on Moodle. The coursework coversheet is available on the course Moodle pages and here: <https://www.ucl.ac.uk/archaeology/current-students> under "Policies, Forms and Guidelines".

Please make sure you enter your five-digit candidate code on the coversheet and in the subject line when you upload your work in Moodle.

Please use your five-digit candidate code (found on Portico) as the name of the file you submit.

The [IoA marking criteria](#) can be found in the IoA Student Handbook (Section 13: Information on assessment). The [IoA Study Skills Guide](#) provides useful guidance on writing different types of assignment.

Please note that **late submission, exceeding the maximum word count and academic misconduct (unacknowledged use of text generation software and plagiarism)** will be penalized and can significantly reduce the mark awarded for the assignment and/or overall module result. Please do consult

- <https://www.ucl.ac.uk/archaeology/current-students/ioa-student-handbook/13-information-assessment> with sections 13.7–13.8: coursework submission, 13.10: word count, 13.12–14: academic integrity
- <https://www.ucl.ac.uk/students/exams-and-assessments/academic-integrity> for UCL's guidance on academic integrity

Generative AI and Software

Students are allowed to use software for language and writing review (typically Grammarly, ChatGPT, etc.). UCL defines language and writing review as checking “areas of academic writing such as structure, fluency, presentation, grammar, spelling, punctuation, and language translation”.

The use of generative AI software (typically ChatGPT) is not allowed to generate content and will be penalized.

The software and the way it has been used **must be indicated** on the relevant boxes on **submitted coursework cover sheet**.

The library offers guidance on how to acknowledge the use of generative AI and associated software: <https://library-guides.ucl.ac.uk/referencing-plagiarism/acknowledging-AI>

Assessment 1 (Poster: communicating conservation to a conference audience – 30% and pre-recorded presentation – 20%) - 50% of total mark.

You will produce and present a poster communicating an aspect of conservation (see topics below). The poster should contain images and texts (**400-500 words**). It will be accompanied by an abstract (**max 50 words**) and a paragraph (**max 100 words**) explaining the rationale of your design (details below).

You will also record a presentation of your poster (three-minutes) and post it on Moodle, as if you were submitting a poster presentation to a conference audience.

The poster is associated with Assessment 2 (Essay); therefore, they should explore the same topic.

Assessment deadlines:

Poster document and presentation submission on Turnitin: 17 November 2023.

Target for return of assessed work: 8 December 2023.

Poster (content and technical details)

- Conceive your poster as if you were going to display it in a conservation conference.

- We recommend using either PowerPoint or Photoshop to design your poster.
- Use A2 format (594 x 420 mm), either in portrait or landscape orientation.
- Use both images and text.
- Your poster should be informative but try to use a 'journalistic' language (**400-500 words**).
- Try to establish different hierarchies in the text by changing font types, sizes, colours, etc.
- Only use images of excellent quality.
- It is your responsibility to make sure the images are clear of copyright issues. Remember, this is going online!
- If you use PowerPoint, save it both as a PowerPoint and a jpg file. If you use Photoshop, save it as a jpg file to a maximum of 1700 pixels at 72 pixels/inch.
- Contact Caitlin (module co-ordinator) and/or Anna (PGTA) if you have any difficulties.

You may also want to look at these pages:

- 'Combating poster fatigue : how to use visual grammar and analysis to effect better visual communications' <http://www.sciencedirect.com/science/article/pii/S0166223689900398>
- 'Guidelines for preparing posters', American Anthropological Association
<https://annualmeeting.americananthro.org/accessibility/poster-guidelines/>
- 'Posters' London School of Economics and Political Sciences
<https://info.lse.ac.uk/staff/divisions/Eden-Centre/Assessment-Toolkit/Assessment-methods/Posters>
- 'How to design an award-winning conference poster'
<https://blogs.lse.ac.uk/impactofsocialsciences/2018/05/11/how-to-design-an-award-winning-conference-poster/>
- 'Eye-catching scientific posters in a few clicks'
<https://mindthegraph.com/app/poster-maker>

Look at posters by previous students here:

<https://uclconversationsonconservation.blogspot.com/2021/11/>
[https://uclconversationsonconservation.blogspot.com/search/label/ARCLG112 2019-20 Posters](https://uclconversationsonconservation.blogspot.com/search/label/ARCLG112%2019-20%20Posters)
<http://uclconversationsonconservation.blogspot.co.uk/search/label/ARCLG142%202016-17>
<http://uclconversationsonconservation.blogspot.com/search/label/ARCLG141%2017-18>

Instructions for submission of poster:

a. The Turnitin version should contain:

- An A4 colour image of your poster (content = 400-500 words).
- An abstract (**max of 50 words**) of your poster (not included in the poster word count).
- A paragraph (**max 100 words**) containing (not included in your poster word count):
 - Explanation of how you explored the topic, and why you think it is important to communicate it.
 - Brief discussion on how you approached the design.

b. Poster presentation:

You will be asked to submit a pre-recorded-three-minute presentation of your poster in which you will use your poster's images and text to explain the aims and relevance of the poster, as if you were presenting it to a conference audience. You will receive specific instructions on how to produce it.

Details will be discussed in Teams/Moodle. In addition, small group tutorials and one-on-one tutorials will be offered to those students who want to discuss their ideas with the module coordinator and/or PGTA. Times will be publicised on Moodle.

Assessment 2: (Essay) - 50% of total mark.

The essay (**2,000 words**) will be submitted a few weeks after the poster. This will allow you to explore your topic in greater depth. See the suggested topics below.

Deadline for essay submission on Turnitin: 12 January 2024

Target for return of assessed work: 2 February 2024

Suggested topics for your poster, pre-recorded presentation, and essay:

- a. Discuss how **approaches to conservation** may vary according to the conservation sub-discipline, the reasons for these differences, and the challenges involved.
- b. **Participatory conservation** and decision-making processes: consider the advantages and disadvantages of opening conservation decision-making processes to more interest groups, including the possible involvement of non-professionals in conservation activities/decisions. When should conservators follow these methods and how can they be prepared for the challenges involved?
- c. Consider **values-led conservation** and how it relates to cultural and individual identities. You may want to use case studies and discuss *which* values are being prioritised/projected in each case, why, as well as possible impacts.
- d. Notions of **neutrality, objectivity and reversibility** are often associated with the principles of conservation and even used to justify conservation interventions and/or policies. How attainable/useful are these ideas for contemporary conservators?
- e. How can conservators aid **disaster recovery and/or conflict recovery**? What is involved in these processes and how can conservators respond to challenges posed by them?
- f. When is it appropriate to conserve **street art**? You may want to use case studies to illustrate possible implications and impacts.
- g. Why do conservators need to be good **communicators**?
- h. Discuss common issues encountered in the conservation of **contemporary art**. You may want to explore how to approach perishable materials and/or concepts embodied by the artwork. You may also want to discuss the role of the artist in the conservation process.
- i. What challenges and opportunities lay ahead for conservation in the next 10 years. How should we respond and prepare?
- j. Topic of your choice (to be discussed with Caitlin O'Grady)

3. RESOURCES AND PREPARATION FOR CLASS

Preparation for class

You are expected to complete the essential readings as well as watch the pre-recorded lectures before the live activities each week. Completing the readings is essential for your effective participation in the activities and discussions, and it will greatly enhance your understanding of the material covered during the week. **Further readings are provided via the online-reading list** for you to get a sense of the range of current work on a given topic and for you to draw upon for your assessments.

Online reading list: <https://rl.talis.com/3/ucl/lists/13E5D1E8-6BB5-2478-77C4-932A305BD6A4.html>

4. SYLLABUS

Please make sure you complete the essential reading before the sessions. You can access the list of 'Further Reading' on the Online Reading List for this module, which is under construction. We recommend you read a few articles of that list as well. Please note that there is a wealth of conservation literature available today, and we expect you to develop your research skills and go beyond our recommendations. And of course, please do let us know if you find publications that should be on our lists.

Week 1 (3 October 2023): Conservation history and definition (CRO & FG)

This week focuses on the recent history of conservation, introduces some of the contexts in which conservators work and discusses conservation decision-making processes.

Essential Reading

- Caldararo, L. C. (1987). 'An outline history of conservation in archaeology and anthropology as presented through its publications', *Journal of the American Institute for Conservation* 26(2), pp. 85-104. Available from: <http://www.jstor.org/stable/3179458> [Accessed 29 September 2023]
- Clavir, M. (1998). 'The social and historic construction of professional values in conservation', *Studies in Conservation* 43(1), pp. 1-8. Available from: <http://www.jstor.org/stable/1506631> [Accessed 29 September 2023]
- Clavir, M. (2002). 'The historical development of conservation and its values', in *Preserving what is valued: Museums, conservation, and first nations*. Vancouver: University of British Columbia Press, pp. 3-25. Available from: https://ucl-new-primo.hosted.exlibrisgroup.com/permalink/f/5qfvbu/UCL_LMS_DS21148907730004761 [Accessed 29 September 2023] INST ARCH L CLA
- Muñoz Viñas, S. 2005. 'What is conservation?', in *Contemporary theory of conservation*. Oxford: Elsevier Butterworth-Heinemann, pp.1-25. Available from: <https://www.vlebooks.com/Product/Index/49874?page=0&startBookmarkId=-1> [Accessed 29 September 2023]. INST ARCH L MUN and ART TX 10 MUN
- Muñoz Viñas, S. 2005. 'Truth, subjectivity and scientific conservation' in *Contemporary theory of conservation*. Oxford: Elsevier Butterworth-Heinemann, pp. 65-71. Available from: <https://www.vlebooks.com/Product/Index/49874?page=0&startBookmarkId=-1> [Accessed 29 September 2023]. INST ARCH L MUN and ART TX 10 MUN

Week 2 (10 October 2023): Museums in the contemporary context. Concepts in conservation (MC)

Week 2 examines the contemporary context of museums and discusses its impact on conservation practice. Subsequently, we will examine concepts commonly found in the conservation literature

such as ‘artist’s intention’, ‘minimal intervention’, ‘reversibility’, etc. The main aim is to discuss how material heritage should be conserved, and the different ways to justify conservation interventions.

Essential Reading

- Ashley-Smith, J. (2017). ‘A role for bespoke codes of ethics’ in Bridgland, J. (ed) *ICOM-CC 18th triennial conference preprints, Copenhagen, 4–8 September 2017*, art. 1901. Paris: International Council of Museums. Available from: <https://www.icom-cc-publications-online.org/PublicationDetail.aspx?cid=a5101256-3816-4ff6-96b5-2a71c3eccc9e> [Accessed 29 September 2023]
- Avrami, E., Mason, R. and de la Torre, M. (2000). *Values and heritage conservation: Research report*. Los Angeles: The Getty Conservation Institute, pp. 2-31. Available from: http://www.getty.edu/conservation/publications_resources/pdf_publications/values_heritage_research_report.html [Accessed 29 September 2023]
- Muñoz Viñas, S. (2005). ‘The decline of truth and objectivity’, in *Contemporary theory of conservation*. Oxford: Elsevier Butterworth-Heinemann, pp. 65-71. Available from: https://ucl-new-primo.hosted.exlibrisgroup.com/permalink/f/5qfvbu/UCL_LMS_DS21171351730004761 [Accessed 29 September 2023] INST ARCH L MUN and ISSUE DESK IOA MUN 1
- Peters, R.F. (2020) ‘Conservation and engagement: transforming and being transformed,’ in Peters, R.F, den Boer, I.L.F., Johnson, J.S. and Pancaldo, S. (eds) *Heritage conservation and social engagement*. London: UCL Press, pp. 6-29. Available from: <https://www.uclpress.co.uk/collections/archaeology/products/168813> [Accessed 29 September 2023].
- de la Torre, M. (ed) (2002). *Assessing the values of cultural heritage: Research report*. Los Angeles: The Getty Conservation Institute. Available from: http://www.getty.edu/conservation/publications_resources/pdf_publications/values_cultural_heritage.html [Accessed 29 September 2023].

Week 3 (17 October 2023): Contemporary conservation: participatory & inclusive decision-making processes (DS and CRO)

Museums have gone through deep changes in the last 30 years. Ultimately, this means museum professionals today have to consider and respond to wider factors than those directly linked to their institutions and laboratories. Week 3 focuses on some of the implications of a more socially, politically and economically aware approach, and discusses how to conduct consultation sessions with different interest groups.

Essential Reading

- Clavir, M. (2002). *Preserving what is valued: Museums, conservation and first nations*. Vancouver and Toronto: UBC Press. (Particularly pp. 69-97: First Nations perspectives on preservation and museums). Available from: https://ucl.primo.exlibrisgroup.com/discovery/fulldisplay?vid=44UCL_INST:UCL_VU2&tab=local&docid=alma990009254490204761&searchScope=CSCOP_UCL&context=L&lang=en [Accessed 29 September 2023]. INST ARCH L CLA, ISSUE DESK IOA CLA 7, ANTHROPOLOGY T 9 CLA
- Delgado Vieira, A.C, Xavier Cury, M., and Peters, R.F. (2017). ‘Saving the present in Brazil: Perspectives from collaborations with indigenous museums’ in Bridgland, J. (ed) *ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4–8 September 2017*, art. 1201. Paris: International Council of Museums. Available from: <https://www.icom-cc-publications-online.org/1785/Saving->

[the-present-in-Brazil--Perspectives-from-collaborations-with-indigenous-museums](#) [Accessed 29 September 2023].

- Fekrsanati, F. (2010). 'Conservation's role in building relationships with source communities', in Van Broekhoven, L., Buijs, C., Hovens, P. (eds) *Sharing knowledge & cultural heritage: first nations of the Americas. Studies in collaboration with indigenous peoples from Greenland, North and South America*. Mededelingen van het Rijksmuseum voor Volkenkunde No. 39. Leiden: Sidestone Press, pp. 105-116. Available from: <https://www.sidestone.com/books/sharing-knowledge-and-cultural-heritage> [Accessed 29 September 2023].
- Mildwaters, N. (2017). 'Capturing motion in Māori cloaks: Logistics, decision making and perceptions', in Bridgland, J. (ed) *ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4–8 September 2017*, art. 1204. Paris: International Council of Museums. Available from: <https://www.icom-cc-publications-online.org/1740/Capturing-motion-in-Maori-cloaks--Logistics-decision-making-and-perceptions> [Accessed 29 September 2023].
- Oppenneer, M. (2013). 'Preserving aboriginal heritage: technical & traditional approaches. *Ethnos Project*. Available from: <https://www.ethnosproject.org/preserving-aboriginal-heritage-technical-traditional-approaches/> [Accessed 29 September 2023].

Recommended Reading:

- Kaminitz, M., Model, B.S., Cranmer, B., Johnson, J., Cranmer, K., and Hill, T.V. (2008). 'Renewal of a Kwakwaka'wakw Hamsamł mask: community direction and collaboration for the treatment of cultural heritage at the National Museum of the American Indian – A panel presentation', in Dignard, C., Helwig, K., Mason, J., Nanowin, K., and Stone, T. (eds.) *Proceedings of symposium 2007 preserving aboriginal heritage: Technical and traditional approaches, Ottawa, Canada, September 24-28, 2007*. Ottawa: Canadian Conservation Institute, pp. 75-88. INST ARCH LA DIG

Week 4 (24 October 2023): Prevention & recovery: The roles of conservators in preventing & responding to the illicit trade in antiquities and damage caused by armed conflict (CRO).

This week examines issues related to contested ownership, looting and illicit trade of antiquities and examines their impacts. The session also addresses how conservators can prevent and respond to damage to material heritage during times of conflict.

Essential Reading

- Barnard, A. (2015). Race in Iraq and Syria to record and shield art falling to ISIS. In *New York Times*, March 8, 2015. Available from: <https://www.proquest.com/docview/1712318556?pq-origsite=primo> [Accessed 29 September 2023].
- Brodie, N. (2017) "The role of conservators in facilitating the theft and trafficking of cultural objects; the case of a seized Libyan statue", *Libyan Studies* 48, pp. 117-123. Available from: <https://traffickingculture.org/publications/brodie-n-2017-the-role-of-conservators/> [Accessed 29 September 2023].
- Johnson, J.S, Cullen Cobb, K., and Lione, B.M. (2020). 'The role of conservation education in reconciliation: the example of the Iraqi Institute for the Conservation of Antiquities and Heritage', in Peters, R.F, den Boer, I.L.F., Johnson, J.S. and Pancaldo, S. (eds) *Heritage conservation and social engagement*. London: UCL Press, pp. 46-65. Available from: <https://www.uclpress.co.uk/collections/archaeology/products/168813> [Accessed 29 September 2023].
- Odegaard, N., Rawan, A., Jeffery, R.B., and Bott, S. (2014). 'Professional education for Afghan cultural heritage faculty', in Bridgland, J. (ed) *ICOM-CC 17th Triennial Conference Preprints*,

Melbourne, 15–19 September 2014, art. 0305. Paris: International Council of Museums. Available from: <https://www.icom-cc-publications-online.org/1523/Professional-Education-for-Afghan-Cultural-Heritage-Faculty--> [Accessed 29 September 2023].

- Tandon, A., Pradhan, M., Abdel Hamid, H., Prahhanaga, N., and Cotte, S. (2017). 'Building capacity for post-disaster recovery of museum collections in Nepal', in Bridgland, J. (ed) *ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4–8 September 2017*, art. 0310. Paris: International Council of Museums. Available from: <https://www.icom-cc-publications-online.org/1669/Building-capacity-for-post-disaster-recovery-of-museum-collections-in-Nepal> [Accessed 29 September 2023].

Week 5 The professional context (CR + RH)

Cordelia Rogerson will discuss the professional context, current priorities of conservation recruitment and how you should prepare for it.

Essential Reading

- AIC (2019). Connecting with professionals. *AIC wiki: a collaborative knowledge resources*. Available from: https://www.conservation-wiki.com/wiki/Connecting_with_Professionals [Accessed 29 September 2023].
- AIC (2019). Getting out on your own. *AIC wiki: a collaborative knowledge resources*. Available from: https://www.conservation-wiki.com/wiki/Getting_Out_on_Your_Own [Accessed 29 September 2023].
- AIC (2019). Sharing your work. *AIC wiki: a collaborative knowledge resources*. Available from: https://www.conservation-wiki.com/wiki/Sharing_Your_Work [Accessed 29 September 2023].
- Barbara, A., Ewing, M., Kelleher, E., and O'Donnell, A. (2022). 'Early career employment opportunities and obstacles: recent experiences of four emerging conservators from Australia', *The Conservator* 45(2), pp. 122–134. <https://doi.org/10.1080/19455224.2022.2064531>
- Brown, A.J.E. (2017). 'Conservation now', *Journal of the Institute of Conservation* 40(2), pp. 133–151. <https://doi.org/10.1080/19455224.2017.1321560>
- Institute of Historic Building Conservation (2017). *Conservation professional practice principles*. Tisbury, Wiltshire: Institute of Historic Building Conservation. Available from: <https://ihbconline.co.uk/CPPP/> [Accessed 29 September 2023].
- Lester, S. (2008). 'Putting conservation's professional qualification in context', *The Conservator* 31(1), pp. 5–15. <https://doi-org.libproxy.ucl.ac.uk/10.1080/01410096.2008.9995228>

Week 6 Reading Week

You choose what you read!

Week 7 Picture frames, the functional and subservient object. The relationship between conservation, restoration, authenticity, and replication (AMo)

Adrian Moore will draw on contemporary theory and values-led conservation and case studies to demonstrate that besides being closely related to paintings, frames may have sophisticated biographies, which may be associated with different periods of history, art history, tastes and personal stories. The class will explore the impacts of understanding layers of significance and values, as conservation may not only reveal details about and/or affect frames, but also the paintings they are (or have been) related

to. Ines Bravo will complement the session by discussing a complex treatment undertaken to a Turner frame, including the decision-making process and the cleaning of a sensitive gilded surface.

Essential Reading

- The Frame Blog (2005). *National Gallery frames: an interview with Peter Schade*. Available from : <https://theframeblog.com/2014/03/22/national-gallery-frames-an-interview-with-peter-schade/> [Accessed 29 September 2023].
- Powell, C. and Allen, Z. (2005). 'Picture and mirror frames: reflections on treatment past, present and future' *V&A Conservation Journal*, 50, pp. 43-45 Available from : https://www.vam.ac.uk/_data/assets/pdf_file/0018/177210/16752_file.pdf [Accessed 29 September 2023].
- Tate (undated). *Re-framing Constable*. Available from: <https://www.tate.org.uk/art/artworks/constable-salisbury-cathedral-from-the-meadows-t13896/in-depth-salisbury-cathedral-from-the-meadows/reframing-constable> [Accessed 29 September 2023].

Week 8 Conservation charters and guidelines (CRO, HD, AML, & students).

Conservators can calibrate their ethics through several international and national conventions, charters, codes of professional ethics, guidelines for conservation practice, museum missions, and local standards of practice. During this week we will look at some of these documents and discuss their impact. Besides the usual pre-recorded lectures, students will be divided into groups and **each group will present a critical overview of a document of their choice**. Details will be discussed during the module. See suggested topics on Moodle.

Essential Reading

- AIC (American Institute for Conservation of Historic and Artistic Works) (1996). 'Code of Ethics and Guidelines for Practice' in *AIC Directory* Washington D.C: AIC. Available from: <https://www.culturalheritage.org/about-conservation/code-of-ethics> [Accessed 29 September 2023].
- ICOMOS (1994). *Nara Document on Authenticity*. Available from: <https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/386-the-nara-document-on-authenticity-1994> [Accessed 29 September 2023].
- ICOMOS (2013). *The Australia ICOMOS Burra Charter*. Available from: <https://australia.icomos.org/publications/burra-charter-practice-notes/> [Accessed 29 September 2023].

Week 9 Communicating conservation to different audience groups (AD & CRO).

This week we are going to focus on the interfaces of conservation with the public. First, we will examine conservators' roles in exhibitions. Then, we will move to a discussion on how to instigate public engagement and why conservators need to be able to communicate the value of their discipline.

Essential Reading

- Barack, S., Edelstein, B., Snyder, C. & Chase, E. (2017). 'Creating a national outreach through local connections: The American Institute for Conservation's K-12 Education Outreach Working Group', in Bridgland, J. (ed) *ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4–8 September 2017*, art. 0301. Paris: International Council of Museums. Available from:

<https://www.icom-cc-publications-online.org/1794/Creating-a-national-outreach-through-local-connections--The-American-Institute-for-Conservations-K-12-Education-Outreach-Working-Group> [Accessed 29 September 2023].

- Drago, A. (2011). "'I feel included': The Conservation in Focus exhibition at the British Museum', *Journal of the Institute of Conservation* 34, pp. 28-38.
<https://doi.org/10.1080/19455224.2011.566473>
- Goud, S., and Lombardo, V. (2022). 'Communication features facilitating appreciation of cultural heritage values for IDN', in Vosmeer, M., Holloway-Attaway, L. (eds) *ICIDIS 2022: 15th international conference on interactive digital storytelling*. Santa Cruz, CA, USA, 4-7 december. Cham: Springer. https://doi.org/10.1007/978-3-031-22298-6_8
- McCoy, R. (2009) Collaborating in the Public's Domain. *CeROArt* 3. Available from: <http://ceroart.revues.org/index1159.html> [Accessed 29 September 2023].
- Norris, D.H. and Stoner, J.H. (2017). 'Fundraising for conservation education: Eight days a week' in Bridgland, J. (ed) *ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4-8 September 2017*, art. 0308. Paris: International Council of Museums. Available from: <https://www.icom-cc-publications-online.org/1578/Fundraising-for-conservation-education--Eight-days-a-week> [Accessed 29 September 2023].

Week 10 Theme a: Parallel paths of conservation of contemporary art & indigenous collections (CRO & AMI).

The conservation of contemporary art and Indigenous collections offer a broad range of complex challenges for conservators. This week we will look at a range of case studies to explore the connections and overlaps of these two sub-disciplines, challenges involved in their conservation and how we can respond.

Theme b: Street art (speaker MB)

Unsolicited or spontaneous interventions such as street art or vandalism are polarizing topics that are directly relevant to conservation. During this week we will discuss historic and contemporary cases and focus on how to approach these interventions.

Essential Reading for Theme a

- Getty Conservation Institute (2009). 'Conservation of modern and contemporary art' *GCI Newsletter* 24. Available from: http://www.getty.edu/conservation/publications_resources/newsletters/24_2/ [Accessed 29 September 2023].
Note: Please read full newsletter
- McHugh, K. & Gunnison, A. (2016). 'Finding common ground and inherent differences: Artist and community engagement in cultural material and contemporary art conservation', *Studies in Conservation* 61(sup2), pp. 126-129. Available from: <http://www.tandfonline-com.libproxy.ucl.ac.uk/doi/full/10.1080/00393630.2016.1181349> [Accessed 29 September 2023].
- Peters, R.F. (2016). 'The parallel paths of conservation of contemporary art and indigenous collections', *Studies in Conservation* 61(sup2), pp. 183-187. Available from: <http://www-tandfonline-com.libproxy.ucl.ac.uk/doi/full/10.1080/00393630.2016.1200839> [Accessed 29 September 2023].
- Ryan, G. (2016). 'Considerations in the acquisition of contemporary art: Refabrication as a preservation strategy', *Studies in Conservation* 61(sup2), pp. 198-202.

<http://dx.doi.org/10.1080/00393630.2016.1204517>

- van de Vall, R. (2015). 'The devil and the details: The ontology of contemporary art in conservation theory and practice', *The British Journal of Aesthetics* 5, pp.285-302. Available from: <https://academic.oup.com/bjaesthetics/article/55/3/285/21619> [Accessed 29 September 2023].
- Wild, E., Pagliarino, A., and Storer, R. (2016). 'Conservation from conception: Commissioning an installation by Cai Guo-Qiang', *Studies in Conservation* 61(sup2), pp. 255-259. <http://dx.doi.org/10.1080/00393630.2016.1183098>

Essential reading for Theme b

- Chatzidakis, M. (2016). 'Street Art Conservation in Athens: Critical conservation in a time of crisis', *Studies in Conservation* 61(sup2), pp. 17-23. <http://www.tandfonline-com.libproxy.ucl.ac.uk/doi/full/10.1080/00393630.2016.1201757>
- English Heritage (2018). *Heritage crime prevention: A guide for owners, tenants and managers of heritage assets*. Available from: <https://historicengland.org.uk/images-books/publications/heritage-crime-prevention-guide/> [Accessed 29 September 2023].
- González-Ruibal, A. (2008). 'Time to destroy: An archaeology of supermodernity', *Current Anthropology* 49, pp. 247-279. Available from: <http://www.jstor.org/stable/pdfplus/10.1086/526099.pdf?acceptTC=true&acceptTC=true&jpdConfirm=true> [Accessed 29 September 2023].
- Kyl, C. Tse, N., and Khazam, S. (2016). 'The potential role of citizen conservation in re-shaping approaches to murals in an urban context', *Studies in Conservation* 61(sup2), pp. 17-23. Available from: <https://www.tandfonline-com.libproxy.ucl.ac.uk/doi/full/10.1080/00393630.2016.1193690> [Accessed 29 September 2023].
- Ormsby, B., Barker, R., Keefe, M., Tucker, C., Donate, F., and Smithen, P. (2014). 'The removal of graffiti ink from Mark Rothko's Untitled (Black on Maroon), 1958. A collaborative approach', in Bridgland, J. (ed) *ICOM-CC 17th Triennial Conference Preprints, Melbourne, 15–19 September 2014*, art. 1007, 9 pp. Paris: International Council of Museums. Available from: <https://www.icom-cc-publications-online.org/1435/The-removal-of-graffiti-ink-from-Mark-Rothkos-Black-on-Maroon-1958-a-collaborative-approach> [Accessed 29 September 2023].

Week 11 Thinking on your feet (CRO & AMI).

Review of the module. No reading assigned for this week.