Latin America boasts a number of institutions engaged in teaching preventive conservation but, as in other parts of the world, the range and the urgency of needs can often stretch available educational resources. In such a situation, a wise deployment of those existing resources, aided by new educational technology, can go a long way in addressing education and training needs.

The Internet presents an exciting opportunity for cooperative endeavors that were never possible before. However, up until now, these opportunities have been barely explored within the realm of conservation education. The Latin American Consortium for Training in Preventive Conservation, a project of the Getty Conservation Institute, aims to meet the dual challenges of keeping educators up-to-date with advances in research while, at the same time, encouraging the effective pooling of educational resources and ideas among institutions that teach preventive conservation.

The Consortium is made up of several teaching institutions in Latin America, in addition to the GCI. At present, the project has two active working groups: one focusing on emergency preparedness and the other on the preventive conservation issues of museum buildings and their collections. The emergency planning working group presented its first workshop in Santiago, Chile on May 29 - June 3. The working group on buildings and collections will offer a workshop in Belo Horizonte, Brazil in the first half of 2001.

The teachers who participate in these workshops, or in the related activities of the Consortium, will be part of a network of preventive conservation specialists willing to share teaching expertise and materials. Developing a community of educators linked by common objectives and cooperative actions has been one of the greatest challenges of the project, as it requires all associated with the Consortium to be open to change and to new approaches to collaboration.

The project allows experimentation with new ideas, strategies and technologies for teaching. Project research is revealing the dramatic ways that the field of education in general has been changing in recent years in response to the new possibilities that the Internet has created for both teaching and
learning. A range of innovative teaching approaches have been developed by individual teachers, departments, or faculties within universities that have made a strong commitment to exploring the potential of technology as a tool for meeting educational objectives. On-line course materials and virtual slide libraries, which can be accessed by a range of different academic institutions, are now becoming more prevalent in higher education. The project is also investigating how universities are encouraging and managing the change from traditional methods of teaching to those that take advantage of technology.

In developing its workshops and associated activities, the Consortium will be identifying or creating materials that can be shared among all the members. The next workshop of the Consortium, Buildings Housing Collections, will compile bibliographies, slide sets and technical notes that will be available for use by the members via the project website. In addition to the main Consortium website, the two current working groups of the Consortium have also set up Intranet sites that have allowed easy communication and document exchange in the formative stages of the workshops.

A full description of the Consortium, and regular project updates, are available on the GCI’s website: http://www.getty.edu/gci.

Kathleen Dardes
The Getty Conservation Institute

WHAT’S NEW FROM GREECE?

When Rikhard asked me to write a review of what is happening during the last years in Greece in the field of Education in the Conservation of Antiquities and Works of Art, and as I started to arrange in my mind all the relevant facts, I found out that the last two years could be considered as a “milestone” in the development of the profession of the Greek Conservator.

The most important fact (not only for Greece) is the Legal Determination of the Conservators’ profession as it is described in the following law (Greek Law 2557/1997) according to which:

Permission is required for the study, undertaking, supervision of conservation projects and the operation of workshops for conservation of antiquities and works of art, portable or not. This permission is provided by the Minister of Culture through the decision of a three member Committee that consists of:

- The Legal Counsellor of the Ministry of Culture or his replacement,
- The Head of the Directorate of Conservation of Antiquities of the Ministry of Culture or his replacement, and
- One Professor, Conservator, from the Dept. of Conservation of Antiquities and Works of Art of TEI-Athens, or his replacement.

Permission is granted:

1. To all those who have obtained a degree from domestic Universities or foreign Schools of Conservation and have completed two years of proven working experience.

2. To all those who have obtained a degree from domestic TEI or foreign equal Schools of Conservation and have completed three years of proven working experience.

3. To all those who have obtained a degree from domestic or foreign equal secondary Schools of Conservation of three years studies and have completed more than twelve years of proven working experience in the field since the announcement of the current legislation.

Additionally, a thorough file record of works, studies, publications and presentations if any, should be submitted for evaluation by the three members Committee.

To all employees who during the publication of the current legislation are working or have worked at the Ministry of Culture, and have completed twelve years of proven experience in the field, since the publication of the present law.

The specialties to which permission is granted are defined by the titles of their studies. In case IV the specialty is defined by the certification provided by the Directorate of Conservation of the Ministry of Culture.

A Record of Conservators, that will include all those who have obtained the above mentioned permission is being created.

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The above law, apart from its practical value on the regulation of the professional rules in the conservation field, has a value because it relates directly to the professional rights for the conservator. In other words, it sets as a prerequisite of the professional licence, knowledge acquired at Higher Education Level Institutes.

At the same time with the above mentioned legislative facts, the Department of Conservation of Antiquities & Works of Art of TEI-A (TEI-A stands for The Technological Educational Institution of Athens, and it is the unique body providing education in the Conservation of Antiquities & Works of Art at the Higher Education level in Greece) made important steps for upgrading its studies, taking advantage of E.U. funding (2nd European Framework of Support for Greece).

Under this framework, the Department of Conservation of Antiquities and Works of Art of TEI-A, took the opportunity of carrying out various tasks aiming at the upgrading of its Study Programme. The most important of these tasks include:

1. The creation of educational material in digital form (multimedia).

2. The development of an ISDN Network between the Conservation Laboratories of the Department of Conservation of Antiquities and Works of Art of TEI-A and the Conservation Laboratories of the most important Greek Museums. This Network allows the application of distance learning through the presentation of case studies and lectures, and it could be extended outside Greece including bodies (Museums, Educational Institutions) that own similar equipment. The Networks is supported and completed by another very important action of TEI aiming at teleconference development.

3. The acquisition of a SEM. coupled with EDAX

4. The invitation of experts from all over the world to run short intensive courses.

At the same time the Department of Conservation of Antiquities and Works of Art of TEI-A undertook the initiative to be evaluated. The project which is also financed by the 2nd Community Framework of Support included two phases, a phase of self-assessment and a phase of external evaluation.

The phase of self-assessment was done by a team of teaching staff members who studied and evaluated the following data:

- The legal framework
- The aims of the Department of
Conservation of Antiquities & Works of Art
- The syllabus
- The students
- The teaching staff and the management of human capital
- The resources
- The scientific profile of the Department of the Conservation of Antiquities & Works of Art
- The administration and educational effectiveness

The team of the external evaluators consisted of:

Rikhard Hordal Finland
Kate Foley Great Britain
Prof. Kazazis
Specific Consultant of the Institute of Technological Education of the Greek Ministry of Education
Prof. Avaritsiotis
Professor of the Technical University of Athens, Project Manager of the first pilot evaluation project in Higher Education in Greece

Furthermore, R. Hordal, K. Foley and G. Panagiaris had a collaboration for the preparation of the next Interim Meeting of the ICOM CC-Training Group, which will take place in Greece, September 2001.

The opening of the Meeting will be at the TEI-A premises and then the participants will go by coaches to Delphi to visit the archaeological sites and to participate in the main sessions of the Conference.

The three of us visited the region last November (1999) to select the exact place of the meeting. We had the dilemma of choosing between the super luxurious premises of the Conference Centre of the European Cultural Centre of Delphi, and the simple premises of a small Conference Hall by the sea, in a small traditional fishing village in the Delphi region in the village of Galaxidi 30 Kms from Delphi.

We voted with one voice for the later.

George Panagiaris
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COMMENTS ON POST-GRADUATE STUDIES

When I was asked to write about the possible problems that Greek Conservators face when they continue their studies at post-graduate level, I realised that although this topic was very interesting, we have never talked about it!

And so we should, because a considerable percentage (about a 20%) of the Greek graduates in Conservation has completed or is in the process of completing post-graduate studies in foreign countries. Today, the majority of the graduates continue their studies in Britain and only some of them go to France, and follow either the Taught Masters (NIA or MSc, the French DESS) or Research Masters (NTuil) and Phil).

This brief report presents the main conclusions derived from an in-depth conversation four conservators graduates from TEI-A (Dept. Conservation of Antiquities & Works of Art), who had completed postgraduate studies. The thoughts here belong to (in alphabetical order): K. Malea (UThil, University of Cardiff - School of History and Archaeology), M. Papadimitriou (DESS, Université Paris 1 Sorbonne-UFR. d’Art et d’Archeologie), A. Pournou (PhD, University of Portsmouth-School of Biological Sciences) and A. Stassi-nou (MA, Camberwell College of Arts). Our conversation focused on general issues (cost of life, studies, difficulties in adaptation to another style of life etc.) as well as on very specific topics (e.g. if our background knowledge met the postgraduate studies requirements). The results of this meeting can be summarised in the following:

- Everybody agreed that the theoretical background acquired as graduate student met the requirements of the postgraduate studies irrespectively of the kind of the postgraduate course (Taught Master or Research).
  - Only one person whose postgraduate study aimed to provide postgraduate students with specific applied skills wished to have spent more time on laboratory work during the undergraduate studies.
  - All the four agreed that the Dissertation Thesis and certain specific Training Cours-es attended during their basic studies was the stimulus for the selection of their postgraduate subject. Furthermore, the thesis or these courses helped them to carry out the postgraduate work.
  - A comment was recorded about the cost of the postgraduate studies. It was reported that the cost of living and study in a foreign country is always high and for this reason everybody is looking for a scholarship either in Greece or in the hostcountry. It was noted that although in France it is not necessary to be French to have a scholarship, this is not the case in Britain!
  - The above thoughts could vary from person to person or from one country to another. It should be noted here that the main disadvantage of the Greeks is that their native language does not have the same origin as the rest of Europe.
  - This dialogue between the post-graduate Greek conservators has started. It could be very interesting and perhaps more representative if one could collect and present the experience of all post-graduate students in the same situation.

Katarina Panagiaris
TEI Athens Greece

THE RUSSIAN NATIONAL TRADITION AND EUROPEAN STANDARDS IN THE CONSERVATION EDUCATION

There are two points related to when the history of restoration begins in Russia. The first line starts in the Middle Ages. Metropolitan Illarion in the XI-th century established the earliest rules concerning the restoration of icons. The next begins with the European impact in 1743 when two German painters Georg Christoph Grooth and Lucas Conrad Pfandzelt were invited by the Empress Elisabeth I to supervise and restore the Royal painting collections in Saint Peters-burg. Since then the profession of restoration of both icons and paintings developed as a part of the artistic skill.

Now, like in the past, the Russian school of restoration combines Russian tradition and European innovation. The painting conserva-tion department at The St. Petersburg’s Re-pin Art Institute of The Russian Academy of Arts was established in 1971 as the part of painting faculty. During that period some other schools at university level were also established. There are conservation departments at the Stroganov Art Institute, at the Theology Institute in Moscow and at the Academy of Design in St. Petersburg. In spite of its difference, all their programs emphasize manual skill and artistic abilities in conservation education. Students, of course, study chemistry, physics, biology, museology, and history of art etc. Yet they get relatively more
practical knowledge then theoretical.

The Conservation Department of The Repin Institute is the leading one. It has two lines: icon and painting conservation which take 6 years to complete. Its educational system is based on the unity of practical training in conservation and artistic skills in drawing, painting and copying, with the study of the history of art and painting techniques accompanied by the basic knowledge in physics, chemistry and biology. There are some other special courses like accompanied iconography, photography, mythology, and icon painting. The whole program tries to achieve the best skills combined with a good knowledge in the field of the profession. In general, this type of education in conservation is formed by the traditions of the academies of Fine Arts and craftsmanship. One may see some advantages as well as shortcomings. International contacts which are developing recently, after the fall of the Iron Curtain, have brought our school closer to the contemporary European concept. Participation in the ICOM-CC Meetings, especially at the interim meeting at the Vantaa University (Finland) in 1998, with an expansion of the professional collaboration proves that this is fruitful. It is the way of contribution and benefits. We appreciate The Pavia document and E.C.C.O. Professional Guidelines as the second European impact. The basic idea of our attitude is that a conservator-restorer must be not only well trained as a “skillful ape” (an expression of the one of the participants of the Vantaa Meeting), but must be educated as a “decision-maker”. The specificity of decisions in the field of conservation-restoration of art works demands certain standards. That is the ability, knowledge, understanding and skill of respecting works of art in its duality: artistic and historic, objective and subjective. At this point we try at the Conservation Department of The Repin Art Institute to combine university standards with the standards of the Academy of Arts.

Professor Yuri Bohrov
THE REPIN ART INSTITUTE
ST. PETERSBURG RUSSIA

AN ATTEMPT TO RAISE CONSERVATION TO A NEW LEVEL IN ESTONIA.

During the last couple of years conservation as a profession has been more widely and intensively discussed in Estonia. Several activities have been taking place in this field, the Baltic-Nordic Conference on Conserved and Restored Works of Art in October 1999 in Tallinn being one of the major events. A conservation exhibition was set up and was open for the public for one month during and after the conference which had 264 participants from The Baltic and Nordic countries but also from other European countries.

With this conference there was an attempt to bring the profession to the spotlight and start a more serious discussion about the needs for basic and CPD courses in conservation.

In 2000 another initiative was started by the undersigned, Mr. Pasi Kaarto, then head of CPD courses, EVTEK Institute of Technology, Finland and Mr. Rikhard Hordal, head of The Conservation Department, EVTEK Institute of Technology, Finland. A pilot project was formulated for developing the conservation field in Estonia in 3 main areas: select 3 students from Estonia as candidates for the new, year 2000 intake at the Conservation Department, EVTEK Institute of Technology, Finland, provide the possibilities for Estonian conservators in mid-career training and link Estonia to the European Conservation Glossary project. This pilot project was extensively discussed at the Finnish Cultural Foundation and as a result a 4-year (2000 – 2004) project grant for the above-mentioned areas was accepted by the Foundation. It included full grants for 3 Estonian students for 4 year’s studies at the Conservation Department, EVTEK Institute of Technology, Vantaa Finland, grants to organise CPD courses for conservators also including the field of preventive conservation and a grant for translating the glossary from the European Conservation Glossary project into the Estonian language.

3 students were accepted through the entrance exams into the Conservation Department, EVTEK Institute of Technology, Vantaa Finland – one into furniture conservation, one into art conservation and one into cultural historical objects conservation. For the project two major partners were appointed – Conservation Centre KANUT in Tallinn, Estonia and The Conservation Department, EVTEK Institute of Technology, Vantaa Finland.

Almost at the same time there was another important step taken in the field of cultural heritage preservation. In December 1999 the Estonian Preservation Council of Cultural Heritage in Libraries, Archives and Museums was formed as an advisory body for the Minister of Culture in Estonia. The main areas of concern for the council were set as follows:

- Developing the general concept for cultural heritage preservation in Estonia
- Developing and implementing accreditation system for conservators in Estonia
- Mapping the situation in the field of conservation education and CPD courses in Estonia and starting continuous CPD course program for conservators.
- Making efforts to produce a conservation glossary in the Estonian language.

The 12 members of the council were appointed by the minister of culture for 2 years and include:

Endel Valk – Falk
ESTONIAN ACADEMICAL LIBRARY

Krista Aru
ESTONIAN ART MUSEUM

Tiina Pikamäe
ESTONIAN BOARD OF ANTIQUITIES

Ülle Vahar
ESTONIAN PEOPLES MUSEUM

Mari Siiner
ESTONIAN NATIONAL LIBRARY

Tannar Ruuben
CONSERVATION CENTRE KANUT

Ülle Reimets
ESTONIAN MINISTRY OF CULTURE, COUNCILLOR OF MUSEUMS

Meeli Veskus
ESTONIAN MINISTRY OF CULTURE, COUNCILLOR OF LIBRARIES

Ruth Tiidor
ESTONIAN NATIONAL ARCHIVE

Kurmo Konsa
TARTU UNIVERSITY

Reet Sohn
TARTU UNIVERSITY

There are 3 main fields of action for the next 2 years and the co-ordinators were chosen for these fields:

Mari Siiner – for co-ordination of the working group for developing the general preservation strategy for libraries, archives and museums for Estonia, Tannar Ruuben – for co-ordination of the working group in the field of conservation education, CPD and accreditation and Kurmo Konsa - for co-ordination of the working group for the conservation glossary.

The council has had 3 meetings since March 2000. As a result there 2 main questionnaires were sent out in order to map the situation in 43 institutions, directly involved in the preservation and conservation of the movable cultural heritage. It resulted in 24.
ENCORE

Encore is the abbreviation of “European Network of Conservation / Restoration Education” The objectives of ENCoRE are to promote research and education in the field of conservation / restoration of cultural heritage, based on the directions and recommendations given in the E.C.C.O. – Professional Guidelines and the Document of Pavia.

ENCoRE has Full Members, Supporting Associate Members and Supporting Members. Full and Associate Members are institutes providing conservation – restorations education at an academic level. Supporting Members are individuals or institutions who by financial or other means support ENCoRE to fulfill its purposes and reach its aims.

Partners of ENCoRE are institutions providing high quality conservation – restoration activities and / or research and which are willing to co-operate with ENCoRE or want to further the purposes of ENCoRE.

Joost Caen
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FUTURE DIRECTIONS FOR CONSERVATION EDUCATION AND TRAINING - COPING WITH CHANGE

We are in a world of constant change, which appears to be going faster and faster. Everyday there is a request for further information to cope with new developments. It is the same for the university world of education and training. What we taught and how we taught it yesterday, must be changed tomorrow, creating a lot of pressure. However, it is quite obvious that unless we embrace and keep up with the change we have no future.

At university we are all being strongly encouraged to use flexible delivery in our teaching and learning, to teach subjects mainly through problem solving, to have all our lectures on the WWW. Teaching and learning should be considered as scholarly activities - not just a matter of method and technique but of selecting, managing and presenting one field so that it is exciting and is eagerly engaged and deeply understood by students. Although we can see the benefits of many of these developments, they take a significant amount of time to prepare to a level at which they are effective and professional. We are of course at the same time expected to maintain and in fact expand our current teaching and researching activities.

Then there are the needs of the conservation profession. At a recent presentation by Heads of Conservation to the undergraduate student group at the University of Canberra, the need for broader training to provide conservators with additional skills for example, in museology and collections management was emphasised. Today all our graduates should have management skills, but how far do we go? Are we training conservators, essentially those working with collections, or are we training heritage managers who can work in the range of sub-professions in the heritage field. It would be great if we could do both, but when changes introduced into the university reduce the number of subjects taught and therefore flexibility, we have less and less opportunity to provide a more holistic approach to conservation education and training. Perhaps we should concentrate on providing basic conservation training, and relying on professional development courses to expand the skills and knowledge of conservators. It would of course be great if future Directors and Collection Managers had started their careers as conservators. Think of the opportunities to put right all those problems and lack of understanding you experienced as a conservator. How many conservators are currently moving in this direction? How many want to do this but need further training? Don’t forget that the current conservation profession is relatively young and career opportunities are few. This also means that remuneration is relatively low with a career high being Head of Conservation - and most do not receive high salaries.

What is certain is that during the next decade the whole approach to university training will change. Many courses will be taught entirely on the WWW. What about conservation? There is much which can be taught this way such as history, technology, deterioration processes, conservation theory etc. but what about conservation practice? Has anyone successfully taught the practical skills of conservation on the WWW? There are today hundreds of thousands of students being taught by distance education - some via the WWW. What are their learning experiences compared to face to face learning? Is there any difference between the two approaches say ten years later?

It would be good to receive feedback from conservators on any of the above issues. Do you think that you were adequately trained for the job you are doing? What skills and knowledge should today’s conservators have which you did not have? How have you subsequently developed the necessary skills? Where do you see conservation education and training going over the next decade?

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Tannar Ruuben
MSc., BA (Hon.) Director
Conservation Centre KANUT
Assistant co-ordinator for the ICOM CC Working Group in Conservation Education
tannar@kanut.ee
ICOM COMMITTEE
FOR CONSERVATION

Working group on Education and Training

It has been a year since the Triennial meeting in Lyon where some new members of the Directory Board of ICOM-CC were elected. The board now consists of the following:

David Grattan
(Chair)
Canadian Conservation Institute, Ottawa

Agnes Timar-Balazsy
(Vice-Chair)
National Museum, Budapest

Mikkel Scharff
(Treasurer)
Royal Academy of Fine Arts, Copenhagen

Caroline Villers
Courtauld Institute of Art, London

Ian MacLeod
Western Australian Museum, Perth

Luiz A. Souza
CECOR- Escola de Belas Artes- UFMG, Brasil

Alain Godonou
Ecole de Patrimoine Africain (EPA), Benin

Jörgen Wadum
Maatschaps, Netherlands

Stephane Pennece
LPS Conservation, Paris

Jean-Pierre Mohen,
LRMF, Paris

Ex-Officio Member:

Catherine Antomarchi
ICCOM, Rome

The working group on Education also elected a new co-ordinator and the working group committee is as follows:

Rikhard Hordal
(EVTEK Institute of Art and Design, Vantaa, Finland)

Kathy Dardes
(The Getty, Los Angeles)

Joan Marie Reifsnyder
(Florence Conservation Centre, Florence)

Agnes Timar-Balazsy
(National Museum, Budapest)

Tannar Ruen, Conservation Centre Kanut,
Tallinn, Estonia

It was decided to increase the number of assistant co-ordinators in order to reach a greater number of persons engaged or interested in conservation education in as many parts of the world as possible. Thus, Rikhard Hordal will concentrate on Scandinavia and Northern Europe, Kathy Dardes on the USA, Canada and South and Central America, Joan Reifsnyder on Southern Europe. Agnes Timar-Balazsy on Eastern Europe and Tannar Ruen on the Baltics and Russia. It is hoped that by doing so, we will be able to increase the number of members in the working group and involve people who might not otherwise be involved. Catherine Antomarchi from ICCROM has agreed to assist us with reaching persons in Africa.

NEXT TRIENNIAL MEETING

The next ICOM-CC Triennial meeting will take place in Rio de Janeiro, Brasil from the 22-28th of September 2002. The venue will be Hotel Gloria. Further announcements concerning the meeting will be made in due time.

BRAZIL TRIENNIAL
MEETING PREPRINTS

A certain number of changes have been made to improve the editorial process of the preprints and also to reduce the number of rejected papers. Authors will be asked to submit a 1000 word description of the proposed paper. If the author’s preliminary proposal is accepted by the editorial committee he will then be asked to submit a full paper.

The announcement for the call for papers will be in January 2001 and the deadline for the 1000 word abstracts will be April 2001. If the author’s paper is selected, the deadline for the final full paper is October 30th 2001.

Schedule for the Preprints is as follows:

| 2001 January | Issue call for abstracts |
| 2001 April | Deadline for receipt of abstracts by co-ordinators |
| 2001 May | Deadline for selection of abstracts by co-ordinators |
| 2001 October 30 | Deadline for submission of full papers |
| 2001 December | Deadline for completion of final selection and review of papers by co-ordinators. Co-ordinators to inform authors of their decisions. Editors to begin preparation of table of contents |
| 2002 January | Publisher and editor to assist and verify papers |
| 2002 February | Preprints committee to review papers and notification to co-ordinators and authors of the final decision |
| 2002 March | Editorial comments to be made to papers and authors informed of all changes |
| 2002 April 30 | Deadline for completion of revisions and table of contents to be finalised on the web site |
| 2002 May 30 | Finalised copy of all proofs to be completed |
| 2002 June 30 | All corrections to be completed and papers to be placed on the web site |
| 2002 July 30 | All copy to be ready for printing |
| 2002 August | Printing/Shipping of preprints |
| 2002 September | Preprints distributed at the conference |

WORKING GROUP MEMBERSHIP

As you all know, it is vitally important that you are a member of ICOM with voting rights in the Conservation Committee. Through your membership, ICOM-CC receives the funds it needs to carry on its activities. You, in turn, receive free or reduced entry to many museums all over the world, as well as the ICOM News free of charge. You will also be able to attend and participate in the organisation’s triennial meetings as well as the interim meetings. Membership also gives you voting rights in your National Committee as well as one International Committee, thus when joining ICOM, please indicate that you wish to become a voting member of the Conservation Committee. To become an ICOM member you can apply to your National Committee or to the ICOM Membership Service at:

ICOM,
Maison de l’Unesco
1 rue Miollis 75732
Paris Cedex 15 France

The Working Group on Education is presently working on an update of the working group members which will include full addresses and e-mails. If you are already a member please e-mail the following information to Rikhard Hordal as soon as possible at: rikhard.hordal@iad.evtek.fi

Name, Position, Full Working or Home Address, Telephone, Fax and e-mail.
In April 2000, ICCROM organised an intensive three-day seminar with a selected group of its partners from Africa, Asia, Latin America, North America and Europe.

The purpose of the seminar was to reflect on the current challenges in the conservation of movable cultural heritage and how these might be integrated in education and training.

Before the seminar, a wider consultation allowed us to identify some of these current challenges, to act as focus points for our debates. These are not, of course, strictly defined areas, nor are they exclusive, and their inter-relationship is most important. They include:

1. the need to re-focus the reflection on cultural values at the core of any conservation action;
2. the need to establish and maintain conservation as a useful bridge between the object and the present and future generations;
3. the need to encourage, diffuse and protect the plurality of approaches, disciplines and contexts in the field of conservation.

1. CULTURAL VALUES OF HERITAGE AND CONSERVATION

a. The debate on values highlights the contemporary caution in the field of conservation about arguing for universal characteristics of cultures or objects. If the need for authenticity, identity and care of cultural heritage is universal, the ways in which these concepts are defined and applied vary according to time and context. How does education prepare professionals to consider and relate to these variations when they make decisions on conservation?

b. The debate around values raises also a question about conservation. It is widely accepted that conservation deals with the material aspects of heritage. However, the purpose behind this is integrally related to the intangible values embedded in or linked to the material. When conservation is in question, we must ask when and whether issues concerning heritage should continue to be abruptly divided between theangible and the intangible. How sustainable is such an approach in the face of the ever-widening concept of heritage?

c. In the discussion, participants recognised that the values (social, aesthetic, religious etc.) associated with objects have diminished in significance in the public sphere as enthusiasm for the object per se have grown. Conservation education and training has tended to move in similar directions. As the interest inscientific and technical issues has grown, the question of values has been somewhat overshadowed. These developments might be more obvious in the western countries and more relevant to the movable heritage field. However, it is important to take note of this trend and explore ways to re-focus on the issue of values and to balance the approach.

d. Participants discussed a number of practical solutions to re-focus on the issue of cultural values in the education context. These include reconsidering the study of International Codes, Documents, and Charters to encourage critical analysis of their relevance and appropriateness in the present context. Participants also suggested that education activities should encourage debates on conservation case studies in different contexts, or in different historical periods. This type of exercise allows students to mature and deepen their concept of cultural values and how they influence conservation decisions.

2. TURNING CONSERVATION INTO A USEFUL BRIDGE BETWEEN THE OBJECT AND THE USERS OF TODAY AND OF THE FUTURE

a. This metaphor of the bridge is one which has been productive in recent debates. It recognises the need for communication between those professionals involved in activities associated with conservation. It also stresses the importance of their shared role as both custodians of objects and mediators between objects and the people. How can education encourage each and every professional to perceive the dual aspect
3. PLURALITY AND CONSERVATION

a. The idea of ‘plurality of approach’ in conservation education may be considered in three different ways. The first is in relation to functional plurality. The second is in relation to pedagogic plurality. The third is in relation to cultural plurality.

b. Functional Plurality is related to the ability and willingness of conservation and heritage professionals to adapt to changing circumstances. These changes may occur because of working in different places, or in different work conditions, or in different cultural contexts. Apart from relevant technical expertise, functional plurality requires the development of communication skills and the ability to listen to others. It challenges professional principles and encourages the development of alternative approaches.

c. Pedagogic Plurality requires us to recognise and welcome the potential variety of approaches to learning and teaching which are possible. This means that course design and other educational activities should always seek to develop the most appropriate form and variety of structure and delivery. This is hardly a new concept. It is, however, one which has gained force and relevance in the context of ICCROM’s international and multicultural programmes. Such a concept is applicable in any context and encourages a process of ‘renewal’ in education planning and thinking.

d. Cultural Plurality: There are many cultures and the values they ascribe to their heritage are not identical. There needs to be parity of esteem across and between cultures, and there needs to be research into the ways in which both professionals and non-professionals are socialised and/or trained into their ways of valuing both cultures and objects. Investigation is also required into whether/how conservators are required to explain or justify the significance of conservation in their local, regional or national contexts.

Our continuing and developing recognition of cultural plurality will be of considerable significance in the next decade. Cultural plurality implies a diversity and difference both within and between cultures. It also respects such diversity and difference. Avoiding cultural elitism is one of the core characteristics of this approach. It is also one of the most difficult challenges facing the conservation and heritage professionals as they develop their educational work.

Working with different cultures, whether it is across or within national boundaries, requires the development of twin strategies. The first strategy will work to respect, discuss, analyse and sometimes celebrate differences. The second will seek to develop common discourses and unifying themes in conservation education. This is clearly related to approaches to multiculturalism, and to the significance of interdisciplinary work.

The recognition of a plurality of contexts and respect for difference has to be addressed within education activities which should give emphasis to the development of a common language. Perhaps it would be more productive to consider the development of common discourses in the field of conservation and heritage education. The development of common discourses requires intellectual activity and critical thinking. It is the latter which is likely to enrich the development of the conservation field in the light of the major issues which have been identified.