ARCL0112 Issues in Conservation: Contexts of Conservation
MA in Principles of Conservation 2019/20

Coordinator: Renata F Peters (m.peters@ucl.ac.uk)

Teaching Assistant: Carmen M. Ramos (carmen.ramos.11@ucl.ac.uk)

Lectures: Tuesdays 9:00-11:00 (Room 412)
Seminars:
Group 1: Tuesdays 12.00-12.50; Group 2: Tuesdays 13.00-13.50 (26 Gordon Square, Room B32)
**ARCL0112 Issues in Conservation: Contexts of Conservation**

**MA in Principles of Conservation**

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Tuesdays: 9:00-11:00 (Room 412)

Seminars:
**Group 1:** Tuesdays 12.00-12.50; **Group 2:** Tuesdays 13.00-13.50 (26 Gordon Square, Room 32)

**Module coordinator:** Renata Peters  [m.peters@ucl.ac.uk](mailto:m.peters@ucl.ac.uk)

**Post Graduate Teaching Assistant:** Carmen Martin Ramos  [carmen.ramos.11@ucl.ac.uk](mailto:carmen.ramos.11@ucl.ac.uk)

**Office hours:** Renata is usually available on **Thursdays from 14.30 to 15.30** but this may vary (you will be notified when it happens). No need to make an appointment as long as you don't need more than 10 minutes. If you need more time you should email Renata to arrange a separate appointment.

**Moodle webpage:** [https://moodle.ucl.ac.uk/course/view.php?id=344#section-0](https://moodle.ucl.ac.uk/course/view.php?id=344#section-0)

**Online Reading List:**

**Blog:** [http://uclconversationsonconservation.blogspot.co.uk](http://uclconversationsonconservation.blogspot.co.uk)

**Facebook page:** [https://www.facebook.com/ConversationsOnConservation](https://www.facebook.com/ConversationsOnConservation)

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| 1 Oct | 1    | What is conservation? (RFP) | Seminar 1, 1 Oct  
G1: 12.00-13.30 (all students in one group.)  
The restoration of the Victory of Samothrace's video (RFP) in Room B32, 26 Gordon Square. | 2-4 Oct  
One-to-one meetings with degree coordinator. | All week: 1-10 Oct: Quiz 1 |
| 8 Oct | 2    | Museums in the contemporary context; concepts in conservation (RFP) | Seminar 2, 8 Oct  
G1: 12.00-12.50; G2: 13.00-13.50  
Defining 'conservation' and 'museum'(RFP) in Room B32, 26 Gordon Square. | - | - |
| 15 Oct | 3    | Contemporary conservation: participatory & inclusive decision-making processes (RFP) | Technical visit 1, 15 Oct  
11.30-13.00 (all students in one group).  
Ceramics, Glass and Metals Conservation Studio, British Museum. Details on Moodle (RFP & CMR). Details on Moodle. | 16 Oct, 15.30-17.30  
17 Oct, 15.00-17.00  
Optional tutorials to discuss photoshop (CMR) in room 117. Details on Moodle. | 11 Oct: Deadline for submission of Practice Essay |
| 22 Oct | 4    | Parallel paths: conservation of contemporary art & indigenous collections (RFP) | Technical visit 2, 22 Oct  
G1: 11.45-12.30; G2: 12.45-13.30  
Scientific Department, National Gallery – Details on Moodle (RFP & CMR). Details on Moodle. | 23 Oct  
15.30-17.30  
Optional tutorials to discuss photoshop (CMR) in room 117. Details on Moodle. | - |
| 29 Oct | 5    | Conservation of frames (Adrian Moore & Ines Bravo, Tate) | Technical visit 3, 29 Oct  
14.00-15.30 (all students in one group).  
British Library Conservation Centre (CMR). Details on Moodle. | 29-Oct 16.30-19.30  
Optional individual tutorials to discuss poster design (CMR). Details on Moodle. | - |
| 4-8 Nov | 6    | Conservation charts & guidelines (RFP & volunteers) | Technical visit 4, 12 Nov  
14.00-15.30 (all students in one group).  
Stone, Wall Paintings and Mosaics Conservation Studio, British Museum. Details on Moodle (RFP & CMR) | 16 Nov: Optional one-to-one sessions to discuss coursework (RFP). Sign up on Moodle. | - |
| 12 Nov | 7    | Prevention & recovery: The roles of conservators in preventing & responding to the illicit trade (RFP) | Seminar 3, 19 Nov  
G1: 12.00-12.50; G2: 13.00-13.50  
Perceptions of authenticity (RFP)  
Or, An interface between science & conservation: investigative conservation (RFP) in Room B32, 26 Gordon Square | - | - |

4-8 Nov: Reading week

15 Nov: Suggested deadline for submission of Posters
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| 26 Nov  | 8       | Communicating conservation to different audience groups (Amy Drago, British Museum) | Seminar 4, 26 Nov  
12.30-14.00 (all students in one group).  
ICON, emerging conservators and ICON Code of Conduct (Patrick Whife, ICON) in Room B32, 26 Gordon Square |
|         |         |                                                                      | 25-27 Nov: Optional one-to-one sessions to discuss coursework (RFP). Details on Moodle. |
| 3 Dec   | 9       | Vandalism & Street Art (RFP)                                         | Seminar 5, 3 Dec:  
G1: 12.00-12.50; G2: 13.00-13.50 ‘Respect’ in conservation (RFP) in Room B32, 26 Gordon Square |
|         |         |                                                                      | 2-4 Dec: Optional one-to-one sessions to discuss coursework (RFP). Details on Moodle. |
| 10 Dec  | 10      | Conservators and exhibitions (Sarah Morton)                         | No seminars this week                                                  | 13 Dec: Suggested deadline for submission of Essay |
INTRODUCTION

This handbook contains basic information about the content and administration of this module. If you have queries about the objectives, structure, content, assessment or organisation of the module, please consult the Module Coordinator. Further important information, relating to all modules at the Institute of Archaeology, is to be found at [https://wiki.ucl.ac.uk/display/archadmin/For+Masters+Students](https://wiki.ucl.ac.uk/display/archadmin/For+Masters+Students) and in the general MA handbook. It is your responsibility to read and act on it. It includes information about originality, submission and grading of coursework; disabilities; communication; attendance; and feedback.

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, on political, cultural and institutional contexts and their effects on conservation practice. The module is linked to ARCL01113 Issues in Conservation: Understanding Objects and together these make up one of the two main core modules for the MA in Principles of Conservation.

Basic Texts


Basic Internet Resources

- CoOL Conservation online [http://cool.conservation-us.org/](http://cool.conservation-us.org/)
Teaching Methods

The module is taught during Term 1, through weekly two-hour lectures, seminars and one-to-one tutorials. See more details on Moodle.

**Lectures** will be held on Tuesdays from 9:00 to 11:00, in room 412.

**Seminars and Technical Visits** are held on Tuesday afternoons, group formats and venues vary according to activity. Please look at the timetable carefully and follow details on Moodle.

Workload

There will be 20 hours of lectures, 5 seminars (around 5 hours), 4 conservation technical visits (around 5.5 hours), and additional small group and/or one-to-one tutorials.

Students are expected to undertake around 90 hours of reading, plus 60 hours preparing for and producing the assessed work. This adds up to a total workload of around 180 hours for the module. Students are strongly encouraged to participate in the discussions on the Moodle website of this module, on the UCL Conversations on Conservation blog


Attendance

Except in the case of illness, the 70% minimum attendance requirement applies to lectures and seminars.

A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email. Departments are required to report each student’s attendance to UCL Registry at frequent intervals throughout each term.

Prerequisites

This module does not have a prerequisite. However, students are expected to be proficient in Microsoft Word, Microsoft PowerPoint and/or Photoshop software.

**IMPORTANT:** If you have no previous experience with these computer programmes you should try to develop your skills. UCL offers a range of training modules which you can take advantage of. Information can be found at http://www.ucl.ac.uk/isd/students/help - see “training” and “resource materials”.

Aims and Objectives

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 brings about.

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 (300-500 words) accompanied by a paper (3,325-3,675 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.

**Word-count**

The following should not be included in the word-count: title page, contents pages, lists of figures and tables, abstract, preface, acknowledgements, bibliography, captions and contents of tables and figures, and appendices.

Penalties will only be imposed if you exceed the upper figure in the range. There is no penalty for using fewer words than the lower figure in the range: the lower figure is simply for your guidance to indicate the sort of length that is expected.

**Penalties for over-length coursework**

For work that exceeds the specified maximum length by less than 10%, the mark will be reduced by ten percentage marks; but the penalised mark will not be reduced below the pass mark, assuming the work merited a pass.

For work that exceeds the specified maximum length by 10% or more, a mark of zero will be recorded.
COURSEWORK

Coursework consists of a poster and a paper that will discuss a particular aspect of conservation (list of suggestions below). Both poster and paper will explore the same topic but using different media.

1. Poster: communicating conservation to a conference audience

This piece of coursework consists of designing a poster that will communicate an aspect of conservation (list of suggestions below). The poster should contain images and texts (300-500 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).

Suggested Deadlines for poster submission:
1 November 2019 - Target for return: 2 December 2019
Or
15 November 2019 - Target for return: 13 December 2019

Please vote for your preferred deadline for poster submission here: https://moodle.ucl.ac.uk/mod/choice/view.php?id=855893

You will upload your poster to the CCCH Blog using a public identity of your choice. For this, you will receive an invitation to become an author of the Blog.

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 (300 to 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 Renata and/or Carmen if you have any difficulties.

You may also want to look at these pages:
- ‘Poster Design Tips’ London School of Economics and Political Sciences http://clt.lse.ac.uk/poster-design/

Look at posters by previous students here:
http://uclconversationsonconservation.blogspot.co.uk/search/label/Posters%20ARCLG141%202014-15
http://uclconversationsonconservation.blogspot.co.uk/search/label/Posters%20ARCLG141%202015-16
http://uclconversationsonconservation.blogspot.co.uk/search/label/ARCLG142%202016-17
http://uclconversationsonconservation.blogspot.com/search/label/ARCLG141%202017-18
Instructions for submission of poster:

a. Online:
Your poster and the abstract (max 50 words) need to be uploaded to the CCCH Blog http://uclconversationsonconservation.blogspot.co.uk/. As mentioned above, you will receive an invitation to become an author of the Blog. When you respond to the invitation you can determine which public identity you want to use.

b. Hard copy submitted to reception and digital copy to Turnitin:
- An A4 colour image of your poster
- An abstract (max of 50 words) of your poster.
- A paragraph (max 100 words) containing:
  - 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.

Details will be discussed in class. 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 teaching assistant. Times will be publicised on Moodle.

2. Paper

The paper (3,325-3,675 words) will be submitted a few weeks after the poster so that you have more time to explore your topic in greater depth. See topics on the next page.

Suggested Deadline for paper submission: 13 December 2019
Target for return: 15 January 2020
Please vote for your preferred deadline for poster submission here: https://moodle.ucl.ac.uk/mod/choice/view.php?id=916111

Suggested topics:

a. Discuss how approaches to conservation may vary according to the conservation sub-discipline, the reasons for these differences, and the challenges involved.

b. Why do we need to understand object’s biographies? How/why may they (object’s biographies) influence the conservation decision-making?

c. 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?

d. 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.
e. 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? Can conservation actions be neutral? How so? Why /not?

f. How can conservators aid **disaster recovery and/or conflict recovery**? What is involved in the processes and how can conservators respond to challenges posed by them?

g. Is **street art** a form of **vandalism**? Discuss possible responses to this question and the implications for conservators.

h. Why do conservators need to be good **communicators**?

i. 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.

j. What challenges does the conservation discipline/profession face in the next 10 years and how can/should we respond?

k. **Topic of your choice** (to be discussed with Renata Peters).

**SUBMISSION PROCEDURES**

The coursework must be stapled to a completed blue coversheet (available online, OR from outside Room 411A, OR at Reception) and submitted to the Course Coordinator’s pigeon hole via the Red Essay Box at Reception by the appropriate deadline. Late submission will be penalised, unless permission has been granted and an Extension Request Form (ERF) completed. Please see your MA Handbook for further details on the required procedure.

1. **Submission of Coursework to ‘Turnitin’**

   UCL has stringent penalties for late submission. Late submission will be penalised in accordance with these regulations, unless permission has been granted and an Extension Request Form (ERF) completed.

   Date-stamping will be via ‘Turnitin’ (see below), so in addition to submitting a hard copy, students must also submit their work to Turnitin by **midnight** on the day of the deadline.

   Students who encounter technical problems submitting their work to Turnitin should email the nature of the problem to ioa-turnitin@ucl.ac.uk in **advance of the deadline** in order that the Turnitin Advisers can notify the Course Co-ordinator that it may be appropriate to waive the late submission penalty.

   If there is any other unexpected crisis on the day of submission, students should telephone or (preferably) e-mail the Course Co-ordinator, and follow this up with a completed ERF. Please see the Coursework Guidelines on the IoA website (or your Degree Handbook) for further details of penalties.
2  **UCL-wide penalties for late submission of coursework**

The full allocated mark should be reduced by *5 percentage points* for the first working day after the deadline for the submission of the coursework or dissertation.

The mark will be reduced by a further *10 percentage points* if the coursework or dissertation is submitted during the following six calendar days.

Providing the coursework is submitted before the end of the first week of Term 3 (for undergraduate courses) or by a date during Term 3 defined in advance by the relevant Master’s Board of Examiners (for postgraduate taught programmes), but had not been submitted within seven days of the deadline for the submission of the coursework, it will be recorded as zero but the assessment would be considered to be complete.

Where there are extenuating circumstances that have been recognised by the Board of Examiners or its representative, these penalties will not apply until the agreed extension period has been exceeded.

3  **Timescale for return of coursework**

You can expect to receive your marked work within *four calendar weeks* of the official submission deadline. If you do not receive your work within this period, or a written explanation from the marker, you should notify the IoA’s Academic Administrator, Judy Medrington.

4  **Keeping Copies**

Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all coursework submitted. When your marked hard copy is returned to you, you should return it to the marker within two weeks. You may keep a copy of the comments if you are likely to wish to refer to these later.

5  **Citing Sources**

Coursework should be expressed in a student’s own words giving the exact source of any ideas, information, diagrams etc. that are taken from the work of others. *Any direct quotations from the work of others must be indicated as such by being placed between inverted commas. Plagiarism is regarded as a very serious irregularity, and can carry very heavy penalties.* It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism to be found in the Coursework Guidelines document in your MA Handbook).
**SCHEDULE AND SYLLABUS**

**Module Schedule**

The module is taught during Term 1, through weekly two-hour lectures and seminars.

**Lectures** will be held on Tuesdays from 9:00 to 11:00, in room 410.

**Seminars** are held on Tuesday afternoons (details on Moodle).

You are expected to take an active role in **discussions** in the lectures, seminars, and online (Moodle, Blog and/or Facebook page).

Students are expected to complete a **short quiz** on the first week (available on Moodle).

Each lecture has **recommended reading**, and you are expected to complete some of this in advance, to enable you to follow and contribute to discussion. You are not expected to read everything on the list, but to be selective in the light of availability and of your own needs and interests.

**CONTRIBUTORS TO THIS MODULE**

Nelly Aderkas (National Gallery, UCL IoA); Ines Bravo (Tate); Amy Drago (British Museum); Carmen Martin Ramos (CMR) (UCL IoA); Adrian Moore (Tate); Sarah Morton (University of Bath); Duygu Carmurcuoglu (British Museum); Renata F. Peters (RFP) (UCL IoA); Tracey Sweek (British Museum); Patrick Whife (ICON).

**RECOMMENDED READING TO SUPPORT LECTURES**

The following is an outline for the module and identifies essential and supplementary readings relevant to each session. Information is provided as to where in the UCL library system individual readings are available. Their location and Teaching Collection (TC) number, and status (whether out on loan) can also be accessed on the UCL Library Explore online catalogue ([http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/search.do?vid=UCL_VU1&reset_config=true](http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/search.do?vid=UCL_VU1&reset_config=true)). All care is taken to update the information, but please contact the PGTA in case you find a broken link.


If you have difficulty getting hold of any item, speak to Renata F. Peters - she may be able to lend you a copy the publication.
1 October 2019 - LECTURE 1 - Introduction to the module. What is conservation? (RFP)

This session introduces some of the contexts in which conservators work, discusses skills necessary to succeed, and how the different contexts may affect conservators and their decision-making processes.

**Essential Reading**


**Further reading**

8 October 2019 - LECTURE 2 - Museums in the contemporary context. Concepts in conservation (RFP)

This session 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

Further reading
15 October 2019 - LECTURE 3 - Contemporary conservation: participatory & inclusive processes (RFP)

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. This session examines some of the implications of a more socially, politically and economically aware approach, and discusses how to conduct consultation sessions with different interest groups. Case study: The Khipu of San Cristobal de Rapaz.

Essential reading


Further reading


• Blakemore, E. 2016. Over 9,000 years later, Kennewick Man will be given a Native American burial. Smithsonian.com. Available online: [link]


• Bunjilaka Aboriginal Cultural Centre at Melbourne Museum [link]


• Museum of New Zealand Te Papa Tongarewa [http://tepapa.govt.nz/ResearchAtTePapa/CollectionCareAndAccess/HistoryOfCollections/Pages/Maoricollection.aspx](http://tepapa.govt.nz/ResearchAtTePapa/CollectionCareAndAccess/HistoryOfCollections/Pages/Maoricollection.aspx)


• Smithsonian National Museum of the American Indian [http://www.nmai.si.edu/](http://www.nmai.si.edu/)


**Week 4**

**22 October 2019 - LECTURE 4 - Conservation of contemporary art. Parallel paths with the conservation of Indigenous collections (RFP)**

The conservation of contemporary art and Indigenous collections offer a broad range of complex challenges for conservators. This lecture uses a range of case studies to explore the connections and overlaps of these two sub-disciplines, and what can be learned from the differences.

**Essential reading**


**Further reading**


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**Week 5**

**29 October 2019 - Lecture 5 - Conservation of Frames (Adrian Moore and Ines Bravo, Tate)**

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**


Further reading


Publications about picture frames including history and aesthetics


Week 6

**12 November 2019 – LECTURE 6 – Conservation charters and guidelines (R. Peters & volunteers)**

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. Do these documents serve any practical purpose? For this session, students will be divided into groups and each group will present a critical overview of one of these documents. Details will be discussed during the course.

**Suggested topics**

Week 7

19 November 2019 - LECTURE 7 - Conservators and exhibitions (Sarah Morton)
The launch of an exhibition can be a testing time for conservators working in museums. Even if they were properly brought in at the planning stage, the necessary practical work (and associated deadlines) can be very demanding. In this session, Sarah Morton discusses some aspects of exhibitions from the conservator’s perspective and the different skills necessary to succeed in various stages of exhibitions. She also discusses the specific challenges posed by using human remains in exhibitions.

Essential reading

Further reading


• Dawson, J., 2006. Conserving Ancient Egypt in Cambridge. ICON News 7, 30-34. INST ARCH Pers


Week 8

26 November 2019 - LECTURE 8 - Communicating conservation to different audience groups (RFP)

Is the work of conservators appreciated? This session discusses the need for public engagement and why conservators need to be better at communicating the value of their discipline.

Essential reading


Further reading

Week 9

3 December 2019 - LECTURE 6 - Vandalism & street art (RFP)

Unsolicited interventions, street art and vandalism are polarizing topics that are directly relevant to conservation. This session discusses some historic and contemporary cases and focuses on how to approach these interventions.

Essential reading


Further reading

10 December 2019 - LECTURE 10 - Prevention and recovery: The roles of conservators in preventing and responding to the illicit trade in antiquities and damage caused by armed conflict. (RFP)

Ownership (e.g. personal, public, institutional) of artefacts has an effect on conservation priorities. This session looks at contested ownership in the form of looting and illicit trade of antiquities and examines its impact. The session also addresses how conservators can prevent and respond to damage to material heritage during times of conflict.

Essential reading


Further reading


• Emberling, G. and Hanson, K., 2008. Catastrophe! The Looting and Destruction of Iraq’s Past. Chicago: Oriental Institute Museum. INST ARCH DBB 100 Qto EMB


• International Observatory on Illicit Traffic in Cultural Goods http://obs-traffic.museum/


• Looting Matters http://lootingmatters.blogspot.com/

• Lost Treasures from Iraq http://oi.uchicago.edu/OI/IRAQ/iraq.html


• SAFE (Saving Antiquities for Everyone) http://www.savingantiquities.org/


• The Virtual Museum of Iraq http://www.virtualmuseumiraq.cnr.it/homeENG.htm

RECOMMENDED READING TO SUPPORT SEMINARS & VISITS

Week 1, 1 OCTOBER 2019: SEMINAR 1 - APPROACHES TO CONSERVATION

Video & discussion: The restoration of the Victory of Samothrace’s
No reading for this seminar.

Week 2, 8 OCTOBER 2019: SEMINAR 2 - DEFINING ‘CONSERVATION’ AND THE ‘MUSEUM’.

Essential Reading:
- Watch the introduction and one of the talks of the ICOM Kyoto 2019 Plenary Session ‘The Museum Definition - The backbone of ICOM’. https://www.youtube.com/watch?v=FSDP8DXdwrA&fbclid=IwAR3XVf0QhiTnnD3hilQVQIM_HqsKQnsgKCKUT8j_JBNSEawcxZw7-2O7Jtk
- Take a look at the news associated with this: https://icom.museum/en/activities/standards-guidelines/museum-definition/

Week 7, 19 NOVEMBER 2019: SEMINAR 3

Topic 1: Perceptions of authenticity.
Read a couple of chapters from:

Topic 2: An interface between science & conservation: investigative conservation.
Watch this video before the seminar: https://www.youtube.com/watch?time_continue=1&v=CIoGW_oDUhv0

Week 8, 26 NOVEMBER 2019: SEMINAR 4

ICON, Code of Conduct and emerging conservators (Patrick Whife).
Reading to be confirmed, please follow this up on Moodle.

Week 9, 3 DECEMBER 2019: SEMINAR 5 - ‘RESPECT’ IN CONSERVATION. WORKING WITH DIFFERENT GROUPS OF STAKEHOLDERS.

Essential Reading:

**ADDITIONAL INFORMATION**

**Libraries and other resources**

The British Museum Conservation Department kindly allows Institute conservation students to use its library. Details are given on request.

**Dyslexia**

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each piece of coursework.

**Feedback**

In trying to make this module as effective as possible, we welcome feedback from students during the course of the year. All students are asked to give their views on the module in an anonymous questionnaire which will be circulated at one of the last sessions of the module. These questionnaires are taken seriously and help the Module Co-ordinator to develop the module. The summarised responses are considered by the Institute’s Staff-Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this module we hope they will feel able to talk to the Module Co-ordinator, but if they feel this is not appropriate, they should consult their Personal Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Dr. Karen Wright).

**Health and safety**

The Institute has a Health and Safety policy and code of practice which provides guidance on laboratory work, etc. It is revised annually. All work undertaken in the Institute is governed by these guidelines and students have a duty to be aware of them and to adhere to them at all times. This is particularly important in the context of laboratory work and fieldwork which may be undertaken as part of the module.

**Communication**

If any changes need to be made to the module arrangements, these will normally be communicated by email. It is therefore essential that you consult your UCL e-mail account regularly.
APPENDIX A: POLICIES AND PROCEDURES 2016-17 (PLEASE READ CAREFULLY)

APPENDIX A: POLICIES AND PROCEDURES 2017-18 (PLEASE READ CAREFULLY)
This appendix provides a short précis of policies and procedures relating to modules. It is not a substitute for the full documentation, with which all students should become familiar. For full information on Institute policies and procedures, see the following website:
http://wiki.ucl.ac.uk/display/archadmin
For UCL policies and procedures, see the Academic Regulations and the UCL Academic Manual:
http://www.ucl.ac.uk/srs/academic-regulations ; http://www.ucl.ac.uk/academic-manual/

GENERAL MATTERS

ATTENDANCE:
A minimum attendance of 70% is required. A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email.

DYSLEXIA:
If you have dyslexia or any other disability, please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia should indicate it on each coursework cover sheet.

COURSEWORK SUBMISSION PROCEDURES:
All coursework must normally be submitted both as hard copy and electronically unless instructed otherwise.

• You should staple the appropriate colour-coded IoA coversheet (available in the IoA library and outside room 411a) to the front of each piece of work and submit it to the red box at the Reception Desk.
• You should put your Candidate Number (a 5-digit alphanumeric code, found on Portico. Please note that this number changes each year) and Course Code on all coursework. It is also essential that you put your Candidate Number at the start of the title line on Turnitin, followed by the short title of the coursework (example: YBPR6 Funerary practices).

All coursework should be uploaded to Turnitin by midnight on the day of the deadline. This will date-stamp your work. It is essential to upload all parts of your work as this is sometimes the version that will be marked. Instructions are given below. Please note that the procedure has changed for 2019-20, and work is now submitted to Turnitin via Moodle.

1. Ensure that your essay or other item of coursework has been saved as a Word doc., docx. or PDF document. Please include the module code and your candidate number on every page as a header.
2. Go into the Moodle page for the module to which you wish to submit your work.
3. Click on the correct assignment (e.g. Essay 1).
4. Fill in the “Submission title” field with the right details: It is essential that the first word in the title is your examination candidate number (e.g. YGBR8 Essay 1).
5. Click “Upload”.
6. Click on “Submit”
7. You should receive a receipt – please save this.
If you have problems, please email the IoA Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact module and assignment involved. One of the Turnitin Advisers will normally respond within 24 hours, Monday-Friday during term. Please be sure to email the Turnitin Advisers if technical problems prevent you from uploading work in time to meet a submission deadline - even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Module Coordinator that you had attempted to submit the work before the deadline.

**COURSEWORK LATE SUBMISSION:**
Late submission will be penalized in accordance with current UCL regulations, unless formal permission for late submission has been granted.

The UCL penalties are as follows:

- The marks for coursework received up to two working days after the published date and time will incur a 10-percentage point deduction in marks (but no lower than the pass mark).
- The marks for coursework received more than two working days and up to five working days after the published date and time will receive no more than the pass mark (40% for UG modules, 50% for PGT modules).
- Work submitted more than five working days after the published date and time, but before the second week of the third term will receive a mark of zero but will be considered complete.

**CITING OF SOURCES and AVOIDING PLAGIARISM:** Coursework must be expressed in your own words, citing the exact source (author, date and page number; website address if applicable) of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all media (books, articles, websites, images, figures, etc.). **Any direct quotations from the work of others must be indicated as such by being placed between quotation marks.** Plagiarism is a very serious irregularity, which can carry heavy penalties. It is your responsibility to abide by requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: [http://www.ucl.ac.uk/current-students/guidelines/plagiarism](http://www.ucl.ac.uk/current-students/guidelines/plagiarism)

**Word counts**

The following should not be included in the word-count: title page, contents pages, lists of figure and tables, abstract, preface, acknowledgements, bibliography, lists of references, captions and contents of tables and figures, appendices.

*Please convert the previous single figure word count limit as indicated in column 2 below.*

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Penalties will only be imposed if you exceed the upper figure in the range. There is no penalty for using fewer words than the lower figure in the range: the lower figure is simply for your guidance to indicate the sort of length that is expected.

Penalties for overlength work will be as follows:

- For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
- For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
APPENDIX A: POLICIES AND PROCEDURES 2019-20 (PLEASE READ CAREFULLY)

This appendix provides a short précis of policies and procedures relating to modules. It is not a substitute for the full documentation, with which all students should become familiar. For full information on Institute policies and procedures, see the IoA Student Administration section of Moodle: https://moodle.ucl.ac.uk/module/view

For UCL policies and procedures, see the Academic Regulations and the UCL Academic Manual: http://www.ucl.ac.uk/srs/academic-regulations ; http://www.ucl.ac.uk/academic-manual/

GENERAL MATTERS

ATTENDANCE: A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email. Students are normally required to attend at least 70% of classes.

DYSLEXIA: If you have dyslexia or any other disability, please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia should indicate it on each coursework cover sheet.

COURSEWORK

LATE SUBMISSION: Late submission will be penalized in accordance with current UCL regulations, unless formal permission for late submission has been granted.

The UCL penalties are as follows:

- The marks for coursework received up to two working days after the published date and time will incur a 10-percentage point deduction in marks (but no lower than the pass mark).
- The marks for coursework received more than two working days and up to five working days after the published date and time will receive no more than the pass mark (40% for UG modules, 50% for PGT modules).
- Work submitted more than five working days after the published date and time, but before the second week of the third term will receive a mark of zero but will be considered complete.

GRANTING OF EXTENSIONS: Please note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. You are reminded that Module Coordinators are not permitted to grant extensions. All requests for extensions must be submitted on a the appropriate UCL form, together with supporting documentation, via Judy Medrington’s office and will then be referred on for consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term difficulties should contact UCL Student Support and Wellbeing (SSW) to make special arrangements. Please see the IoA website for further information. Additional information is given here:

http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/

RETURN OF COURSEWORK AND RESUBMISSION: You should receive your marked coursework within one month of the submission deadline. If you do not receive your work within this period, or a written explanation, notify the Academic Administrator. When your marked essay is returned to you, return it to the Module Co-ordinator within two weeks. You must retain a copy of all coursework submitted.
CITING OF SOURCES and AVOIDING PLAGIARISM: Coursework must be expressed in your own words, citing the exact source (author, date and page number; website address if applicable) of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all media (books, articles, websites, images, figures, etc.). Any direct quotations from the work of others must be indicated as such by being placed between quotation marks. Plagiarism is a very serious irregularity, which can carry heavy penalties. It is your responsibility to abide by requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: http://www.ucl.ac.uk/current-students/guidelines/plagiarism

RESOURCES

MOODLE: Please ensure you are signed up to the module on Moodle. For help with Moodle, please contact Charlotte Frearson (c.freonson@ucl.ac.uk).