

Education and Training (E&T), and Modern Materials and Contemporary Art (MMCA) working groups of ICOM-CC

Training needs for the conservation of modern and contemporary art

Report from the Joint Interim meeting - June 12 and 13, 2010
Bonniefantenmuseum, Maastricht



Jean Brown and Tom Learner
12/31/2010

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June 12 and 13, 2010 Bonnefantenmuseum, Maastricht

Modern and contemporary art presents enormous challenges to the conservation profession. For example, there is now an almost infinite range of materials available to artists, very few of which have been studied in terms of their aging properties and/or reactions to treatments, and many of which are already showing worrying signs of instability. New technologies are also widely used, which have often quickly become outdated and obsolete, and current systems are likely to follow suit. There is also much uncertainty within the art world over the ethical dilemmas frequently posed by the conservation of contemporary pieces, such as the role the artist should play, and whether conserving the concept of a work should take priority over the more established conservation ethics on reversibility and conserving original materials.

The primary aim of this two-day Interim meeting was to consider and discuss how the existing conservation training programs are responding to the range of new knowledge and skills that are frequently required for the conservation of modern and contemporary works of art. The essential questions that were posed were: Which of these new needs are best tackled at the training level? What steps are training programs already taking to incorporate modern / contemporary art into their curricula? And, what are the most appropriate steps forward?

This report gives an overview of the discussions held at this meeting. It is not a full transcript, but a detailed description of the points raised and debated. The Education & Training and Modern Materials & Contemporary Art working groups of ICOM-CC hope that this report will initiate further and sustained dialogue between the training programs and within the profession at large.

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PROGRAMME

DAY 1: Saturday, June 12

9.30 -10.00: Registration and coffee

10.00 - 10.20: Introduction: *The meeting's background, goals and objectives,*

- **Jean Brown** (Coordinator of E&T working group of ICOM-CC; and Program Leader, Preventive Conservation, University of Northumbria)
- **Tom Learner** (Coordinator of MMCA working group of ICOM-CC; and Head of Modern and Contemporary Art Research, Getty Conservation Inst, LA)

10.20 - 11.45: Panel Discussion: *The new needs of the profession.*

Chair: Tom Learner

- **Pip Laurenson** (Head of Time-Based Media, Tate, London)
- **Christian Scheidemann** (Senior Conservator, Contemporary Conservation Ltd, New York)
- **Jill Sterrett** (Director of Collections and Conservation, San Francisco Museum of Modern Art)

11.45 - 12.45: Presentations: *Thoughts on how current training programs are adapting to the needs of the profession.*

- SRAL program (in context of European programs): **Lydia Beerkens** (private conservator, SRAL Conservator of Modern Art, Maastricht)
- US programs: **Michele Marincola** (Professor of Conservation (Sherman Fairchild Chairman – on leave), Institute of Fine Arts, New York University)

12.45 - 2.00: *Lunch Break (on site: restaurant Bonnefantenmuseum)*

14.00 - 14.30: Presentation: *Overview of INCCA Education session at Contemporary Art: Who Cares?*

- **Sanneke Stigter** (Conservator of Contemporary Art and Sculpture, Kröller-Müller Museum; and Program Leader, Contemporary Art Conservation, University of Amsterdam).

14.30 - 17.00: Panel Discussion: *Training Programs: New Approaches and Strategies*.

- **Chair: Jean Brown**
- **René Hoppenbrouwers** (Director Stichting Restaurate Atelier Limburg – SRAL, The Netherlands, Assistant Coordinator of E&T working group of ICOM-CC, board member ENCoRE)
- **Julie Gilman** (University of Ghent, Belgium)
- **Anna Comiotto** (Lecturer, Bern University of Applied Sciences, Bern University of the Arts, Bern, Switzerland)
- **Gerda Kaltenbruner** (Academy of Fine Arts, Vienna)
- **Fenna Yola Tykwer** (Stuttgart State Academy of Art and Design, Germany)

17.00 – 18.30: Reception at SRAL

DAY 2: Sunday, June 13th

10.00 – 10.30: Summary of previous day; overview of discussion topics and main aspects to be covered by discussion groups.

- **Tatja Scholte** (Assistant Coordinator of MMCA working group of ICOM-CC; and Senior Researcher, ICN)
- **René Hoppenbrouwers**

10.30 - 11.45: Break-out Session into smaller groups (approx 4 groups of 20) to discuss 4 key questions:

1. List five needs of the conservation profession for contemporary art that could/should be addressed at the training level (and how should this be done)
2. Identify five workshops dealing with aspect of contemporary art conservation that could be created to supplement the curricula of existing training programs
3. Specify five ways in which existing training programs could advance the contemporary conservation art field collectively
4. List five ideas that could be pitched to external funding bodies that would have an impact on education and training of modern and contemporary art

11.45 - 12.45: Presentation and discussions of first 2 groups.

12.45 - 14.00: *Lunch Break (on site: restaurant Bonnefantenmuseum)*

14.00 - 15.00: Presentation and discussions of other 2 groups.

15.00 - 16.00: Plenary/open floor discussion, and wrap-up.

Chairs: Jean Brown and Tom Learner

16.00: Close

REPORT FROM DAY 1

THE MEETING'S BACKGROUND, GOALS AND OBJECTIVES

René Hoppenbrouwers (assistant coordinator of E&T working group) welcome:

- Gives introduction; mentions the location of the conference – the local Bonnefantenmuseum Maastricht – and the host, the Limburg Conservation studios
- Limburg Conservation studios started a paintings conservation program in 1990 and eight years later, as an outcome of 'Modern Art: Who Cares?', started a program on contemporary art
- The two working groups of ICOM-CC (Education & Training; and Modern Materials & Contemporary Art) decided to have this meeting in Maastricht immediately after 'Contemporary Art: Who Cares?' to take advantage of many colleagues being in Amsterdam. I hope we have a fruitful day – as educators and conservators, and find out how we can talk to each other as professionals and exchange ideas."

Tom Learner (coordinator of MMCA working group) introduction:

- There are two main reasons why we have organised this meeting here and now: a) there is a need to discuss the best ways of training/educating conservators for contemporary art conservation, and b) we realized that many people that should be discussing this issue would be attending the CA:WC? Symposium in Amsterdam.
- In a recent meeting to discuss overall needs of the field for the conservation of modern and contemporary art (CIMCA meeting, held at MoMA, NY in 2008), improved *education and training* was identified as one of those needs.
http://getty.edu/conservation/science/modpaints/modpaints_cimca.html
- As we saw at CA:WC?, there are many ways the field is addressing the issues contemporary art conservation, one of those is through *focused discussion*. When I was thinking about a potential MMCA interim meeting, I thought it would be great to focus on the role that training programs might have, and so proposed a Joint Interim meeting with the T&E working group to Jean. Jean was very enthusiastic about this idea, and as a result we are here today to spend two days looking at this issue in more depth.
- In terms of what we hope to get out of this meeting, we're going to produce a meeting report, which will then be distributed through the ICOM-CC website. Jean will now talk a bit more about this, and the electronic newsletter that most of you have already seen.

Jean Brown (coordinator of E&T working group) introduction:

- Before this meeting, we developed an *electronic newsletter* to provide a broad, basic understanding of what is already available in terms of training programs for the conservation of contemporary art.
https://elp.northumbria.ac.uk/bbcswebdav/users/hcjb1/Training_Needs/page_14.htm
- There are two parts to the entry for each programme. One is a long hand overview of their aims and objectives. The other is a standardised electronic format that allows the various aspects of the respective programmes to be compared quickly and easily i.e. does the programme provide a work placed learning experience
- The electronic newsletter is a live document that can be quickly and easily up-dated and added to. So if you want your details changed or your details are not yet included please send the information to me and I will make the necessary adjustments or additions. We would also like you to use the report from this meeting as an opportunity to continue the discussions that we will have had using the forums on the ICOM CC website.

PANEL DISCUSSION: THE NEW NEEDS OF THE PROFESSION

Panelists:

Pip Laursen– Head of Time-Based Media, Tate, London

Christian Scheidemann– Senior Conservator, Contemporary Conservation Ltd., New York

Jill Sterrett– Director of Collections and Conservation, San Francisco Museum of Modern Art

Chair:

Tom Learner

Tom Learner:

- The aim of this panel discussion is to identify the salient needs of the field for the conservation of modern and contemporary art.
- We have an excellent panel of experts to do this, with representation from Institutions as well as private practice, and covering a range of the various media of contemporary art.
- Each of the panelists has been asked to provide some initial thoughts on this issue, and we'll hear those first and then follow up with a broader discussion. We'll start with Jill Sterrett.

Jill Sterrett:

- Perhaps the best way I can contribute is by discussing the advanced-level training that we host at SFMOMA, as it relates directly to the goals of this session.
- Like many US institutions, SFMOMA hosts an advanced level training fellowship for post-graduates, which we've run for 30 years now.
- 10 years ago decided to re-assess our fellowship to make sure fellows are receiving what they were expecting.
- We decided to describe what we were actually offering and found that our curriculum was developing into one concentrated on the conservation of contemporary art,
- In 2002, we launched our first official fellowship post for the conservation of contemporary art; it is a two-year, full-time paid fellowship with a travel stipend that addresses the shifts in practice for contemporary art. It is fully committed to unorthodox practice and the non-traditional materials.
- The fellows work alongside conservators in treating works of art, and we really focus on decision-making skills. Specific activities include: preventive conservation; practices associated with acquisition; exhibition planning; installation and loan of artworks
- To learn these skills, the conservator works directly with conservators, curators, and other fellows; in the first year the fellow shadows his or her supervisor, and in the second year he/she assumes full responsibility and move towards independence.
- The training program is also fully committed to addressing the subject of documentation, which has a lot to do with creating installation instructions, interviewing artists, coming up with alternative forms of documentation, and also includes research on how to conduct an interview, how to use a video camera, and then how to preserve those audio and video elements once you have them.
- At SFMOMA we work with 40 to 60 individual artists per year, and we make it a central part of the fellow's experience to work with artists.
- We have bi-monthly meetings, where the department comes together to discuss readings; the fellow chooses the topic and we discuss it as a department. This is also a way of keeping our conservators refreshed as well.

- Finally, there is a research requirement, so each fellow chooses a project to his or her interests, and importantly, which also serves the goals of SFMOMA; then the fellow gets full support from our staff since it's in keeping with the mission of the museum.
- So how does it work? We are in our fourth cycle, we are fully funded through the Institute of Museum and Library Services (IMLS) and we have had on average 16 applicants for one position for two year cycle; thus far have had two fellows from the US, one from Canada and currently we have a fellow from Germany.
- In our selection process, we do not invite applications for a particular area of study; we invite applications for students interested in contemporary art, and we choose the strongest candidate.
- Once the fellow is selected, , we then place them with a supervisor who has the same disciplinary focus; so in a way the supervisory post is designated once we make the selection.
- We are really committed to interdisciplinary collaboration, which is evidenced by our studio, where we all work together in an open, large place.

Christian Scheidemann:

- I'll start by talking a little about my own career, since I started off in a very traditional manner: I studied conservation and art history in 1971, in polychrome medieval sculpture and painting, in the Department of Cultural Heritage; I went on to the Doerner Institute where we had seminars on chemistry, on pigments and technique, and I was trained in 19th century paintings.
- In the 1980's, while I was associate conservator at the Hamburg Kunsthalle, my friends and I founded an art gallery, where we had our friends show in a large loft; this is how I got involved in contemporary art. Some artists would ask 'how can I do this better?' and I would help them, give them advice. After about five years I began focusing only on contemporary art.
- Now I am based in New York, and at our studio there we always have interns, and we prefer to have someone for at least one year. We have a post-program intern with us right now.
- Now I will focus on modern materials, and not only what they are and how they behave, but also in the attitude of the artist. Glenn Wharton in his presentation at *CA:WC?*, discussed issues relating to the materials that might be involved such as fat, vaseline, and the industries behind their production.
- We spoke in Amsterdam not only about the materials but also the attitude regarding their application. So, we are interested in not only what is written on the jar but how the contents are applied, and in what condition/state we find it. It is crucial to discover whether aspects of the current condition of any artwork are connected to the formative process, or whether they are unintentional.
- Another thought I had was that it would be very helpful if students could work much more in artists' studios, not only to see what they are doing but also to reduce their fear of art; it would be good to have a more normal/familiar approach to how one deals with art.
- We always collaborate with other conservators, stone conservators, photography conservators since our profession is not just in the study of materials, but also in the application.
- At one point we had a Douglas Huebler from 1969, which was a collage with some photographs stuck to an acidic backboard with a non-archival adhesive. We asked a paper conservator to replace the acidic cardboard. The work was carried out to the appropriate standard but it looked wrong. It was too neat and tidy and was a departure from the original intention of the artist. It looked completely different, like a page from the bible.
- It is important to remember that artists glue things onto paper without thinking what someone will do with it in 20 years, and we need to remember that artists use time, imperfection, and even conservators as material.

Pip Laurenson:

- The last few days have been very interesting for me because time-based media has hit something of a tipping point and therefore I think we're in an interesting place.
- As a conservator, who trained with wood and stone, I have spent the last 15 years developing a conceptual framework in which I can understand what it means to be a conservator. I think that my relationship with training is multi-faceted and consequently I am very conscious of what my needs are. I also have post-training program experience through interns.
- When I work with students I have to learn a very different language; and I definitely want to build relationships with training programs.
- My concerns and issues with hiring are shared by my colleagues at the Tate; concerns about adapting to the museum, adapting to contemporary art; there are some softer skills we are looking for in graduates such as the ability to forge relationships and think pre-emptively about risk.
- There are of course some things the programs are great at providing such as a fundamental understanding of materials. However issues that are specific to time-based media are not often brought into traditional conservation programs.
- I think that it is important to say that I am looking for people who are familiar with technology and equipment. I try to offer different opportunities to learn about conservation at different levels. We do what we can to introduce them to the appropriate vocabulary as well as an opportunity to consider whether they would like to make time-based media their specialism.
- There is also a need to support conservators in museums without large conservation departments in order to provide them with the knowledge that will make them feel confident when dealing with time-based media. This is something that is already provided by Tate with regard to plastic materials.
- There is also the need to provide more opportunities to specialize, which is something that Jill is doing at SFMOMA. At the moment Tate provides a two year internship in time-based media through ICON (Institute of Conservation in the UK).
- Tate has also recently received a Heritage Lottery Fund grant for work-based training in collections care. This will provide twenty 18-month trainee positions. Twelve of these will be at different levels in the conservation of time-based media and sculpture.
- We recognized the need for a transition point between the programs and the workplace, and we are focusing on having a more sustained internship program.
- The other thing I wanted to bring up is the need for professional development. We've hosted people from other museums including people from MoMA and I went to SFMOMA, to work on issues they have been grappling with. I think those opportunities to share skills are very important.
- Another idea is that of the diversification of our workforce. I have recently been considering what it would mean to take a computer science graduate as an intern.
- If I did take someone from this sort of background, I would want to make sure that they had the opportunity to access to some kind of conservation training program, so they come out of work-based training feeling that they are part of the profession.
- I would need them to understand the basic principles of conservation, speak the language of the profession, know the basics etc and I can't provide that in a very hectic work environment.

Tom Learner:

- Let's concentrate on the process of hiring interns and/or fellows. Can you elaborate on what you are all looking for?

Jill Sterrett:

- We conduct entry and exit interviews because we are very methodical about speaking with our fellows before and after our program, so that we know what they want, what they need and what they got.
- At the same time there are certain trusted skills that we actually rely on a student getting from their graduate training including the following: disciplinary expertise; material focus; visual acuity; analytical thinking; manual dexterity; and confidence in practice.
- The skills we hear they're getting from us include the ability: to think outside the structure; to teach themselves; and to look at a challenge and have the research and experience to know how to approach it, or even deal with it.
- Students also need to have the potential to engage within a collaborative work environment. This can be critical to many working environments, but it is especially important in contemporary art museums. We are not just talking about collaborating with your conservation colleagues. We are talking about working with fabricators, attorneys, engineers etc. All kinds of relationship that come into play, so communication skills are critical.
- We are also looking for people who can articulate their ideas, and who can facilitate during floor installation, for example. I like this idea that we are creating 'master practitioners'

Tom Learner:

- How can you spot those qualities?

Jill Sterrett:

- A lot of it is looking at portfolios, and seeing in an interview with several people around the table whether the candidate is comfortable with a quick, collaborative environment. We also speak with our colleagues in the training programs.

Tom Learner:

- If each fellow comes from a traditional conservation training background, have you found that one particular discipline (e.g. paper, paintings, objects etc) does better than others?

Jill Sterrett:

- I could not say that we could make a statement about discipline. I would say that the most important criteria, which I mentioned right from the beginning, is that we want people to have a demonstrated commitment to contemporary art. We look for the most qualified fellows. Our current fellow is a furniture conservator.
- One of the reasons it is a post-grad fellowship is we want to know this is where people want to be; one of the reasons disciplinary focus is not an issue.

Christian Scheidemann:

- One of our tests is standing in front of a painting with an applicant; we notice how far they are away from the painting, and whether they ask for a magnifying glass to get that much closer.
- In more general terms, one of the questions we are constantly asking ourselves is: should new media conservators actually come from the conservation practice or should they come from a computer science background and then turn into a conservator?
- If you have this wonderful expert in something, could you turn them into a conservator? Or do you have to start with art history and chemistry and turn them into an expert?

Pip Laurenson:

- This idea of where people come from is very relevant to my work; I've hired people from an archival background, thinking that they have transferable skills, but have actually found that problematic.
- So I've been very committed to taking people from conservation backgrounds, because they need to understand the profession and what it means to make a conservation decision.
- I'm really interested in having an experiment and seeing what it would mean to take someone from a different background, though Tate would need the right infrastructure to enable this.
- When hiring, I ask people to give me an example where they had to learn a new technology and engage with it. It could be totally unrelated to conservation; a washing machine, for example.
- Perhaps most importantly, I need people who will build relationships with the installation technicians and designers etc. I need someone who will work on the ground in the context of the museum.

Tom Learner:

- Pip, is it possible to generalize about the differences that you have noticed between people you've hired from inside and outside conservation training?

Pip Laurenson:

- At Tate, the time-based media conservation group consists of conservators from many different conservation backgrounds, including photography, paper and I am a sculpture conservator. What is so interesting is that as we mature, some people are naturally comfortable with technology, whereas others are not.

Jill Sterrett:

- I would like to bring up the idea of the continuum of training. We realized through our fellowship program that we were not necessarily creating the link between training program and workplace; there is a lot of work to be done on this link.
- It goes back to providing pre-program training, for students to get experience *before* they actually go to school.
- For programs in the US, the notion of an arc of training is pretty formative for the discipline.

Tom Learner:

- Jill, what would be the most obvious skills that are currently missing from existing training programs that your fellows would ideally have?

Jill Sterrett:

- We often find that they are getting materials training but are not getting rigorous training on problem-solving, and when they leave school, come into the museum world and are confronted with very different issues. They experience almost an undoing of what they've learned.
- I often hear that the training programs think that they are covering contemporary art, but I don't think we are speaking the same language.

Christian Scheidemann:

- I agree that there is a great potential for improvement in American programs on these issues. We find that they are very skilled with materials and applications and in science, but to borrow your idea of the arc, they start somewhere but they have no vision or idea of where they want to end.

- A student we had from Maastricht was very good at talking about ideas. I think that what we provided was training about making decisions on actual works of art, and listening to other people. We need to develop this more.

Pip Laurenson:

- I have found it is actually really difficult to make links to the training program since we are in such different worlds. I get a lot of requests for internships from conservators who do not really want to be time-based media experts. We have a busy studio here and I have to give priority to those people who really want to be experts.
- However we do need to fill the gap for collections that have no expert, yet must address the needs of time-based media in their collection

Glenn Wharton (Museum of Modern Art NYC, IFA at NYU):

- It seems to me that there are a range of skills and knowledge that we need to address, related to the art that is produced today, such as: social science understanding and the approach towards the artists.
- In order to add these skills to training programs, do we drop some of the traditional subjects we've been teaching, or do you learn this after you graduate? For example, do we still teach how to cast bronze, and to treat wood, or do we just drop them?

Jill Sterrett:

- What we have seen is that methods and models of operating that we are pioneering have a way of retroactively changing the way we operate in the field; this idea of collaborating is not fundamental to the programs at all.
- To work in contemporary museums one needs to collaborate more than is necessary with traditional conservation disciplines. This needs to be modeled more in programs or in some cases introduced.
- I think there are small ways that this can be introduced into the classroom.

Tom Learner:

- Christian, you were talking earlier about the attitude of the artist being another dimension of treatment that should clearly be a component of better training. But is this kind of awareness true for any kind of art conservation, whether it be traditional or contemporary?

Christian Scheidemann:

- What I'm focusing on falls in the gap between art history and conservation. Art history deals with history and theory, conservation deals with treatment; we need to focus on what artists were trying to express not just in the material, but also in their attitude.
- Here I'm thinking of the history of concepts in art, not the history of art. For example: chocolate – what does it stand for? How do you approach it?

Jill Sterrett:

- I think there has been a trend to become increasingly highly specialized. I understand it, but it would be interesting to soften that and allow people to cross-fertilize across disciplines.

Jean Brown:

- One of the things that struck me when you were describing the competencies and skills that you are looking for is that the applicant's original conservation discipline doesn't seem that critical to the

decision-making skills that are required, other than they will have good attention to detail and an understanding of critical ethical factors.

- What you are looking for seems to be the ability to engage with other people at a higher level than is required in traditional conservation disciplines
- Do you think that the role of the contemporary conservator is moving away from traditional interventive skills towards more of a role as a facilitator who is at the center of the collaboration between the artist, the curator, the museum and whatever conservation discipline is demanded by the artifact or collection to be cared for?
- Pip you were saying that you see contemporary conservators as people that can manage your projects.

Pip Laurenson:

- I think you've really captured something important. I hire people who have the capacity to grow into that. Once we have that then we will get down into the materiality.
- I just also want to say that we do still need some experts, but we also need people who can broker.
- We need to focus on different roots in and out of conservation programs; I don't see a single model here. What we need are a range of different opportunities to come in and out.

Jean Brown:

- I agree that since each museum has a different structure there is a clear need to identify different ways of supporting training at different stages, levels and in different formats.

Pip Laurenson:

- We need to go back to the capacity that we have. We need to know where the people who get the major training opportunities want to be. We also need to know that this is where we want to be.

Jill Sterrett:

- We rely so much on the skills people bring from their training. Our paper conservators have spent years working with the Barry McGee installation at SFMOMA with regard to the treatment of the individual parts of the works. We need someone who can take that on. I just want to reinforce that we are aware of what the programs are providing.

Maria Joao Melo (New University of Lisbon, Portugal):

- Should we be working towards long-term research like a PhD or staying with a Masters level option?

Pip Laurenson:

- At the moment I think we need Masters level. The PhD programs are good for the conceptual framework and aspects such as conservation science. Contemporary art conservation needs to be included within the territory at MA level so that students have it as an option.

Iwona Szmelter (Academy of Fine Arts, Warsaw, Poland):

- We need more synergy with science and an emphasis on joint research. We need to think globally about issues and include a consideration of aesthetics, which has been emphasized throughout Central Europe for 300 years.

Jill Sterrett:

- The next conference should definitely expand to involve other communities around the globe.

Allison Richmond (ICON-U.K):

- I wanted to follow up on what Pip mentioned about the gaps in provision. ICON has developed a couple of programs to address some of these gaps.
- ICON internships address the areas in which the programs were not providing enough specialty regarding conservation disciplines such as in the conservation of books. These internships are post-grad and professional.
- We are also looking at opportunities to enter conservation through a route other than the conservation programs, which would provide training based on professional standards.
- Our next goal is to work on a national strategy for conservation and education. We want to bring together training programs, employers and educators, to focus on how the education and training programs should look in the next two to five years.
- We also want to develop individual skills, and to be involved from pre-education through life-long work through volunteerism.

Gunnar Heydenreich (University of Applied Sciences, Cologne, Germany):

- Do we need an all around education or do we need the specialist (plastics etc.)? We have many museums with diverse collections that need a different approach.
- Do you think we are ready to define the basic knowledge of time-based media and to integrate it into training programs?

Pip Laurenson:

- I want to say we need both. We need a few specialists, but we also need lots of people who understand the territory of contemporary art and conservation within an institution generally and how to operate if you don't have a specialist.

Jill Sterrett:

- SFMOMA doesn't have a time-based media conservator. We have what we call Team Media.
- Team Media is a consortium of conservators, working together. We have created agility through working together to solve the issues related to our time-based media collection.
- As one collective, we take on the issues and bring in experts and guide the process.
- We will keep Team Media even when we have a time-based media conservator since it is a wonderful problem-solving model.

Maureen Cross (Courtauld Institute, London UK):

- I have been thinking about the type of people you have been describing who have the right skill set to be employable. It struck me that the confidence to make decisions and work on the object comes from familiarity, experience, confidence with the object. I think it is very important to have confidence in treating objects.

Jill Sterrett:

- You are sort of advocating traditional training. I think the best conservation scientists are those who have trained in specific disciplines and know what they are looking for.

Pip Laurenson:

I do agree with that. I do think that doing and undoing is perfect, but I am really open to experimenting with other routes.

Maureen Cross:

- Your curiosity comes from the materials that you are investigating, but you have to have the base to open up that way of thinking.

Tom Learner:

- Despite the discussion we've had on all the additional skill sets that a conservator of contemporary art should have, it strikes me that the three members of this panel - all of whom have been highly successful in contemporary art conservation - went through very traditional training.

Christian Scheidemann:

- There is no requirement to separate the concept of contemporary art from traditional treatments. There is always collaboration with outside experts even with traditional disciplines such as paintings and sculptures.
- There are always people who are more skilled than we are and with contemporary art we have to learn to share our common knowledge.

Tom Learner:

- Well, we are sadly out of time, so thanks to the panel for this opening session to set the stage for the rest of the meeting. It was a fantastic start.

HOW CURRENT TRAINING PROGRAMS ARE ADAPTING TO THE NEEDS OF THE PROFESSION

Lydia Beerkens (private conservator, SRAL Conservator of Modern Art, Maastricht)

SRAL Program

General points

- Although not the only European program now dealing with contemporary art issues, SRAL is the longest running.
- Basis for the conservation of contemporary art training program at SRAL started with needs identified at *Modern Art: Who Cares?* symposium in 1997.
- Former director Anne van Grevenstein established a 5 year, full-time, post-graduate diploma program in Modern Art Conservation in 1998.
- It was decided that a decision making model should be part of everything that one does, from data registration to condition reporting to meaning to conservation options, to treatment proposal.
- I see programs where they have struggled to get artworks into the school. We are fortunate in the Netherlands to have a situation where the artworks are already there. At SRAL the artwork provides the central theme.

SRAL (1998-2009) – Program Content includes:

- Traditional conservation (paintings, sculpture)
- Material techniques (metal, wood, textile, paper conservation)
- Modern materials (plastics, new technology)
- Interviews with Artists (communication skills)
- New Media (time based art, installation artworks)
- Art Historical interest (respect for the artwork)
- Artists techniques (handyman)

Decision Making

- I am very much interested in getting more Art History into the programs so that students understand more about the function of the artwork making it central to decision making.

Needs for Conservation of Contemporary Art: Artists' materials and techniques and 'meaning'

- First start with the contemporary artwork, which may – for example - have many textiles parts but the textile conservator is only brought in at a later stage.
- Contact the artist and conduct an interview.
- Even if an expert is not available you should still think of the artwork as a whole in the first instance.
- At SRAL, students are privileged to be able to touch the artwork, and have an advantage in being able to liaise with the artists. These are key components that are fundamental to our programs.

Other key aspects include:

- Communication skills and publishing.
- The program structure includes: full time, with the final year as a specialization, by choice.
- Our goal is to build museum professionals. You need role models and teachers to provide 2-3 people who can mentor you and to whom you can refer for the rest of your life.
- A thriving intern program with many interns from around the world who go back and exchange their new ideas in their home countries.

Training in contemporary art: should it be compulsory to all disciplines or a choice?

- Everyone should have a week to a month of modern art even those doing medieval art.
- Right now we have eight people practicing the conservation of contemporary art. The number depends on the length of the program, how often people start, and also how many conservators the Dutch community of art museums can support.

Michele Marincola (Professor of Conservation (Sherman Fairchild Chairman – on leave), Institute of Fine Arts (IFA), New York University (NYU))

North American (US) Programs

Four US programs will be presented, in the order in which they were founded. I'll spend more time on the newest of the programs, the Moving Image Archiving and Preservation Program (MIAP) at Tisch School for the Arts, NYU, since many of the delegates may not be so familiar with this.

Conservation Center of the Institute of Fine Arts, NYU

<http://www.nyu.edu/gsas/dept/fineart/conservation/index.htm>

- 4-year graduate program, founded 1960
- Dual degree, M.A. in Art History and Advanced Certificate in Art Conservation
- Modern and contemporary art history is one of the recognized strengths of the Institute of Fine Arts
- Located in New York City, one of the world centers for contemporary art. Since 1983, *Artists at the Institute* series brings prominent contemporary artists to IFA to discuss aspects of their work, including conservation; for videos of recent presentations:
<http://www.nyu.edu/gsas/dept/fineart/events/artists.htm>

What are we doing now?

- Students may choose a modern and contemporary track after completing core curriculum (2 years' study)
- Awarded NEH grant for enhancement of the curriculum in modern and contemporary art, 2008-2010
- Numerous advanced courses in modern and contemporary art conservation offered since 2003; have begun plastics reference collection
- Summer internships and individualized instruction in NY area labs and studios provide hands-on experience
- Faculty include students in research projects, artist interviews, studio visits and publications
- Applicants are now identifying contemporary art conservation as a major interest.

What are we planning?

- Continue to offer upper-level courses in modern and contemporary art conservation, and place students in 4th-year internships at modern and contemporary museums
- Gain a clearer picture of what is needed by the field, so we can do a better job educating our students
- Collaborate further with MIAP to create more training in electronic media conservation.

What would we like to do?

- Hire a full or part-time professor of modern and contemporary art.
- Build collections at the Conservation Center: of relevant publications, of further reference samples
- Collaborate with museum partners globally.

Department of Art Conservation, Buffalo State College

<http://www.buffalostate.edu/depts/artconservation/>

- 3-year MA Program, opened in 1970 - Cooperstown, NY. Moved to Buffalo State College in 1987
- Masters in Arts and advanced Certificate in Conservation awarded
- Purpose-built modern facility in Rockwell Hall
- Areas of specialty training include paintings, paper and objects (including ethnographic and archaeological)
- 1st year: core curriculum incl. documentation, science, major fields; 2nd year: specialty area; 3rd year: Internship

What are we doing now?

- Experts in modern media are guest speakers in classes (recent speakers include Glenn Wharton, Suzanne Siano, Jill Sterrett, Carol Stringari)
- Students examine, document and treat modern and contemporary art in classes, drawing especially from Albright-Knox Art Gallery across the street.

What are we planning, and what would we like to do?

- Expand our range of speakers
- Partner with the Albright-Knox Art gallery to hire a new media-contemporary art conservator, with responsibilities divided between the two institutions.

Winterthur-University of Delaware Program in Art Conservation

<http://www.artcons.udel.edu/>

- 3-year MS program in art conservation, founded in 1974
- 10 students accepted annually; over 300 graduates
- 7 conservation disciplines (painted surfaces, furniture, objects, paintings, paper, photographs, textiles)
- 1st year: core curriculum; 2nd year: specialty coursework; 3rd year: internship

What are we doing now?

- Modern materials studies added to core curriculum
- 2nd year projects may focus on contemporary art if desired
- Annual Joanna Rowntree Lecture
- Internships may be at leading centers of modern and contemporary art (MoMA, GCI, Stedelijk, Lunder Center, etc.).

What are we planning?

- Continued relationships with contemporary art conservators to mentor our students
- Foster research and connections among PhD students, MS students and undergraduates.
- Consider (re) offering a course in contemporary art conservation
- Support students to attend symposia in the discipline
- Incorporate more modern media in science education.

What would we like to do?

- Hire a full- or part-time faculty member in modern and contemporary art conservation
- Organize with other programs regular symposia on modern and contemporary art conservation for advanced students
- Create a joint course with other departments at UD on time-based media preservation

- Help fund multi-year, post-grad fellowships
- Consider offering a concentration in contemporary art conservation (major area of study would still be required)
- Find ways globally to engage collectors in what we do.

Moving Image Archiving and Preservation Program (MIAP) at Tisch School for the Arts, NYU

www.nyu.edu/tisch/preservation/

- 2 year full-time Masters Degree
- Began 2003 (first graduating class 2005)
- 8 students per year (10 beginning 2010)
- Focus is on conservation/preservation of time-based media -- film, video, audio, and new media
- Most years students also do some work on other late 20th century popular art forms (installation art, performance art, conceptual art, etc.)
- Students are trained to handle this material both as conservators and as archivists.

Basic Course Include:

- History and Aesthetics of Film, History and Aesthetics of Television
- Preservation Administration and Preventative Conservation
- Introduction to Moving Image Archiving & Preservation
- Care and Handling of Moving Image Material
- History and Culture of Libraries, Museums, and Archives
- Collection Management
- Intellectual Property and Policy
- Access Issues
- 2 Internship seminars (in addition to the 3 internships)

Advanced Lab Courses are offered in:

- Video Preservation (2 courses)
- Film Preservation
- Digital Preservation
- Handling Complex Media

Handling Complex Media Class:

- The class conducts artist interviews alongside MoMA conservator Glenn Wharton (and class has also worked with Guggenheim Conservators Carol Stringari and Joanna Phillips). MoMA works included: John F. Simon Jr. "CPU"; Feng Mengbo "Long March: Restart"; John Maeda "Reactive Books"; Nam June Paik & Otto Penne "Untitled" (TV with Pearls) – (interview was with the Paik Estate Director and Curator).
- A Conservation Treatment Plan was created for MoMA, by MIAP Handling New Media class, Fall 2006. Image shown: Nam June Paik "Untitled" (TV with Pearls 1968).

Selected Thesis Project Titles:

- Preserving the Computer Files of Hollis Frampton and the Digital Arts Lab
- Reading Jeremy Blake: Issues of Access and Preservation to Born-Digital Artists' Archives in a Multi-Institutional Context

- Averting the Lost Highway: Archival Advocacy and Migration Strategies for the Country Music Hall of Fame and Museum's 1-inch Type C Videotape Materials
- Investigating Paul Sharits: Issues in the conservation and preservation of time-based media installation art, by John Passmore
- Capturing the Artist Interview: Interview Methodologies and Resources for Documenting and Preserving Time-Based Media Art
- Films the Color of Blood: The Film-makers' Cooperative and the Conflict Between Cultural Stability and Avant-Gardism in the Distribution of the Perpetual Past
- These 'Memories Can't Wait': An Assessment of the Media Archive of David Byrne
- Avant-Garde Won't Wait! Archiving and Preserving Experimental
- Preserving the Ephemeral: An Approach to Time-Based Public Art.

International Training

- Have partnered with the *International Centre for the Study of the Preservation and Restoration of Cultural Property* (ICCROM)
- Jointly conduct intensive month-long training sessions for an international group of working professionals—Safeguarding Sound and Image Collections (SOIMA)
 - Brazil (2007); India (2009); Latvia (2011)
- Conduct daylong workshops on audiovisual conservation/preservation in conjunction with annual meetings of International Federation of Library Associations (IFLA)
 - 2009 Italy (2009); Puerto Rico (2010)
- Have formed Audiovisual Preservation Exchange (APEX) to conduct training in other countries
 - Argentina (2009); Mexico (2009); Ghana (over many years, incl. Fulbright scholar 2010-2011)

Student Involvement in Research Projects:

- Preserving Digital Public Television (joint program with WNET-TV, WGBH-TV, PBS)
 - paid internships for 5 students plus hiring of graduates for 3 years
- Conservation of Computer-based Works of Art (joint project with MoMA involving analysis of “I want you to want me” by Jonathan Harris and Sep Kamvar, and “Thinking Machine 4” by Martin Wattenberg and Marek Walcza)
 - Student involvement in artist interviews
 - MIAP Graduates involved in meetings with MoMA Conservators, and writing scoping paper for design of a MoMA conservation repository
- Disaster Recovery and Prevention in (post-hurricane) New Orleans-
 - Student thesis project working with media creators and curators of media works to recover from hurricane damage and prepare for future.

Plans for the Future:

- Fall 2010—will increase enrollment to 10 full-time students/year (from 8)
- Fall 2010—will open up 4 selected classes to enrollment by working professionals
- Will continue to work with MoMA on conservation planning for their computer-based works (and seek external funds to do so)
- Will continue with recently begun grant projects--“Video At Risk” from Mellon Foundation, and “Professional Training for Moving Image Archiving & Preservation” from library side of US Institute for Museum & Library Services
- Will continue to do international workshops with our partners (ICCROM, IFLA-AVMS, Ghana)

What would we like to do?

- Increase Lab capacity so that we could train more students simultaneously

- Increase the number of paid internships for students (decreasing their financial aid burden)
- Open up more of our courses to working professionals who need training in a particular media
- Hire an additional instructor to both coordinate and teach in our professional training programs (both domestic and international)
- Purchase hardware and software so that students in our Digital Preservation class can have access to parts of the system that are off-limits to all but university computer center staff
- More research into treatment strategies for magnetic tape-based media (both audio and video, and both chemical issues and electro-magnetic issues).
- Continue our various research projects, now that initial funding has ended (computer-based works with MoMA, television preservation with public broadcasting, ...)

Thea van Oosten:

- Do you have any working groups examining the long-term need for conservators? Because this has an impact on how much you should expand your programs.

Lydia Beerkens:

- If you ask the museums, they always say they need more, they need this and that. We should not wait until we have the exact number from the museum, though it is certainly a consideration.

Michele Marincola:

- The U.S. programs are graduating 26 - 28 students per year, not including 8 - 10 from MIAP. However there are nearly 18,000 institutions that collect modern and contemporary in the United States, most of whom do not have conservators or preservation specialists. Modern and contemporary art is one of the fastest growing areas of public and private collecting in our country.
- The issue is not the need, it's the funding. The need will be there. Most collections are not served adequately. We need more advocacy so more conservation is done for all those smaller collections.

Jill Sterrett:

- It seems to support this idea that working with galleries and private collections is really useful, as that's where many conservators are going to be hitting the ground.

Lydia Beerkens:

- Collectors will never tell somebody that an artwork was restored recently. In that area, collectors and galleries, it will be the normal thing to take care of those artworks, and that should not be bad news for the price. If we get awareness there, then that would open up a lot.

Michele Marincola:

- About half of our students end up going into private practice

Jae Gutierrez (Interim Director, Winterthur Conservation Program):

- For us it is less than half, but increasing with the economic situation.

OVERVIEW OF INCCA EDUCATION SESSION AT CONTEMPORARY ART: WHO CARES?

Sanneke Stigter (Conservator of Contemporary Art and Sculpture, Kröller Müller Museum; and Program Leader, Contemporary Art Conservation, University of Amsterdam)

- INCCA is the International Network for the Conservation of Contemporary Art, founded in 1998.
- Because our field is very broad, and old knowledge is hard to access if hidden in archives and institutions, we can now find this information more easily through INCCA.
- People load up their info onto the website, which lists who has done which artists interviews already, who has written which paper etc.
- As part of the European project PRACTICs, we have now founded INCCA Education, to specifically address education related topics.
- In Amsterdam, at *Contemporary Art: Who Cares?*, apart from the plenary sessions we had small working groups, and also parallel sessions where individuals received training from experts. There were installations set up in environments nearby by the Stedelijk Museum and we visited those and discussed the works with the people who were involved.
- In the INCCA Education parallel session working group, we had a panel discussion with the following people: Glenn Wharton, Ysbrand Hummelen, Sanneke Stigter, Lydia Beerkens, Anna Comiotto, Gerda Kaltenbruner, and moderated by Barbara Sommermeyer.
We have worked very hard on INCCA education in the last few weeks to get it fully operational, though it has existed for a year now.

INCCA Education: <http://www.incca.org/incca-education>

- There are several sections where students' research can be listed.
- Also information about the training programs is provided. A format was compiled to give a short overview of what each program consists of, including curricula, entry requirements and also the special features.
- I think it is very important to know where each specialty can be found. This will also facilitate collaboration, so we know where to go for each subject, time-based art for example.
- There is very little real division between training tracks in contemporary art conservation and I would like to refine this a little bit, because it is good for us to know what is happening there.
- INCCA Education is an open source, so please contribute here. Jean, I think you have done the same thing for the ICOM CC web pages, and I think it would be great to join the two together.
- INCCA is interested in looking at what is characteristic of contemporary art. It is concerned with :
 - New Synthetic media, including synthetic fibers which have already been around for 100 years, the same as plastic. The research on this has just been started
 - Ephemeral media or found materials that might not be there in a day or a year
 - New materials that we might not know anything about since artists work with what is new on the market, because they are always curious
- So how should we address all of this in our curricula? That is why we are all here, of course.
- The CIMCA meeting in New York (June 2008), listed bullet points for consideration in curricula http://getty.edu/conservation/science/modpaints/modpaints_cimca.html
- As Ysbrand Hummelen said: "Conservators of contemporary art should be able to observe, to negotiate, and to comment on the production of meaning in artist's material practices, but should also be able to participate in these processes within different regimes, in a transparent and a methodological way. These artworks have the potential to change, and therefore have a range of potential identities. If you install an artwork, you are making choices, you are adapting to the space,

and before you know it you make a lot of choices that determine the way the work is being experienced by the public. Conservators have strong impacts on paintings, of course, but with contemporary art it is often more visible and more open”.

- Ysbrand distinguishes the original contexts of a work – with contemporary art, it could have been made yesterday, or it could have been with a private collector (who had a cat and a dog for example); the regimes change constantly.
- Ysbrand also pointed out that the social sciences are relevant to what we do as conservators, in that those methods can help us make our actions more transparent. That is an important realization, thought-process, that is lacking in the current programs; the fact that even when we interview an artist we color their thoughts, and through re-installation we actively affect a work.
- The final question is – “what to drop?” We can’t put everything into the programs.
- The best way of tackling these this issue is to really treat an art object from beginning to end; have students experience the whole range of issues, from identifying the problem through to analysis and decision-making to actually perform the best suitable conservation treatment
- These aspects of the process are so intertwined that we cannot isolate them. This is how we approach our program here in Amsterdam and Maastricht. We always make sure we have one object that we work with thoroughly.
- We’ve chosen to address the paint layer conservation problems for 3-D objects, and in this instance we would leave out an in-depth course in conservation of traditional 2-D paintings. If you want to work with modern paintings, it is best then to choose our paintings conservation track.
- The student’s voice in what they are interested in could be directing their specialization within contemporary art. We are able to build it into the curriculum and you capitalize on their enthusiasm.
- Often, we build our workshops for a certain semester around the objects in the studio.
- The Masters degree at the University of Amsterdam for a practicing conservator requires four years of courses including one internship, after a mandatory minor in conservation during the three year bachelor in a related field.
- These are the highlights we were asked to include in our discussion. INCCA Education is now officially launched as of last Wednesday. We really are happy with all of the diversity in the different programs, which helps the profession grow. We should continue to establish working groups to look at these issues.

PANEL DISCUSSION: TRAINING PROGRAMS: NEW APPROACHES AND STRATEGIES

Panelists:

René Hoppenbrouwers - Director Stichting Restauratie Atelier Limburg – SRAL, The Netherlands, Assistant Coordinator of E&T working group of ICOM-CC, board member of ENCoRE

Julie Gilman - (University of Ghent, Belgium)

Anna Comiotto – Lecturer, Bern University of Applied Sciences, Bern University of the Arts, Switzerland

Gerda Kaltenbruner - Academy of Fine Arts, Vienna

Fenna Yola Tykwer - Stuttgart State Academy of Art and Design, Germany

Chair:

Jean Brown

Jean Brown:

- You will find the details of the respective programs which the panelists describe in the electronic newsletter. We are going to begin the session by asking each of them to provide a five minute overview on their background.

Anna Comiotto:

- Bern University of the Arts offers a 2-year specialised Master's programme in modern materials and media conservation. Master students have already finished a 3-years Bachelor's programme in conservation. This Bachelor's programme included already one year of pre-specialisation in the field of modern materials or media conservation. Master students have already acquired practical and theoretical skills in preventive conservation and have already visited lectures in the humanities, conservation-ethics, art technology, documentation and natural sciences. On BA and MA level students are taught e.g. by conservator-restorers, chemists, physicists and art historians.
- This Master's programme is a further development of a 4 years diploma programme in modern materials and media conservation established in 1999
- Currently 17 students are focusing during their specialised studies on conservation-restoration strategies for contemporary art objects and installation art made of modern materials, for audio-visual media as well as for electronic, kinetic and digital works of art.
- Our course programme imparts the understanding of materiality, working techniques and technologies behind works of contemporary art
- Students visit artists and art-producers in their workshops, gain fundamental knowledge for example in electrics, electronics and audio-visual engineering, as well as in different artistic, industrial and technical material processing techniques.
- The acquired technical and technological knowledge allows them to understand degradation phenomena on materials and technologies in contemporary art.
- Students also learn to communicate with a wide range of specialists (e.g. chemists, polymer and food scientists, electrical engineers) to provide a common language as basis for interdisciplinary collaborations.
- They learn to apply different scientific examination techniques for material identification and failure analysis.
- Further course topics are dedicated to preservation methods and exhibition practices: for example conservation and restoration methods for polymeric materials, conservation and copying strategies for audio and video artworks or multi-media reinstallations.

- Students are introduced to different techniques of documentation, including 3-D documentation, the documentation of light, of electric and electronic components and of sound and movement.
- Manual skills are trained, especially the appliance of manual techniques specific to modern materials and media conservation. Students learn e.g. air-brush retouching of monochromic surfaces, techniques for metal and polymer bonding, or cleaning procedures for data carriers and electronic components.
- During studio practice the different stages of the conservation-restoration practice are high-lighted: from the examination and documentation of contemporary artworks to the conception and realisation of conservation-restoration treatments. Within this context students are involved in the preparation of interviews with living artists.
- During studio practice students are encouraged to:
 - combine practical, technological and material-analytical skills with conservation-ethical and humanistic reflections.
 - reflect on the boundaries between conservation, restoration, reconstruction and replacement of materials and technical components in contemporary art.
 - develop their own testing setups and working tools for each specific given conservation-restoration problem.
- All students supplement their course programme with additional courses covering, for example, the humanities. They can expand their curriculum also by visiting additional courses from other specialisations, for example in the field of painting or photography conservation-restoration.
- Courses offered (each requires 75 student working hours) include:
 - *Composition and Properties of Polymers in Contemporary Art I/II*
 - *Industrial Processing Technologies for Polymers in Contemporary Art*
 - *Artists' Processing Technologies for Polymers in Contemporary Art*
 - *Failure Analysis of Polymers in Contemporary Art I/II*
 - *Degradation of Polymers in Contemporary Art*
 - *Conservation and Restoration of Polymers in Contemporary Art I/II*
 - *Conservation and Restoration of Kinetic Art*
 - *Copying and Presenting Audio and Video Artworks*
 - *Introduction to Electronics in Artworks*
 - *Electronics in Audiovisual Devices and Control Engineering*
 - *Restoration of Magnetic Tape*
 - *Conservation and Restoration of Moving Images*
 - *Art History of the Moving Image*
 - *Function and Preservation of Audiovisual Equipment*
 - *Multi-Media Re-Installation*

René Hoppenbrouwers:

- SRAL has had a conservation program for paintings and photographs since 1990; for ceramics, wood and glass there is a longer tradition at ICN.
- Five years ago these two programs merged and they were finally recognized by the international academic community; University of Amsterdam is the umbrella organization.
- Universities in the Netherlands can sign up for the minor.
- It is a half year program where they get acquainted with the basic issues like conservation ethics, have drawing lessons, learn to feel materials, work with 3-D materials; it is like an orientation year. Even Art Historians can take this program to learn about conservation.

- After that minor students choose a specialization and get a two year Masters. One option is contemporary art. As somebody explained, it's not for traditional Modern paintings. It is really for the type of objects that we have been talking about here such as time-based media and kinetic sculptures.
- After the two year Masters, students have a Diploma but cannot call themselves conservators. On top of that they are required to complete four years of training and practical education.
- They then write another thesis and get a certificate that allows them to establish themselves as conservators.
- One thing we emphasize is interdisciplinary work since we want our students to reach out to their fellow colleagues and discuss works with electrical components, for instance.
- It is important that students do not confine themselves to their own discipline.

Gerda Kaltenbruner:

- The Program in Vienna was started in 2005, and it followed an initiative of the university to meet this specific need in Austria.
- It was implemented into the traditional conservation program that had already existed in Vienna for almost 30 years; it still incorporates easel paintings and material structures.
- Students who wish to specialize in this field in conservation of modern and contemporary art have to declare this interest on their entrance exam. This is then followed by classes on traditional fields, after which they are recommended to move on to the contemporary specialization and to attend lectures specific to it.
- In the 5th or 6th semester students change departments entirely. A lot of different kinds of problems are covered, from museums that exemplify certain problems to various materials or types of work of art, including 3-D sculptures and installations.
- We have decided in this part of the program that contemporary paintings will collaborate with the special field of paintings, but they the students are still firmly situated in the field of contemporary and modern works.
- When we deal with the difficult materials of contemporary works, such as polymers, natural organic materials, and technical components, we can sometimes do so on the premise but more often we take them to museums; there students also learn about specific case studies.
- Students spend 16 hours per week in studio practice, where they discuss the objects and perform projects related to specific artworks.
- We also believe it is important to constantly evaluate the conservation methods, as well as to evaluate the program.
- Art historians and conservation scientists are also brought into the studio, so the students are exposed to other methodologies.
- Students learn certain methodologies well and when they try to apply them, there is a lot of insecurity, and they can sometimes fail in their concept; education objects should thus incorporate dialogue and confrontation.
- We want to include the two aspects of conservation: the material, physical aspect and the immaterial aspect. This is easy to say, but difficult to implement.
- We try to have two-fold lectures, which first discuss material and then go on to talk about meaning and authenticity of a work; we also try to include the science aspect of it as well.

Fenna Yola Tykwer:

- We have a Masters program on media and digital information that is a two year course, concluding with a Masters' thesis.

- The objective of the program is part knowledge and part long-term preservation of fine arts, which includes competence in the field of photography.
- We are rated according to the European credit system, and students from other programs can take our classes. For the program itself, there is a pre-selection process and an interview, based on application documents.
- What stands out in our curriculum is that we have included many professionals, from computer science, archival science, media science as well as conservation restoration programs.
- Our lecturers are experts in their field. The program keeps us in contact with other professionals in the field, such as those at the German National Library of Frankfurt.
- We don't have time yet in our program for an internship but perhaps this is something we want to develop possibly for two months out of the program.
- Students also take courses in English and in German.

Julie Gilman:

- Our postgraduate program in Ghent, called the Conservation and Exhibition Management of Contemporary Art, was established in 1999 as a joint effort between the University College of Ghent, the University of Ghent and the Museum of Contemporary Art in Ghent (SMAK).
- It started as a three-year project financed by the Belgian government but is now incorporated into the Belgium education system. There are a range of courses where education research and practice are key features.
- In lectures the students are immersed in the everyday practice of professionals, where they learn about exhibition management and conservation management through an interdisciplinary approach.
- Lecturers cover topics related to the conservation of art, collection management itself and conservation management, which explores the framework of new conservation practices for contemporary art, including artists' interviews and knowledge on international networks.
- Students perform research in order to manage the reinstallation of different types of artworks such as performative, time-based media, ephemeral art etc.
- Topics covered before upper level management courses begin include:
 - The history of the artwork
 - Art historical concepts
 - The role of the stakeholders
 - The roles of the curator
 - Exhibition practice, which is based on current presentations of contemporary art exhibitions
 - Education and perception which is related to audience presentation
 - Critical reflection based on the analysis of case studies
- There is also the possibility of doing research at the PhD level. We are currently doing a PhD in the conservation and preservation of contemporary artwork containing food.
- Due to the ongoing internationalization of the discipline, and an upgrade in international standards, this post-graduate program will probably be incorporated as a professional certificate in the Masters of Arts department at University of Ghent, but will still be managed by SMAK.

Jean Brown:

- What we have heard goes to show how the programs all have different shapes and content, despite their obvious similarities. Often they reflect national structures in terms of higher education, and also the varying learning outcomes required in certain regions. We want to preserve and encourage this range in options.

- It is clear that the role of the conservator is changing as a result of the changes introduced by contemporary artistic practices. Traditionally the curator interpreted the essence of the piece, and the conservator focused more on the treatment of change or the prevention of change. This situation is clearly changing.
- The conservator is quickly becoming part of a studio team of assistants. Anna I'd like to ask you, as you have mentioned that your students do work with artists in the studio, how do you support that process in terms of the terminology you use and their understanding of the process?

Anna Comiotto:

- Our students visit artists or art producers in their studio to have an insight into their working techniques and the variety of artistic concepts behind.
- These visits are strongly connected to theoretical and practical lectures that are given beforehand, involving specialists in electronics, polymer chemistry etc.
- In close contact to artists students learn, that each individual contemporary artwork is asking for an individual decision concerning the question, if aging processes are part of the meaning of the artwork or not.

Jean Brown:

- Do you see the role of your students or the contemporary conservator as advising or as more to do with suggesting?

Anna Comiotto:

- If an artist has a need to exchange knowledge about the question "how to enhance the expected aging stability of the used materials and technologies", students are enforced to discuss with him about possible origins of aging processes and possible counteractions.
- For example, if an artist asks for methods to optimize the aging stability of foodstuff, different levels of impacts in the material integrity are discussed.
- It is important to control this decision making process with adequate humanistic methods.

Jean Brown:

- Do you see the identification of the procedure as the work of the conservator or the role of the conservation scientist?

Anna Comiotto:

- The conservator-restorer of contemporary art always works in close contact with a variety of specialists, for example: audio- and video technicians, craftspeople, computer scientists, plastics and metal engineers, food scientists, chemists, art historians.
- All these different professionals contribute to the identification of the procedure "how to preserve the meaning of a contemporary artwork".
- The conservator-restorer differs from other specialists in a way that he has the responsibility to make the link between specialized knowledge with the ethics of conservation practice.
- He takes part on the development of new practical treatment methods for conservation practice.
- In Switzerland there are no training programs for conservation scientists coming from natural sciences. Therefore we teach our students, among others, a distinct knowledge in conservation science to at least enable them to communicate with these specialists.

Jean Brown:

- Do any other panelists have an opinion on that point and how these two types of conservation training work together?

Julie Gilman:

- We try to learn the language of conservation scientists or even normal scientists. In our program they spend a four-hour-long class with a food scientist, where we get to see the differences between the way the scientist and the students think. The latter is focused more on the artwork itself.

Jean Brown:

- It is interesting that the line can vary from one region to another, for very solid reasons.

Gerda Kaltenbruner:

- Also a valid question is how can students learn about the artistic process, and how can they learn to manage the expectations placed on them by those artists?
- At the Academy of Fine Arts, students who study art and conservation consistently come into contact with each other. They take lectures together; ask each other questions and open up their fields to each other.
- It is however often difficult having conservation students practice interviewing with art students since the artists were often too occupied with the creative process and found the double reflection on where the art will be in the future too difficult and even undesirable.

Jean Brown:

- I was wondering about something that Christian Scheidemann said this morning that traditional conservators have an expectation of a result that they consider satisfactory, that leads them in some instances with regard to contemporary art in missing the essential dynamic of the work.
- Might it be hard for a traditional conservator to understand the impact and temperament of a piece and how can a conservator come to better understand this?
- Another issue I'd like to bring up is that of evaluating and managing risk. How do you teach the skill of creating a satisfactory compromise between aesthetics, historic integrity, the intention of the artist and the condition of the physical materials?
- In contemporary art there are a diverse range of materials used and wide variety of artistic intents. Are the risks associated with conserving contemporary art therefore greater than those for traditional works?
- If that is the case is there a greater potential for perceived failure and how do we prepare students to handle such situations?

René Hoppenbrouwers:

- The concept of failure is interesting and we need to provide the support of the teacher within the group. Our students are constantly in fear and in doubt of whether they are doing the right things. This exchange of ideas about uncertainty is very important.
- With traditional conservation, there is so much history that anything risky has almost been filtered out; everything is pretty clear. The artist is also no longer living most of the time.
- Students can also be overwhelmed by the sheer amount of knowledge they need: historical materials, philosophy, ethics, manual dexterity.
- We need to make students who are confident to go into the world. Christian mentioned several students in NYC who were excellent who had received five years of training and therefore had a

higher level of maturity. In Europe we are still trying to harmonize training and schooling but there is still adversity in doing this.

Jean Brown:

- Going back to risk management, my question is do you consider the risks presented by conservation of contemporary art to be greater and more challenging than traditional conservation?
- The reason I ask this is that throughout my career as an educator I have always tried to guide my students in order to help minimize the risk of them making a mistake, though I am aware they may learn *more* when they make a mistake. Consequently they can be very unnerved when they make a mistake. The areas of certainty are greatly reduced with the conservation of contemporary art and I would therefore expect the risk to increase. How is that change managed for the student?

Lydia Beerkens:

- I'll try to answer not only from my point of view but also from what people have been saying for the last three days. We can only know in years to come, even if we make a mistake, and we cannot carry that as a burden because otherwise nothing would ever happen.
- So we proceed with well-informed decisions on historic and modern art, and try to transfer the same ideas to contemporary art. We are very aware that we don't always know the solution and we may never know it.

Maria Joao Melo:

- The risks are higher since we are trying to conserve modern art despite the fact that there are still so many things to be learned. People are willing to take risks but are not always allowed to exercise them.
- One way we are dealing with this is through discussion in groups, such as right now.

René Hoppenbrouwers:

- Risk analysis is relatively new in the field of conservation, going back 30 or 40 years. Has there during this period been a common language and common practice to assess risk? I don't think for many conservators this is a common attitude or practice, and it is pressing because there are more risks with contemporary art.

Maria Joao Melo:

- We are now doing something that is working rather well since the Masters students are working directly with artists.

Thea van Oosten:

- To come back to risk management, I wish it were part of every program, that every student learned the methodology to make a decision. When you have a solution, there is no longer a risk.
- For students to understand what the risks are, they need to be exaggerated and more pressing; we need more ways of thinking about solutions, and for the students to be focusing on this aspect of conservation practice as well.

Jean Brown:

- In the past we have been able to minimize risk by building on generations of materials research and expertise, and then contemporary art comes along which is fantastic and yet challenging in many ways, especially the risks involved.

- There is possibly an interesting analogy here between the challenges of risk that we are now facing and those experienced by the medical profession. They manage risk by preparing well, but also by maintaining a certain emotional distance from their patients. This can help them manage the psychological impact of procedures which, even with the best preparation, do not turn out satisfactorily. So often in conservation we care passionately about achieving the most appropriate outcome for artworks in our care. Students always become closely involved with the work in their care and so a less than satisfactory outcome is very difficult to manage in a balanced manner.
- Should risk management play an important part in preparing students for this new practice of the conservation of contemporary art?

Catherine Atkinson - British Library, London, UK:

- With contemporary and modern materials, what do you say to your students when you can't change something, for example when colour fades? When do you just say, "that's it, we stop: there is nothing more you can do".

Jean Brown:

- In the past few days this has come up a lot. How do we decide when something has lost all its original integrity? Who decides when there is nothing more that can be done for it? What happens to things that die? As conservators, we invest heavily in the tradition of our profession to preserve something at all costs.
- What happens with kinetic sculptures for example when they stop working? Can they just become a completely different thing that is static or have they died now that they are no longer active?
- In medicine it is clear when a patient is alive or dead, but with artworks it is not so simple.
- And then of course you have situations where the artist doesn't want you to intervene even if you could. So as professionals we have to continue this concept that we will do our very best to preserve collections, but also learn how to deal with the fact that we may at some point have to watch part of a collection die.

Gerda Kaltenbruner:

- When something fades it is a personal thing and an unhappy experience for the conservator. I do not have a theoretical solution to this, all I can do is take the side of the students and discuss the fact that failure is just something one has to accept.

Jean Brown:

- Perhaps our concept of success and failure is in need of some adjustment in order to fit with the realities of caring for contemporary works of art?

Ysbrand Hummelen:

- What is new in the last ten years is how much risk management is related to value construction. It is always a problem how to evaluate values, and if you don't know the values you cannot do any adjustments for risk since the two are intricately related.

Pip Laurenson:

- It's not just about being comfortable; it is about a learning curve, and a tolerance for uncertainty.
- It is also a misguided tendency not to assign value to things we are going to lose. We need to be able to say something is valuable even if there is no way to use it again. We cannot tidy it up and pretend that we have all the answers.

- One of the things that I really value from these two meetings is the collective responsibility of coming together, whether from collectors, conservators or educators, and working together to find solutions and accepting our share of the uncertainties.
- This is a tremendously exciting dynamic that is specific to contemporary art.

René Hoppenbrouwers:

- We have to make our students willing to accept the fact that they might have to someday let works go, and this is not just for contemporary art.
- We have to make them aware from the beginning of possibilities. It is a risk of this business.
- The Code of Ethics, as a living document, should also probably be revised. It could certainly deal better with these types of objects that don't function anymore. What do we do with these things?

Allison Richmond:

- On these ideas of risk assessment and the fear of making a mistake, there was recently a conference in London called "Conservation: Principles, Dilemmas and Uncomfortable Truths" and one of the speakers, Sarah Maisey, actually did research into how the medical profession deals with mistakes.
- They have databases where you can write your entry anonymously so people can learn from each other's mistakes, with no consequences.
- If students saw this happening, they'd realize that mistakes are all part of learning; not this terrible taboo, although of course it is still an anonymous entry.

Jean Brown:

- I rather like the idea of anonymously sharing mistakes. I remember when I was a student and I was working on my final project, a 1920's German lithographic poster that I was beginning to wash when the green ink used in the text started to bleed. I remember thinking at the time 'well that's it, now I'm never going to be a conservator.' However once I had reflected on the circumstances I realized that what had happened could not have been predicted despite all my preliminary testing. Through subsequent research I was able to discover the reasons for the unexpected behaviour, develop an appropriate treatment and presented the findings at an International conference. It was an important lesson for me in understanding that despite all due care there are sometimes materials that do not behave as anticipated and that they often provide an invaluable opportunity to push forward the boundaries of our knowledge, which is the situation we have with many contemporary materials. It is essential that we learn from and share the outcomes of our mistakes.

Lydia Beerkens:

- Only in the last three or four years since we included an exhibition of the final conserved artefacts have students really begun to understand the full process of conservation. It is important for them to go into the exhibition room and look at the works when they are presented.

Jean Brown:

- How does that work? Are the students required to participate in some way and how is that supported?

Lydia Beerkens:

- They get audience mediation lessons.

René Hoppenbrouwers:

- How ambitious do we want to be? Another contentious topic is the balance between what conservators are taught at academic programs and what they learn as professionals such as how to think and deliberate.
- When there is not enough practical knowledge, it takes the students a long time to do the physical work so we need to find the balance.

Sanneke Stigter:

- One way could be to have them present the work to somebody visiting the studio. It is also important that students visit conferences and present themselves and their work.

Fenna Yola Tykwer:

- At the center for media where I used to work it was very important to look around alongside the visitors in the museum and see how work was presented. However it is hard to get the money for exhibition viewing.

Jean Brown:

- The issue of raising money in museums and galleries is an interesting one that has changed a lot in recent years. Corporate entertainment in museums was completely resisted when I first started in conservation, but now it is broadly accepted and part of the programme I lead. It not only brings in revenue but can provide important outreach to local communities and other stakeholders creating a stronger level of engagement with the collections. Such events also provide a valuable opportunity to raise awareness of conservation and to generate support for the care of collections. Taxes from such groups pay for the care of our national collections.

Maureen Cross:

- Talking about risk management, how are you going to encourage a museum and their board of trustees to justify ephemeral art if you're not going to be able to keep it?

Gerda Kaltenbruner:

- It has to be connected to the collection as much as possible. When I worked as a conservator I had cups of margarine in storage, disintegrating, that were not shown and could not travel. I therefore had to think continuously about the different objects in storage and their individual risk.
- As works like that age, you can't perceive the smell and the color which are fundamental characteristics. I made it clear to the curators and the director that now is the time to exhibit it, now is the time to talk about it. If you want to see it as it has been intended by the artist, do it now.
- As a conservator I put all this time into making sure it was not lent, but essentially if you wanted to see the work, you had to show it.
- How do we let things die of dignity? What does this process look like? The discussion at Tate about the Beuys piece that was no longer fit to display, and how to keep this piece as a relic and memory is an important topic and was courageous to discuss.

Allison Richmond:

- The recent closure of the Textile Conservation Programme validated by the University of Southampton conservation raises questions as to why such a valuable programme could be closed. A recent study commissioned to find out what the problems were found that the biggest threats to conservation and cultural heritage in the UK are their low-profile in the minds of the public.

- The training programs have to learn how to engage with the public, they have to let the public in. This is problematic because conservators are usually wary of the public. However we need to get volunteers in the labs and learn how to mediate through volunteers working on object and to generally diversify what we do and the way that we do it.
- We also have to get other people into this discipline, into our courses – not just those from white middle class backgrounds.

René Hoppenbrouwers:

- I think you can involve whoever you'd like as long as the boundaries are clear – the boundaries between the professionals and the volunteers.

Jean Brown:

- This is a great topic but I just want to bring up time-based media quickly since we are running short of time. Given the variety of formats involved with this genre, and given the constant changes and flux of the materials, where do you see the role of conservator evolving? Is it having an overview of all of these formats or with specific technical skill?

Anna Comiotto:

- The knowledge background of the conservator-restorer of time-based media differs from other disciplines. It includes specific and distinctive technical knowledge and practical experience e.g. in electronics and audio-visual engineering.
- The conservator of time-based media typically works in close interdisciplinary collaborations with different specialists, e.g. with audio-engineers or computer scientists.
- To familiarize other specialists with the ethics and working techniques of the conservation-restoration professionals, the conservator-restorer of time based media needs a distinctive knowledge in their terminology and working methods.

Christine Frohnert (Conservation Center, IFA, NYU):

- In order to make a decision for an artwork with electronic components, you have to understand the materials, the technology, and the language of the engineer. The same is true for electronic media conservation.

Fenna Yola Tykwer:

- We have a student now writing a Masters thesis that involves scanning 3D drawings. She wants to work with other people who are dealing with this format and share this information.
- However it is hard to find someone outside the field who is interested in this problem.

Jean Brown:

- The other area I wanted to touch on is the role of documentation. This has traditionally been a reflective practice that takes place after the creation of an artwork and is used to document condition, conservation treatments etc. It is essentially a support system for the central procedure which involves interventive treatments such as the repair and consolidation of materials. However with contemporary artworks documentation takes on a role that has to be more anticipatory in order to retain the integrity and authenticity of the piece, and consider questions such as how materials might change in the future, how an installation might be re-constructed in a different space, how an audio visual piece might look copied to a different format, how a performance might be documented etc.

- This is all exciting and interesting but also a lot more time consuming than our traditional approach to documentation. How do you balance the time spent on documentation with the other responsibilities of the conservator?
- Does this present a challenge in terms of how you use your time or has documentation become the central procedure that ensures the integrity of its future longevity? Has it in some way become the central activity for the conservator of contemporary art? And if so, what do you see as critical in terms of how much documentation you do?

René Hoppenbrouwers:

- We struggle now already in preserving our documentation. Yesterday I attended a session on documentation of installations using panoramic cameras.
- In some cases documentation becomes a time-based media in itself. The role and the form change every year, and we only accumulate more information.

Jean Brown:

- It becomes increasingly important that we share knowledge and understanding with each other.
- The INCCA website provides an invaluable resource that can be used to share interviews with artists, what we do and why we do it.

Christine Frohnert:

- You can find the forms online, such as how to evaluate risk management or write a condition report, acquisition forms, etc. We use these forms in our classes, to try and cover all the information our students will eventually need to collect.
- We think about documenting through tracking the history of the artwork, media sheets, tape and/or film to cover the variety of work. The work is different for digital media, as we don't necessarily need to start from scratch.

Jean Brown:

- One last point that was raised this morning is the gap between the outcomes achieved through the conservation programs and the needs of the working practice? How can we bridge this gap?

Anna Comiotto:

- There is a big need for the development of new, objectively evaluated conservation strategies for conservation-restoration practice.
- Training programmes hopefully will also bring out qualified researchers able to give valuable inputs at the interface e.g. between natural-sciences, engineering, humanities, and conservation practice.
- Education programmes on Master level are often strongly linked to applied research projects.
- Universities offers the possibilities to initiate interdisciplinary collaborations and to initiate research projects adapted to the needs of conservation-restoration practice.

Jean Brown:

- It is absolutely critical that the programs are delivering outcomes that feed into current working practice and can contribute to the development of future practice. It would be nice to see whether we can develop a closer collaboration, so that we can develop a closer fit. This would seem to be dependent on programs engaging with working practice and practitioners being closely involved in programs.

DAY 2 - BREAK-OUT SESSIONS

On day two, a series of break-out sessions was organized to discuss specific ways in which the conservation field might advance on some of the training and education issues that had been identified on day one. Delegates were divided into four groups, given a question to consider and asked to list the five most important factors relating to their question. The findings of each group were reported back to the delegates by each team coordinator, and are given here:

List five needs of the conservation profession for contemporary art that could/should be addressed at the training level (and how should this be done)

1. *A basic understanding of the issues of contemporary art conservation*, e.g. modern materials, ethical issues of dealing with living artists / artists' intent, new media (esp. installation art / time-base media), new methods of documentation etc. Training schools could modify their programs to include such an overview as part of their core curricula, and to ensure that most students are graduating with some knowledge of these new needs.
2. *A better awareness of some of the more subjective concepts* that are central to contemporary art conservation, such as authenticity, meaning, intent, integrity, authorship, migration/ emulation, etc. Training schools could organize lectures from conservation professionals that give examples of working with these issues.
3. *Improved communication skills*, especially those that deal with inter-disciplinary collaboration, negotiation and decision-making. Training schools could include a basic training package on this, using role play etc.
4. *Being better prepared for the transition from training programs into professional positions*. Although not limited to modern/contemporary art conservation, it was felt this preparation was particularly important for this area. Training schools to build-up better relationships with museums, research institutions and private conservators, by organizing field trips and lectures, and encouraging feedback from previous students
5. *Improving knowledge exchange amongst researchers*. Training programs could encourage students to share competences and findings, using communications media (e.g. Skype), and via exchange possibilities with other programs, that would - hopefully - instill better working practices for later in their careers.

Identify five workshops dealing with aspect of contemporary art conservation that could be created to supplement the curricula of existing training programs

1. *A general introduction to the new issues in contemporary art conservation*, ie. a broad course to introduce students to artist's interviews; overview of ethical issues; legal/copyright issues; new documentation methods; overview of modern materials and manufacturing processes etc. The workshop would/could be tailored to different regional needs via its case studies.
2. *An overview of modern materials* (i.e. slightly more advanced and in-depth than workshop 1). It would include: plastics; metals / metal alloys; modern paints; wood composites; electronics etc
3. *Conservation treatment methods and materials*. A workshop designed to focus on research and conservators' recent experiences with consolidants and adhesives; structural adhesives; protective coatings; reconstructions etc

4. *Time-based media*. A workshop dealing with all aspects of time-based media conservation, which would be unlikely to be included in most training programs
5. *Professional skills*. A short course designed to develop some of the softer skills identified as being essential for the conservator of contemporary art (e.g. communication skills; complex decision making; outreach / presentation skills; working in groups etc)

Specify five ways in which existing training programs could advance the contemporary conservation art field collectively

1. Increase the *transparency of all training programs* to improve knowledge of the specifics of what is offered by each program. Currently there is not a high degree of clarity about what is available at each program.
2. Foster *closer collaboration and exchange* between the programs: especially important for programs with only short introductions to contemporary art conservation. For collaboration between programs, the Erasmus IP course is a good example, which involves an extensive two week courses at each university, with students travelling between institutions to take the module.
3. *Develop partnerships for joint research projects*, to ensure development, publications, connectivity. More research is needed on many subjects, delivery of this research through electronic media. Connection to stakeholders will help identify necessary areas for research
4. *Experiment with different modes of delivery* (and report back to each other on their relative success) to identify models that would be appropriate for students at different levels, and providing modules in specific subjects for those in working/practice.
5. Discuss and agree on *electronic formats for the dispersal and sharing of information*, utilizing the improvements offer by Web 2.0 etc, and/or sharing information with DVDs.

List five ideas that could be pitched to external funding bodies that would have an impact on education and training of modern and contemporary art

1. Individual or multiple *advanced level fellowships in contemporary art conservation* at museums of modern / contemporary art. These would be aimed at the post-program level, and largely based on the program offered at SFMOMA, where a trained conservator in one discipline receives exposure to all other disciplines within that museum, and where feedback is strongly encouraged.
2. The development of a series of *training modules and/or workshops*, aimed at a range of issues for the conservation of modern and contemporary art. Funding is needed to have presenters create the workshops, and to then take them on the road, around the various training programs.
3. The creation of a *research think tank*, ie an international steering committee to identify needs and priorities within the field of modern / contemporary art conservation, and to advise on projects in need of funding.
4. Research into the *conservation of new media*.
5. The development of a program of *public outreach / education*, exploring ways to directly engage the public in the issues and discussion on the conservation of modern / contemporary art.

PLENARY/OPEN FLOOR DISCUSSION AND WRAP-UP

Chairs: **Jean Brown** and **Tom Learner**

René Hoppenbrouwers:

- How will we interest new funding bodies or capacities? How can we make the stand that contemporary art is very important?

Allison Richmond:

- We need to demonstrate the social benefit of what we are doing. First we need to identify the value in the museums and then attract people. This helps generate enormous revenue for the city and the local region, for industry and restaurants, etc. Eventually it becomes a financial outlet and bring money to the city. Every single Euro spent results in 75 Euros for the area. Eventually the money does not come from the department of culture, it comes from the economic department.
- Besides defining these points it is also think about putting contemporary art in the limelight.
- Another dimension to consider is the social benefit i.e. how does well-being translate into economic benefit and vice versa? What is the impact of cultural heritage on social well-benefit.

Tom Learner:

- Luiz, this might be a good time to have you talk a bit about current thinking on the social benefits of contemporary art, and its conservation, in Brazil?

Luiz Antonio Cruz Souza [Escola de Belas Artes, Belo Horizonte, Brasil]:

- Yesterday we heard about the need for respect for diversity, minorities and the effort to include social sciences, etc.
- For eight years in Brazil, we have implemented social science into our work through a daily respect for diversity. We've opened night courses as well as morning, afternoons and evening sessions.
- One of the points that relates directly to the use of social science is the social role of contemporary art, which is related to this is the constant battle to support contemporary art, and to measure what its role is.
- Once the conservator is aware of this role of contemporary art, it changes his or her way in working towards the well-being of societies, especially those with little contact with this art.
- The conservator should get to know the communities, appreciate them, and help them to be more self-sufficient, as well as rise in prominence.
- Bringing contemporary art to them is the next step. It is very modern for us and makes a huge difference, and impacts upon how we cope with the small cultures outside the city and their specific needs in relation to cultural heritage.
- It is something that Group Three have touched on when referring to increases in collaboration and exchange.

Tom Learner:

- One idea brought up earlier in the meeting was to increase possibilities for students to work during their summers with other types of professionals.
- Although great in theory, there are often problems in collaborating with outside professionals. Does anybody see a way of working this out in practice?

Christine Frohnert:

- If there are aspects of other programs out there that you want to bring to your programs, if they have something you don't have, exchange students. That way you do not have to add to your own program, or look for funding.

Jean Brown:

- It would be great if we could strengthen the links between student research and working practitioners. This is something that we would like to do via the ICOM CC website. This would ensure that student research is current and relevant and strengthen the network linking the conservation community.
- Something that was evident amongst the working group coordinators at the meeting in Rome last October was a determination to make materials more accessible in certainly in an electronic format.
- We wanted things to be freely available but maybe just making them easier to access would be a good start.

Pip Laurenson:

- I want to know what you think about how much contact time you need with an artifact and how much you can get from learning online.

Jean Brown:

- You can go a certain way towards replicating things online for instance I have videos of all of my practical demonstrations, which the students can download onto their phones. This means that nothing is lost through the process translating from procedure to the written word and back again. However the actual practical aspects of the work have to be managed face to face.
- In my experience online workshops can be helpful. Many students do not ask questions immediately after a demonstration. They often feel uncomfortable asking a question in a group and need time to reflect on the procedure. They can then raise their queries with the tutor online when they are ready.

Michele Marincola:

- However, physically standing in front of an artwork and looking at it in any case is difficult to replicate electronically.

Jean Brown:

- You can't beat that experience in person which will never be completely replicated.
- But we have managed to take a step closer using 3D objects that rotate and have embedded hotspots that can be magnified etc to start the development of observation skills that can be synthesized with their developing knowledge and understanding to propose strategies for storage, display and transit.
- We are not trying to remove contact with artefacts from the program. In the UK the post graduate framework dictates how many hours contact time are allowed per week with the students. What we are trying to do is ensure that the value of that contact time is maximized by starting the development of many of the practical procedures as directed learning in a virtual world

- For many of our International students who do not have English as their first language the online approach allows them to learn at their own pace and to go over materials as often as need to develop a clear understanding.

Audience Member:

- I don't think it's meant to replace teaching in real life, just to augment it, help in areas where teaching is lacking.

Jean Brown:

- I like the fact that all the teaching and learning materials are gathered together in one place. Students are never in a situation where they have lost a handout or have an out of date handout since up-date materials are always available online. It is a different way of teaching and has the advantage of offering flexibility of when and where a student studies. This is increasingly valuable to students who cannot commit to a rigid timetable or campus based program often because they need to work in order to support their studies.

Gunnar Heydenreich:

- We need to think about how we record this information, how we can explain things more clearly, what we can do to have the best possible outcome and therefore understanding.

Jean Brown:

- We develop a sense of being part of a student cohort through the use of Discussion Boards. These are used by tutors to start an exchange of ideas on specific topics. Since the majority of students are highly motivated the level of engagement and exchange of knowledge and experience through the discussion board format is very successful.
- Maybe this is because they are used to communicating with each other in the electronic format on social networking sites.

Kate Seymour (SRAL):

- Do you find then that you can balance those students who are shy, with those who are more dominant?

Jean Brown:

- I find that on-line the less confident student is more likely to engage than they would in a classroom because they have time to reflect and shape their query and they do not have to speak in front of the whole group. This is also true for the overseas students who do not have English as their first language

Tom Learner:

- Christine, do you want to say more about your time-based media workshop?

Christine Frohnert:

- I am speaking on behalf of the current media group of the American Institute for Conservation (AIC). We recently received an NEA grant to start a series of workshops focused on technology, which are called Tech:focus.
- The first workshop is Tech:focus 1, focusing on caring for media art, specifically:
 - The specific needs of video art

- HD migration
- Reformatting
- The challenges of establishing a common language
- We need to make sure that the archivists, the curators and the conservators understand and use the same language. One of the most important steps for us is to define this new aspect of our practice and the vocabulary plays an important part in this development.
- We are also thinking about kinetic art and internet-based art, and hopefully this is just the first one to be held in the next couple of years.
- Additionally AIC is thinking of focusing its annual publication on a summarizing of the talks from the electronic media group.

Jean Brown:

- That sounds like a really valuable initiative from which we will all be able to benefit
- First of all a little reminder about the e-newsletter. Programs can contribute their details in two ways. First in a long hand overview of their aims and objectives. Second using a standardized template that allows the details of the respective programs to be compared quickly and easily.
- We hope that this greater level of transparency will help identify collaborative opportunities between programs or between programs and practitioners.

Sanneke Stigter:

- I think we should collaborate on this, because we need to work together and find more ways to bridge programs.

Jean Brown:

- I agree and I think that the most important thing is to make the information easily accessible to anyone who wants it.

Kate Seymour:

- I think you need ICOM-CC and INCCA education to be informing each other, start with links between the two.

Jean Brown:

- The other thing we are hoping to provide through the ICOM-CC website is greater connectivity between student research projects and to help them develop professional networks.

Tom Learner:

- Well we are running out of time. To begin the wrap-up, Lydia is going to give us some thoughts on the discussions over the last two days.

Lydia Beerkens:

- To me this conference has revealed many levels of improvements that we need to pursue, and the practical considerations have been most informative.
- I would encourage all schools to address the needs of contemporary art as much as they can, even if it is only possible in a small way.
- Go for the workshops that are listed as most important and see if there are things you can already do.

- I can already announce that sometime next year the artist interview publication will be available, with actual examples and templates for how to do things.
- In your own country or area, look for Inside Installation partners and see if you can get one of them to partner with you for a small workshop, whatever it is. You can find out who is in your area on the Inside Installations website.
- All you need is one teacher in your school that is interested in going into this new area to some degree. Contemporary conservation is quickly becoming a topic that should be mandatory for all students.
- Please continue to support students who want to specialize in this and who plan to produce research. Although contemporary art is often placed within the painting section it does not have to be located there. Rename things if you must, create a section called 'time-based media arts'.
- Multi-media installations are where all the disciplines often come together. Maybe you don't have to incorporate these types of works into your program, but it would be good to think about these works and how and when your students will be able to accommodate them.

Tom Learner:

- I think it's been a great two days, on top of the great three days in Amsterdam, and we can see from both meetings the benefits of face to face discussions and finding areas where we already intersect.
- The frequent initial panic with contemporary art conservation can often be soothed when we actually start to look at specific issues. They are sometimes not so bad, especially when we start to work together in our responses.
- I am very excited and interested to see the breadth and depth of what will develop out of this meeting, as the various training programs ponder the best ways to modify their individual courses, and keep in touch with each other.
- Thank you all for coming and participating!

Jean Brown:

- I would like to thank Tom and Rachel, Rene and Tatja for all their hard work in planning and delivering the Interim meeting of our two Working Groups. It has been everything that we had hoped for and more and that in large is down to you the delegates who have shared and exchanged your knowledge and experience so freely.
- We will let you know when the materials will be available on the forum and also when the report becomes available.

René Hoppenbrouwers:

- Thank you so much for coming to Maastricht and I think it's a great initiative by Tom and Jean to have this interim conference.