New Approaches in the Conservation of Contemporary Art

Model for PhD training programs

in the conservation of contemporary art

Marie Skłodowska-Curie Actions
Innovative Training Networks
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Introduction to NACCA and rationale of the training program

The care for and management of contemporary art as future European cultural heritage asks for a fundamental rethinking of traditional professional expertise and roles and of the allocation of tasks and competences in the overall research landscape of museums, heritage institutions, private sector organisations and universities. Not only does the distinction between the professional roles of conservators, traditionally responsible for the material integrity and condition of artworks, and curators, traditionally responsible for the intellectual care for artworks, tend to become less relevant, but both need to be able to connect different kinds of scientific and technical expertise and relate conservation issues to a broader field of art management and care and of cultural policy. In order to meet often unprecedented problems in contexts where obvious procedures and guidelines are lacking, conservation professionals need to be reflective practitioners who have the ability to reflectively judge complex problems and situations, mediate between a great variety of perspectives and expertise, including their own, have a problem-solving, independent attitude, are able to think creatively outside established structures, and can critically assess their own agency.

The Marie Skłodowska-Curie Innovative Training Network New Approaches in the Conservation of Contemporary Art (NACCA)[1] aimed at meeting these demands by educating a new generation of professional curators, conservators and academic researchers who are properly equipped to face these challenges. The network was designed by experts working in museums, heritage organisations and universities that have a profound experience in the field of contemporary art conservation and conservation research. It consisted of a research and a training part, which are closely connected and mutually inform each other.

The following training program has been developed by the NACCA supervision team[2] to educate PhD candidates with varying intellectual and professional backgrounds to become 'reflective practitioners' and equip them with the tools to play a role in the increasingly interdisciplinary field of contemporary art conservation and theory. Although it is specifically geared to the intellectual and practical goals of the NACCA network, the NACCA team is convinced that it can be useful for other PhD programs in the field. The program encompasses academic and practice-oriented research skills, professional sector-oriented skills and transferrable professional skills (career planning, entrepreneurship and grant-writing). It consists of six training events, each one of these relating to a specific stage in the research

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[1] The NACCA programme (2015-2019) was coordinated by the Faculty of Arts and Social Sciences at Maastricht University. In total, 15 PhD projects were part of the programme, each investigating different, as yet under-explored aspects of contemporary art conservation. The Marie Skłodowska-Curie Innovative Training Network NACCA was funded by the European Union H2020 Programme (H2020-MSCA-ITN-2014) under Grant Agreement n°642892. For more information about the project, see: www.nacca.eu.

[2].NACCA supervisors responsible for the training events were: Vivian van Saaze and Renée van de Vall (Maastricht University, training event 1); Julia Noordegraaf and Sanneke Stigter (University of Amsterdam, training event 2); Pip Laurenson (Tate, training event 3); Erma Hermens and Domenic Paterson (University of Glasgow, training event 4); Lucia Almeida Matos (University of Porto, training event 5); Gunnar Heydenreich (Cologne University of Applied Sciences, training event 6); Vivian van Saaze and Renée van de Vall (Maastricht University, training event 7).

trajectories of NACCA PhD candidates (also referred to as early stage researchers (ESRs)). In the first three of the events the main emphasis is on acquiring academic and professional knowledge and skills; later on discussion of the researchers' own work in progress becomes more central. Another main aim of the training events is to build a close community of researchers, who will be able to collaborate with each other and profit from the variety of expertise and skills available in the network.

The academic focus of the training scheme is on humanities-related approaches to conservation, with a theoretical framework derived from the 'turn to practice' in the humanities and social sciences and an emphasis on qualitative, ethnographic research methods. The didactic approach is that of Problem-Based Learning (PBL). Problem-based learning is an instructional student-centered approach which simulates, in and through a variety of working formats and concrete activities, a research process. PBL settings also simulate the organizational life in which every research process is inevitably embedded as a purposeful collaborative activity. In other words, PBL facilitates learning by doing research, by going through a cyclic and reiterative research process time and again, on different timescales, ranging from fast cycles comprising only a couple of days, to longer cycles covering weeks or even months. There is no essential difference between doing research and studying in a PBLsetting. Instead of 'problem-based' we could therefore also speak about 'inquiry-based' learning.[3]

The set-up of the program as a whole and of the individual events follows below, with a bibliography for each of the events. Also included in the outlines of the separate training events are the three "work in progress seminars" during which PhD candidates discussed drafts of chapters of the dissertations with each other and with other PhD's supervisors. These seminars proved to be very successful in helping the PhD candidates to improve their writing and to overcome specific bottlenecks in their research, and by suggesting fresh perspectives and sources.

Three conferences provided the PhD candidates with opportunities to present their work to a wider audience of external experts. These conferences are only briefly mentioned in the event descriptions, but they were very useful for the PhD candidates, as they were stimulated to articulate their research results in a concise and clear way.

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[3] Problem-based learning is the teaching method applied at Maastricht University. For an introduction video into its seven steps approach, see for example: https://www.youtube.com/watch?v=D1bu5gTbk5M.

Overview of training events

Training event 1	General research methods & skills Lecture / workshop career planning	Maastricht University
Training event 2	Specific research methods & skills	University of Amsterdam
Training event 3	Professional skills for museums & heritage sector	Tate
Training event 4	Work in progress seminars; Conference with external experts	University of Glasgow
Training event 5	Work in progress seminars; Workshop entrepreneurship for museums Workshop grant writing	University of Porto
Training event 6	Work in progress seminars; Conference with external experts	Cologne University of Applied Sciences
Training event 7	Conference with external experts	Maastricht University

Training events

Training event 1 (5 days)

Title
General academic research methods & skills

Aims event; function of the event in the training scheme
The first training event aims to ensure that PhD candidates coming from diverse educational and disciplinary backgrounds are all equally provided with an overview of, and acquaintance with the intellectual tools and competences to conduct and communicate PhD research and have a shared understanding of the central theories and concepts used in conservation theory. In order to avoid redundant information for more advanced PhD students, it will be possible to participate on a more basic and a more advanced level, by providing literature lists for introductory study and for further reading.

Titles and descriptions modules	

1. General academic skills for writing PhD thesis
    1. PhD thesis set-up
    2. Research ethics
    3. Data management
	The basic requirements of writing a PhD to be discussed: set up of the research period, of the research plan, formulating research questions, the role of methodology, various types of sources and how to deal with them, time planning, budget, plagiarism. The use of Endnote, virtual research environment. The importance of managing research data and the guidelines and facilities for storage and access, including a hands-on exercise in storing research data in the project database.

2. History and theory contemporary art	The first part of the module discusses the circumstances that produced the scenario for the art of contemporary times and will address the main changes in contemporary western art operated by modern thought and culture and its developments and consequences. The second part focuses on the main theories and methodologies of art history in order to outline some of the approaches to this discipline, particularly the so-called "new art history" that shapes the way historians are facing the artistic production of our times.

3. Introduction in the conservation of contemporary art
    1. Introduction in conservation of contemporary art
    2. History of the conservation and restoration of contemporary art
    3. Key issues in the conservation of contemporary art
	1. History: overview of the key turning points in the history and theory of the conservation of artistic heritage
	2. Key issues:
	Transmission, history and biography
	How are works transmitted over time? How might we think of the life of an artwork? How do ideas of history, documentation and the

	archive enter into the discourse around the conservation of contemporary art? *Artist's participation, authority, control and the museum* What is the impact on conservation of the changing relationship between the artist, the artwork and the museum? *Authenticity, Identity & Change* How does contemporary art conservation approach questions regarding what it is we are trying to preserve? What different ideas of authenticity can we draw upon?
4. Introduction in qualitative theories and methods 1. Introduction in practice theory 2. Introduction in ethnographical research: lecture; workshop	1. Practice theory: What exactly do we mean by 'practice' and why would it be helpful to study contemporary art conservation as a practice (or more precisely: a field of practice)? What kind of features does a practice approach highlight, what would it enable us to discover and what not? 2. Ethnographical research The lecture will provide a basic introduction into ethnographic research methods as a way to study museum practices. The aim of the workshop is to acquire a 'hands-on' experience of what observation in ethnographic research is like, to evaluate its strengths and limitations as a method, and to reflect on the ethical issues of doing ethnography.
5. Introduction in quantitative methods	The lecture discusses the nature of quantitative research: What is it? What is its epistemological base? When is it useful, and where does it fall short? How does it relate to qualitative research? It explores the relevance of quantitative research methods for conservation of contemporary art research, specifically focusing on information retrieval techniques and questionnaires. The introduction to the theory is accompanied by a hands-on exercise to design a questionnaire to be tested within the group.
6. Basics of academic English writing	The session covers various aspects of the 'how' of academic writing, from effective structuring of argument, through metadiscourse (signposting and roadmapping) to the basics of coherent micro- level argument, including the effective integration of sources in relation to the writer's own voice. It includes both input by the teacher and opportunities for students to

	discuss their work with others, receive feedback and redraft.
7. Lecture/workshop career planning	The lecture/workshop reflects on various career worlds (private practice, museum, university).

Reflection
Participants expressed the wish to have ample time to interact with each other and meet professionals from the field.

Suggested bibliography

History and theory contemporary art

Preparation:

D' Alleva, A. (2005) "Art's Contexts" (chapter 3) in *Methods and Theories of Art History*, London: Laurence King Publishing.

Further reading:

Danto, A.C. (1996) "Introduction: Modern, Postmodern and Contemporary", in *After the End of Art: Contemporary and the Pale of History*.

D' Alleva, A. (2005) *Methods and Theories of Art History*, London: Laurence King Publishing.

Foster, H., Krauss, R., Bois, Y., Buchloh, B. (2004) *Art Since 1900, Modernism, AntiModernism, PostModernism*, London: Thames & Hudson.

Iversen, M., Melville, S. (2003) *Writing Art History: Disciplinary Departures*, Chicago, The University of Chicago Press.

Nelson, R. S., Shiff, R. (2010). *Critical Terms for Art History*, (second edition), Chicago: The University of Chicago Press.

Vakrin, J., Stuckey K, Lane, V. (eds) (2013). *All this Stuff Archiving the Artist*, Oxfordshire: Libri Publishing.

A History of the Conservation and Restoration of Works of Art

Preparation:

Brandi, C. (2005). *Theory of Restoration*. Roma: Istituto Centrale per il Restauro.

Futher reading:

Conti, A. (2007). *History of the Restoration and Conservation of Works of Art*, Oxford: Butterworth-Heinemann.

Introduction in key issues in conservation

Preparation:

Bek, R. (2011). "Between Ephemeral and Material – Documentation and Preservation of technology-Based Works of Art." In Scholte, Tatja and Wharton, Glenn (eds.) *Inside Installations. Theory and Practice in the Care of Complex Artworks*. Amsterdam: Amsterdam University Press, pp. 205-215.

Coddington, J. (1999). "The Case Against Amnesia" In Corzo, M.A. (ed) *Mortality Immortality?: the legacy of 20th century art*. Los Angeles: Getty Conservation Institute, pp. 19-24.

Fiske, T.L. (2009) "White Walls: installations, iteration and difference." In: Richmond, A. and Bracker, A. (eds.) *Conservation: Principles, Dilemmas and Uncomfortable Truths.* Elsevier/Butterworth-Heinemann: Amsterdam, pp. 229-240.

Giebeler, J., Heydenreich, G. (2016) "Blind spots in contemporary art conservation? Results of an interdisciplinary workshop". In: E. Hermens (ed.) Authenticity in transition. Changing practices in contemporary art making and conservation. *Postprints of the Glasgow NeCCAR symposium*, 1st and 2nd of December 2014 (in print).

Krauss, R. E. (2000) "A Voyage on the North Sea: Art in the Age of the Post-Medium Condition (Walter Neurath Memorial Lectures)", London: Thames & Hudson.

Laurenson, P. "Authenticity, Change and Loss in the Conservation of Time-Based Media " In (Im)Permanence: Cultures in/out of Time, edited by Judith Schachter and Stephen Brockmann, 284 p. Pittsburgh, PA and also available via Tate Papers Autumn 2006.

Luber, K., Sommermeyer, B. (2011) "Who's Right – the Artist or the Conservator? Remaking Artworks: Realized Concept versus Unique Artwork". In Scholte, Tatja and Wharton, Glenn (eds.) Inside Installations. Theory and Practice in the Care of Complex Artworks. Amsterdam: Amsterdam University Press, pp. 235-248.

Maleuvre, D. (1999) Chapter on 'Dialectical History' and 'Ruins' in Museum Memories: History, Technology, Art. Library of Congress Cataloguing-in-Publication Data.

Nauman, B., Oursler, T. 'Ways of Seeing an Interview with Bruce Nauman' in Please Pay Attention Please: Bruce Nauman's Words, Writings and Interviews. 1995. Edited by Janet Kraynak.

van de Vall, R. (2015). "Documenting dilemmas on the relevance of ethically ambiguous cases". In: Lúcia Almeida Matos, Rita Macedo, Gunnar Heydenreich (eds.) Performing Documentation in the Conservation of Contemporary Art, Revista de História da Arte, Lisbon.

van de Vall, R., Hölling, H., Scholte, T., Stigter, S. (2011) "Reflections on a biographical approach to contemporary art conservation". In: ICOM-CC: 16th Triennial Conference, Lisbon, 19-23 September 2011: preprints [cd-rom] by J. Bridgland (ISBN 9789899752207).

Gale, M., Lake, S., Learner, T., Levin, J., Sterrett, J. 'Competing Commitments: A Discussion about Ethical Dilemmas in the Conservation of Modern and Contemporary Art' In the Getty Conservation Institute Newsletter 24.2.Fall 2009.

Introduction in practice theory and ethnographic methods

As preparation read either

Shatzki, Th. (2001). 'Introduction: Practice theory'. In Theodore R. Schatzki et. al (Eds.). The Practice Turn in Contemporary Theory. London etc.: Routledge, pp. 10-23.

or

Nicolini, D. (2012). *Practice Theory, Work and Organization: an Introduction*. Oxford: Oxford University Press, pp 1-16; available at http://books.google.nl/books?id=dlNO3eFvttoC&printsec=frontcover&source=gbs_atb#v=one page&q&f=false.

and

Saaze, V. van (2013). Installation Art and the Museum. Presentation and Conservation of Changing Artworks. Amsterdam: Amsterdam University Press, Chapter 2: 'From Singularity to Multiplicity: Authenticity in Practice', pp. 61-108; available at http://oapen.org/search?keyword=installation+art.

Further reading:

Appadurai, A. (1986). Introduction: Commodities and the Politics of Value. In A. Appadurai, *The Social Life of Things. Commodities in Cultural Perspective*. (pp. 3-63). Cambridge etc.: Cambridge University Press.

Gosden, C. and Marshall, Y. (1999). The cultural biography of objects. World Archeology, 31 (2), 169-178.

Krzys Acord, S. & Denora, T. (2008). Culture and the Arts: From Art Worlds to Arts-in-Action. Annals of the American Academy of Political and Social Science, 619 (Sep.), 223-237.

Latour, B. and Lowe, A. (2011). The Migration of the Aura, or How to Explore the Original through Its Facsimiles. In Th. Bartscherer & R. Coover (Eds.), Switching Codes. Thinking Through Technology in the Humanities and the Arts pp. 275–297). Chicago: University of Chicago Press.

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Becker, H. et.al. (2006). Editor's Introduction: Art from Start to Finish; and Becker, H. (2006) The Work Itself. Both in H. Becker et.al. (Eds.) Art from Start to Finish. Jazz, Painting, Writing and Other Improvisations (pp. 2 - 20; pp. 21-30) Chicago etc.: The University of Chicago Press.

Bunzl, M. (2014). *In Search of a Lost Avant-Garde. An Anthropologist Investigates the Contemporary Art Museum*. Chicago: The University of Chicago Press.

Nicolini, D. (2012). *Practice Theory, Work and Organization: an Introduction*. Oxford: Oxford University Press.

Saaze, V. van (2013). Installation Art and the Museum. Presentation and Conservation of Changing Artworks. Amsterdam: Amsterdam University Press.

Yaneva, A. (2003a). Chalk Steps on the Museum Floor: The 'Pulses' of Objects in an Art Installation. *Journal of Material Culture* 8 (2): 169–188.

Yaneva, A. (2003b). When a Bus Met a Museum: Following Artists, Curators and Workers in Art Installation. *Museum and Society* 1 (3): 116–131.

Ethnography

Walsh, D. (2012). Doing ethnography. In Clive Seale (Ed.), Researching society and culture (third edition) London: SAGE, pp. 245-258.

Macdonald, S. (2001). Ethnography in the Science Museum. In: D. Gellner and E. Hirsch, (eds), *Inside Organizations: Anthropologists at Work*, Oxford and New York: Berg, 2001, pp. 77–96.
http://www.york.ac.uk/media/sociology/Ethnography_in_the%20Science_Museum_2001.pdf

Further reading on ethnography

Atkinson, P. and M. Hammersley (1994). Ethnography and participant observation. In Norman K. Denzin and Yvonna S. Lincoln (Eds), *Handbook of qualitative research* (pp. 248-261). London: SAGE.

Atkinson, P., A. Coffey, S. Delamont, J. Lofland and L. Lofland (Eds.) (2001). *Handbook of Ethnography*. London: SAGE.

Delamont, S. (2007). Ethnography and participant observation. In C. Seale, G. Gobo, J.F. Gubrium and D. Silverman (Eds.), *Qualitative research practice* (pp. 205-217). London: SAGE.

Emerson, R. M., R. I. Fretz and L.L. Shaw (1995). *Writing ethnographic fieldnotes.* Chicago: University of Chicago Press.

Hammersley, M. and P. Atkinson (2007). *Ethnography: Principles in Practice* (third edition). London/New York: Routledge.

Hirschauer, S. (1994). Towards a methodology of investigations into the strangeness of one's own culture: A response to Collins. *Social Studies of Science*, 24, 335-346.

Maanen, J. van (2011). *Tales of the field: On writing ethnography* (second edition). Chicago/London: The University of Chicago Press.

Murchison, J.M. (2010). A guide to collecting data and taking notes. In *Ethnography essentials: Designing, conducting, and presenting your research* (pp. 67-81). San Francisco: Jossey-Bass.

Silverman, D. (2006). Ethnography and observation. In *Interpreting qualitative data: Methods for analyzing talk, text and interaction* (third edition) (pp. 65-108). London: SAGE.

Further reading on doing ethnography in the museum

Bunzl, M.(2014). *In search of a lost avant-garde. An anthropologist investigates the contemporary art museum*. Chicago: The University of Chicago Press.

Irvin, S. (2005). "The Artist's Sanction in Contemporary Art." *The Journal of Aesthetics and Art Criticism* 4(63): 315-326.

Irvin, S. (2006). "Museums and the shaping of contemporary artworks." *Museum Management and Curatorship* (21): 143-156.

Macdonald, S. (2002). *Behind the Scenes at the Science Museum* (Materializing Culture). Oxford: Berg.

Saaze, van V. (2013). *Installation Art and the Museum*. Amsterdam: Amsterdam University Press.

Thornton, S. (2008). *Seven Days in the Art World*. Granta.

Yaneva, A. (2003). "When a bus met a museum: following artists, curators and workers in art installation." *Museum and Society* 1(3): 116-131.

Yaneva, A. (2003). "Chalk Steps on the Museum Floor: The 'Pulses' of Objects in an Art Installation." *Journal of Material Culture* 8(2): 169-188.

Introduction to Quantitative Research Methods

Muijs, D. (2004) Doing Quantitative Research in Education with SPSS. London: Sage. Chapter 1: Introduction to Quantitative Research, pp. 1-10. Http://www.sagepub.in/upm-data/36869_muijs.pdf.

Rasinger, S. M. (2013) *Quantitative Research in Linguistics: An Introduction.* Second edition. London: Bloomsbury. Chapter 4: Questionnaire Design and Coding, pp. 59-88. https://www.dropbox.com/sh/ng3kmm6v18ajg0u/AADdDcBMBWMsEB_mfTvzjUtHa?dl=0

Further reading:

Langville, A.N. & C.D. Meyer. (2011) *Google's PageRank and Beyond: The Science of Search Engine Rankings.* Princeton: Princeton University Press.

Odat, S., T. Groza & J. Hunter. (2015) 'Extracting structured data from publications in the Art Conservation Domain.' *Digital Scholarship in the Humanities* 30 (2): 225-245.

Rasinger, S.M. (2013) *Quantitative Research in Linguistics: An Introduction.* Second edition. London: Bloomsbury. (other chapters).

Training event 2 (5 days)

Title
Specific research methods & skills

Aims event; function of the event in the training scheme
The second training event aims to provide PhD candidates with knowledge on and basic hands-on experience with more specific approaches and research methods central in contemporary art conservation research. For this training event, students work according to the educational model of problem-based learning (PBL). This model starts from practical problems to be discussed in small groups, who subsequently define learning objectives and report back on their findings after a period of study and research. The PBL model is very well suited to enable students to pool their diverse intellectual resources and competences in collaborative group work and mediate interdisciplinary exchange. By organising the training in a PBL fashion, the program will also provide students with an important tool for the interdisciplinary collaboration, which is part of their professional equipment later on.

Titles and descriptions modules	
1. Introduction to problem-based learning	Problem -Based Learning (PBL) offers a structured method to discuss research and other questions in a context where researchers with a very diverse expertise are working together on a shared problem. PBL facilitates learning by doing research, by going through a cyclic and reiterative research process time and again, on different timescales, ranging from fast cycles comprising only a couple of days, to longer cycles covering weeks or even months. There is no essential difference between doing research and studying in a PBL-setting. Instead of 'problem-based' we could therefore also speak about 'inquiry-based' learning.
2. Material culture and technical art history: Reading the artefact	This workshop introduces students to technical art history and material culture studies and their application to contemporary art practice. Technical art history focuses on the objects and practices of daily technical processes and their creative dimensions. It also studies the contextual and conceptual influences on and the implications of the materials and techniques used. Material culture studies, with its roots in anthropology and archaeology, went through various changes in approach (processual, post-processual, linguistic: material culture as text model etc, consumption rather than production) to a recent interest in materiality as in the actual

	physical make-up of objects. After an introduction to the theory, students work in small groups on two assignments that will support further discussion of the concepts of materiality, mind and matter, objects' histories, and other concepts from the literature.
3. The artist interview in conservation research	Interviewing has become an important research tool in the conservation of contemporary art. However, the interview as a source needs critical assessment, because not only first-hand information can be gained, it is also constructed. As oral history theory makes clear, the role of the interviewer is crucial to the outcome. This course offers lectures and practice-based exercises in order to gain a better insight into the theoretical basis and practical understanding of the artist interview and to provide the participants with intellectual tools to better prepare, conduct, and analyse interviews as source material in the conservation of contemporary art research.
4. Scientific analysis in conservation decision-making	During this session PhD students are given an introductory overview of the various aspects involved in performing scientific analysis in conservation decision-making processes. Ideally, this session includes a tour of an actual conservation laboratory and links to relevant local conservation science research.
5. Documents and archives	The conservation of contemporary art heavily relies on documentation, often to be stored or found in archives. This interactive session explores core topics that researchers studying the conservation of contemporary art will encounter in their practice: 1) Documents and archives in context Archival records, primary sources, and artefacts in museums; archives and/in museum collections; aims and challenges in documentation of contemporary art 2) Documentation management Collection management and documentation; analogue/digital documents and archives in practice; initiatives, perspectives, sustainability and public access 3) Performing documentation Recording the process and the process of documentation; building archives; priorities and economy; subjectivity, objectivity and change

6. Visual media documentation as research tool	The objective of this workshop is to promote an understanding of the role of visual media as a research tool and to develop basic technical skills to record and document exhibitions using photography. First, an overview of visual documentation of exhibitions both historical and current will be presented to highlight different strategies and discuss both positive aspects and shortcomings as well as to establish the need to define a clear purpose when visually documenting an exhibition. Second. practical training will take place at an actual exhibition. Third, results are presented and contextualized explaining the chosen situation and the method selected to address it.

Reflection
Participants appreciated the interactive, participatory workshops and the excursions, allowing them to meet local professionals in their own working environments. They also expressed the wish to have ample time for discussion and reflection and for exchanging research experiences with other PhD students.

Suggested bibliography

Problem-based Learning

Maastricht university Introduction film: https://www.youtube.com/watch?v=D1bu5gTbk5M

Research ethics

Macdonald, S. (2009). Making Ethics. In: Marit Melhuus, Jon P. Mitchell, Helena Wulff. *Ethnographic Practice In The Present,* Oxford: Berghahn books, pp. 81-94.

https://www.york.ac.uk/media/sociology/Making_Ethics.pdf

Bell, K. (2014) Resisting Commensurability: against informed consent as an anthropological virtue. *American Anthropologist*, 116(3): 511-22.

Further reading:

Lederman, R. (2006) The Perils of Working at Home: IRB "Mission Creep" as context and content for an ethnography of disciplinary knowledges. *American Ethnologist*, 33(4): 499-506.

Meskell, L. and P. Pels (eds). (2005). *Embedding Ethics.* Oxford: Berg.

Wyatt, S. (2012) Ethics of e-Research in Social Science and Humanities. In: D. Heider & A.L. Massanari (eds.). *Digital ethics: research and practice*. New York: Peter Lang, pp. 5-20.

Material culture and technical art history: Reading the artefact

Ingold, T. (2007) 'Materials against Materiality', Archaeological Dialogues, 14(1): 1-16.

Boivin, N. (2004). 'Mind over Matter: Collapsing the mind-matter dichotomy in material culture studies, in: E. DeMarrais (Ed.), *Rethinking materiality: the engagement of mind with the material world*, McDonald Inst. for Archaeological Research, 63-71.

Lange-Berndt, P. (2015). *Materiality*, edited by Documents of Contemporary Art, London 2015 (especially the intro and first part 'Follow the Materials').

Tilley, Ch., Webb, K., S. Kuechler, M. Rowlands, P. Spye (eds.) (2006). *Handbook of Material Culture*, London: SAGE Publications.

For an overview on the development of technical art history:

Hermens, E. (2012). 'Technical Art History: A Synergy of Art, Conservation and Science', in T. Lenain, H. Locher, A. Pinotti, M. Rampley, C. Schoell-Glass, K. Zijlmans (eds.), *Art History and Visual Studies in Europe. A Handbook*, Leiden: Brill Publishers, 151-166.

Hermens, E. and F. Robertson, (2016). *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation*, London: Archetype Publications.

The Artist Interview in Conservation Research

Preparation:

Fontana, A., and J. H. Frey (2000) 'The Interview. From Structured Questions to Negotiated Text', in *Handbook of Qualitative Research. Second Edition*, ed. by Norman K. Denzin and Yvonna S. Lincoln. Thousand Oaks, CA: Sage Publications. pp. 645–72 (especially pp. 652-668).

Saaze, V. van, (2009) 'From Intention to Interaction. Reframing the Artist's Interview in Conservation Research', in *Art d'Aujourd'hui, Patrimoine de Demain. Conservation et Restoration des Oeuvres Contemporaines* (Champs-sur-Marne: SFIIC), pp. 20–28.

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Stigter, S., 'The Artist Interview as a Conservation Tool for Process-Based Art by Sjoerd Buisman', in , Beerkens, L., P. 't Hoen, IJ. Hummelen, T. Scholte, V. van Saaze, and S. Stigter (eds.), *The Artist Interview. For Conservation and Presentation of Contemporary Art. Guidelines and Practice*. Heijningen: Jap Sam Books, pp. 68–77.

Further Reading:

'Concept Scenario Artists' Interviews' (Amsterdam: Netherlands Institute for Cultural Heritage / Foundation for the Conservation of Modern Art, 1999) <http://www.sbmk.nl/uploads/concept-scenario.pdf> [accessed 6 January 2016].

Beerkens, L., P. 't Hoen, IJ. Hummelen, T. Scholte, V. van Saaze, and S. Stigter (eds.) (2012),*The Artist Interview for Conservation and Presentation: Guidelines and Practice*. Heijningen: Jap Sam Books.

'Guide to Good Practice: Artists' Interviews' (Amsterdam: INCCA, 2002) <International Network for the Conservation of Contemorary Art> [accessed 6 January 2016].

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<http://blog.art21.org/2009/10/20/concepts-around-interviewing-artists-a-discussionwith-glenn-wharton/#.VAbTheVss7c> [accessed 3 September 2014].

Hummelen, IJ., N. Menke, D. Sillé, T. Scholte, (1999). 'Towards a method for artists' interviews related to conservation problems of modern and contemporary art', in: *ICOM-CC 12th Triennial Meeting*, Lyon, 29 August-3 September 1999, Preprints Vol. I. London: James & James, pp. 312-317.

Hummelen, IJ. and T. Scholte, (2012) 'Collecting and Archiving Information from Living Artists for the Conservation of Contemporary Art', in *Conservation of Easel Paintings: Principles and Practice*, ed. by Joyce Hill Stoner and Rebecca Rushfield. London: Routledge, pp. 39–47.

Portelli, A., (2003) 'What Makes Oral History Different', in *The Oral History Reader*, ed. by Robert Perks and Alistair Thomson. London and New York: Routledge, pp. 63–74.

Sheesley, S., (2007). 'Artist Interviews as Tools for Diligent Conservation Practice', in *The Book and Paper Group Annual*, Vol. 26, ed. by S. Zachary. Washington: The Book and Paper Group / AIC, pp. 161–65.

Stigter, S. (2012), 'Reflections on the Artist Interview and the Conservator's Point of View by Example of Ger van Elk', in Beerkens, L., P. 't Hoen, IJ. Hummelen, T. Scholte, V. van Saaze, and S. Stigter (eds.) *The Artist Interview. For Conservation and Presentation of Contemporary Art. Guidelines and Practice*, Heijningen: Jap Sam Books, pp. 102–11.

Stigter, S. (2015) 'Dynamic Art Technological Sources for Contemporary Works: The Artist Interview and The Installation Process', in *Making and Transforming Art: Technology and Interpretation*, ed. by Hélène Dubois, Joyce H. Townsend, Jilleen Nadolny, Sigrid Eyb-Green, Stefanos Kroustallis, and Sylvie Neven. London: Archetype Publications Ltd., pp. 147–48.

Stigter, S., (2015) 'Co-Producing Conceptual Art: A Conservator's Testimony', *Revista de História Da Arte*, Série W (2015), 103–14 <http://revistaharte.fcsh.unl.pt/rhaw4/RHAw4.pdf> [accessed 30 May 2016].

Weyer, C. and G. Heydenreich, (1999). 'From Questionnaires to a Checklist for Dialogues', ed. by Ijsbrand Hummelen and Dionne Sillé. Amsterdam: The Foundation for the Conservation of Modern Art; The Netherlands Institute for Cultural Heritage, 1999), pp. 385–88.

Online Resources

The Artist Documentation Program (ADP): <http://adp.menil.org> [accessed 30 May 2016]

The Oral History Association: <http://www.oralhistory.org> [accessed 30 May 2016]

Journal of Contemporary Art: <http://www.jca-online.com/interviews.html> [accessed 30 May 2016]

LACMA: Artist interviews: <http://www.lacma.org/video/artist-interviews >[accessed 30 May 2016]

MoMA: Artist Interviews:
https://www.khanacademy.org/partner-content/MoMA/moma-artist-interviews [accessed 30 May 2016]
Painter's Table: Artist to Artist: Interviews: <http://painters-table.com/artist-interviews> [accessed 30 May 2016]

Tate Channel: Interviews:

<http://www.tate.org.uk/context-comment/audio-video/search?f[]=im_vid_47:1868&s olrsort=is_end_date%20asc,%20is_start_date%20asc,%20is_published_date%20d   esc> [accessed 6 January 2016]

Documents and archives

Preparation:

Please choose two of the following articles to read before the session:

Heydenreich, G. (2011). Documentation of Change – Change of Documentation. In: T. Scholte, G. Wharton (Hrsg.) *Inside Installations: Theory and Practice in the Care of Complex Artworks*, Amsterdam 155-171.

Phillips, J. (2015) Reporting iterations. A documentation model for time-based media art. In: L. A. Matos, R. Macedo und G. Heydenreich. *Revista de História da Arte*, Lissabon 168-179.

Wharton, G. (2015) Public access in the age of documented art. In: L. A. Matos, R. Macedo und G. Heydenreich. *Revista de História da Arte*, Lissabon 180-191.

Visual media as a research tool

Required reading:

Parcollet, R. Exhibition Views = Critical Views?, «L'art en images, images de l'artiste / Art history : the photo factor », *Artpress2*, n.°24, Février 2012 .

Browse:

Magazine «Postdocument», ed. Remi Parcollet, Aurélien Mole, Christophe Lemaitre.

www.postdocument.net

And the series of **past exhibitions** of the MoCA of Los Angeles

http://www.moca.org/exhibitions

Training event 3 (5 days)

Title	
Professional skills for the museums and heritage sector	

Aims event; function of the event in the training scheme	
The third training event focuses on developing participants' professional skills to prepare them to undertake internships and research within museums and the heritage sector. The key competences addressed are: understanding, managing, and valuing interdisciplinary collaboration; object-based scholarship; exhibiting conservation; and presentation and written communication of research to a wide audience. The training event emphasizes participant contribution and requires considerable preparation of material. This enables participants to receive valuable feedback from their peers and other members of the research network.	

Titles and descriptions modules	
1. Research in the Museum: Academia versus Practice	An introduction to the museum as a research institution, and the perceived divisions between academic research and practice. This introduction encourages participants to identify their areas of interest and set their learning objectives for this module.
2. Understanding Perceptions of Conservation	This part of the module discusses perceptions of conservation within the museum and considers whether we need to change the way conservation is thought about and communicated within the contemporary art museum.
3. Presentation Skills	In this session participants rehearse and workshop a presentation they have prepared based on their own research. Working in small groups, participants give and receive feedback on content and style.
4. Rigorous Writing About Art	An examination of different examples of art writing, reviewing the qualities that make texts persuasive, reliable, and meaningful. The session considers the use of language, the place of evidence, and the stakes of art historical interpretation in academic and museum contexts. Participants work to draft a 'standfirst', a concise explanation of the subject and significance of their research.
5. Object-based Scholarship	The lecture reviews the history and value of object-based scholarship from a museum

	perspective. It examines different understandings of object-based research and how institutional priorities shape perceptions of these understandings. Participants are encouraged to reflect on the position of objects within their own research, and their methodological approaches to objects.
6. Interdisciplinary Collaboration and Communication	This workshop critically reflects on the challenges and opportunities of interdisciplinary collaboration and communication. The discussion focuses on contemporary art conservation research but is located within the broader context of changing understandings of knowledge production. The workshop has three components: 1. Analysis of the participants' own research networks. 2. Reflection on research practitioner relations, and discussion of readings. A discussion led by experienced practitioner-researcher collaborators, focusing on the value and desirability of collaboration. 3. Overview of skills and competencies for research practitioner collaboration. In the final part of the workshop, participants draw on the assigned literature to link the challenges of interdisciplinary collaboration to methodologies for organizing and supporting this collaboration, focusing on the role of contemporary art conservation researchers as 'knowledge brokers'.

7. Exhibiting Conservation	This workshop explores exhibiting conservation as a way of communicating the role of conservation and the value of conservation research to a wider audience. Examples of this strategy are presented and used as the basis for a discussion about the how the experience and knowledge gained from exhibiting conservation can be used to inform approaches to public outreach and audience participation in conservation. In preparation for this session, participants work in small groups to develop proposals for an exhibition of conservation, following the 'Exhibiting Conservation Guidelines' (see suggested bibliography below). Each small group presents their exhibition proposal, allowing for peer feedback and discussion.
8. Artwork round table	This session takes the form of a round-table discussion, focused on a work of contemporary art that participants have seen or experienced during the training event. Participants join a group of key stakeholders (conservators, curators, performers, visitor experience staff, artist/estate and others) to discuss current and future considerations for the conservation of the work. This format creates a space for the free exchange of knowledge, expertise and ideas between departments and across disciplines.
9. Collections and Keepers in the 21st Century	This final session integrates the training event's emphases of object-based study, conservation display, communication, collaboration and multiple modes of learning. The session frames these areas of focus as within the task of generative research and learning that sustains passion, urgency and social relevance in museums. If a museum has the responsibility to be responsive to the world around it, then what is it responding to? What does success look like to you and how will you evaluate it? Looking at contemporary art conservation research through this broad lens encourages participants to think about the role of the museum in relation to society, and how their own research might contribute to this crucial aspect of the museum's institutional function.

Reflection

The programme's focus on participant input and discussion was well received, and participants noted they benefited greatly from hearing about others' research, as well as receiving feedback on their own presentations.

Participants were especially receptive to the Artwork Round Table session format of viewing a work/performance, then discussing it in with multiple stakeholders. They noted that this approach seemed to align with the overall focus of the research and training network: to facilitate discourse that advances the discussion around conservation of contemporary art and brings in diverse insights.

Participants indicated that the interdepartmental and interdisciplinary aspects of the training event could have been enhanced by involving more curatorial staff, and researchers from other fields.

Suggested bibliography

1. Research in the Museum: Academia versus Practice

Preparation:

Anderson, R.G.W. (2005) To thrive or survive? The state and status of research in museums, *Museum Management and Curatorship*, 20:4, 297‑311.

Dillon, C., Bell, N., Fouseki, K., Laurenson, P., Thompson, A. and Strlič, M. (2014). Mind the gap: rigour and relevance in collaborative heritage science research. *Heritage Science* 2:11, https://heritagesciencejournal.springeropen.com/articles/10.1186/2050‑7445‑2‑11

Fenton, A. (2012 [1984]). Collections research: local, national and international perspectives. In John M.E. Thompson, *Manual of Curatorship: A Guide to Museum Practice*. Abingdon, New York: Routledge.

Wilkinson, C. and Weitkamp, E. (2016). *Creative Research Communication: Theory and Practice*. Manchester: Manchester University Press.

2. Understanding Perceptions of Conservation

Preparation:

Cutler, A. (2013) 'Who Will Sing the Song? Learning Beyond Institutional Critique', *Tate Papers*, no.19, Spring 2013, http://www.tate.org.uk/research/publications/tate‑papers/19/who‑willsing‑the‑song‑learning‑beyond‑institutional‑critique, accessed 11 December 2016.

Further reading:

Anderson, G. (ed.) (2012) *Reinventing the museum: The evolving conversation on the paradigm shift*. 2nd edn. United States: AltaMira Press.

Cooke, R. (2016) 'The challenge is to provide for everyone': The national trust under fire. Available at: https://www.theguardian.com/uk-news/2016/nov/13/challenge-provideeveryone-national-trust-under-fire-heritage-thorneythwaite (Accessed: 15 December 2016).

Gurian, E. Heumann. (2006), 'The museum as a socially responsible institution' in *Civilizing the Museum*. London: Routledge. (Chapter 7)

Hooper-Greenhill, E. (1994). *Museums And Their Visitors*. London: Routledge.

Jones, S. and Holden, J. (2008) 'It's a material world caring for the public realm'. Available at: https://www.demos.co.uk/files/Material%20World%20-%20web.pdf (Accessed: 19 December 2016).

Saaze, V, van (2011). Going Public: Backstage and frontstage in contemporary art museums', *Revista de História da Arte*, 8, 234–249.

3. Presentation Skills

Preparation (viewing):

Giving Presentations Worth Listening To | Gordon Kangas | TEDxEMU
https://www.youtube.com/watch?v=NUXkThfQx6A&t=9s

How to avoid death By PowerPoint | David JP Phillips | TEDxStockholmSalon
https://www.youtube.com/watch?v=Iwpi1Lm6dFo

Animation, Pacing, and Exposition |Tony Chu https://youtu.be/Z4tB6qyxHJA

How to make infographics: a beginner's guide to data visualisation
https://www.theguardian.com/global-development-professionalsnetwork/2014/aug/28/interactive-infographics-development-data

Visually design company portfolio https://visual.ly/m/design-portfolio/

Preparation (reading):

Daly, I. and Haney, A.B. (eds.) (2014) 'Posters a graphical research connection' in *53 interesting ways to communicate your research*, pp. 3-4. London: The Professional and Higher Partnership.

Further reading:

Share you Research. A Hands-On Guide to Successful Science Communication (2014) Available at: http://ajour.dmjx.dk/shop/share-your-research-467p.html.

4. Rigorous Writing about Art

Preparation:

Williams, G. (2014). *How to write about contemporary art.* London: Thames & Hudson.

5. Object-based Scholarship

Preparation:

Participants are asked to spend time considering how collection research is represented on Tate's website, looking at the following pages:
- Summary: http://www.tate.org.uk/art/artworks/martin-faraway-love-ar00178
- In Focus project: http://www.tate.org.uk/research/publications/in-focus/black-wall-louisenevelson
- Tate Papers article: http://www.tate.org.uk/research/publications/tate-papers/26
- Major research project: http://www.tate.org.uk/art/research-publications/camden-towngroup and http://www.tate.org.uk/research/publications/performance-at-tate

6. Interdisciplinary Collaboration and Communication

Preparation:

Gray, B. (2008). "Enhancing Transdisciplinary Research Through Collaborative Leadership." *American Journal of Preventive Medicine*, The Science of Team Science Assessing the Value of Transdisciplinary Research, 35 (2, Supplement): 124–32. http://www.sciencedirect.com/science/article/pii/S0749379708004339

Kieser, A., and L. Leiner (2012). "Collaborate With Practitioners But Beware of Collaborative Research." *Journal of Management Inquiry* 21 (1): 14–28. http://journals.sagepub.com/doi/abs/10.1177/1056492611411923

Meyer, M. (2010). "The Rise of the Knowledge Broker." *Science Communication* 32(1): 118-127. http://journals.sagepub.com/doi/abs/10.1177/1075547009359797

Nowotny, H., P. Scott, and M. Gibbons. 2003. "Introduction:Mode 2' Revisited: The New Production of Knowledge." *Minerva* 41 (3): 179–94. http://www.springerlink.com/index/W483436362TP5725.pdf.

Further Reading:

Boldrini, E., M. Craglia, P. Mazzetti, and S. Nativi (2014). "The Brokering Approach for Enabling Collaborative Scientific Research." In *Collaborative Knowledge in Scientific Research Networks*, eds. Paolo Diviacco, Peter A Fox, Cyril Pshenichny, Adam Leadbetter: 283-304. Hershey, Pennsylvania, IGI Global, 2015.
https://books.google.nl/books?id=HSOXBQAAQBAJ&printsec=frontcover&hl=nl&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Burt, R.S. (2007). *Brokerage and Closure: An Introduction to Social Capital*. Oxford: Oxford University Press.

Long, J.C., F. C. Cunningham, and J. Braithwaite (2013). "Bridges, Brokers and Boundary Spanners in Collaborative Networks: A Systematic Review." *BMC Health Services Research* 13: 158–70. doi:10.1186/1472-6963-13-158.
http://bmchealthservres.biomedcentral.com/articles/10.1186/1472-6963-13-158

Scott, J. (2013). *Social Network Analysis*. Los Angeles: SAGE.

7. Exhibiting Conservation

Exhibiting conservation: Proposal guidelines

Ella Hendriks and Sanneke Stigter for NACCA

Philosophical statement
What is the fundamental purpose of your project or program–your *Mission Statement*? How does this project or program further your mission?

Short Description
How will the project or program manifest itself physically? What will it look like? Who will be engaged?

Location / Platform
Where or how will your work be displayed? How and why was this location / platform selected?

Audience
Who is your audience? How will you engage your audience? Why is this work relevant and important to the community? How will this audience benefit from your work?

Interactivity
How is your project interactive? Describe the audience's experience or interactive engagement. How will your project encourage interaction?

Professional Development
Relevant accomplishments with audience / Relevant accomplishment for research project. How will this project contribute to your research project?

Practicalities
Outline preparation, installation and exhibition phase of the project.
Consider necessary infrastructure, materials, construction methods, electronics, etc.
Are there one-time only or ongoing events associated with the project?
Desired documentation or administrative activities associated with the project.

Results
What are your accomplishments, milestones and expected results?
What future prospects are expected beyond this exhibition?

Preparation:

Saaze, V. van (2011) 'Going public: Conservation of contemporary artworks. Between backstage and frontstage in contemporary art museums', *Revista de História da Arte*, 8, 234–249.

Vet, M. de and J. van Kregten (2014) 'Touch Van Gogh and Be Touched ▪ How New Media Are Transforming the Way We Present Complex Research', *The Annual Conference of Museums and the Web*, April 2▪5 2014, Baltimore, MD, USA.

Further reading:

Williams, E. (Ed.) (2013). *The Public Face of Conservation*, London: Archetype.

9. Collections and Keepers in the 21st Century

Preparation:

Bechtler, C. and Imhof, D. (eds.) (2014) *Museum of the Future*. Zurich: JRP|Ringier Kunstverlag AG.

Duncan, S. A. (2002). From Period Rooms to Public Trust: The Authority Debate and Art Museum Leadership in America. *Curator: The Museum Journal*, 45(2). doi: 10.1111/cura.2002.45.issue▪2.

Gioni, M. and Bell, N. (eds.) (2016) *The Keeper*. New York: New Museum.

Hussie-Taylor, J. (2018). 'More Weirdness, More Joy: Performance Curation and Pedagogy at Danspace Project Institute for Curatorial Practice in Performance,' in Davida, D., Gabriels, J., Hudon, V. and Pronovost, M. (eds.) (2018) *Curating Live Arts: Critical Perspectives, Essays, and Conversations on Theory and Practice*.

The Andrew W. Mellon Foundation. "Putting Artists at the Center of Conservation". June 28, 2016. https://mellon.org/resources/shared▪experiences▪blog/putting▪artists▪centerconservation/

Further reading:

Cuno, J. (ed.) (2004) *Whose Muse: Art Museums and the Public Trust.* Cambridge: Harvard University Art Museums and Princeton: Princeton University Press.

Powell, W. and DiMaggio, P. (1991) "Constructing an Organizational Field as a Professional Project: U.S. Art Museums, 1920▪1940." In *The New Institutionalism in Organizational Analysis*. Chicago: The University of Chicago Press.

Training event 4 (5 days)

Title	
Work in progress seminars; Conference: *Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation*	

Aims event; function of the event in the training scheme	
The fourth training event aims to: 1) take stock of ESR progress at the mid-project stage and provide expert feedback on work in progress; 2) give students access to professional research presentations on contemporary art conservation and relevant theory through an academic conference; 3) provide bespoke professional skills training through workshops led by experts.	

The presentation and feedback sessions included within the training event are designed to support students in their academic development, with the completion of PhD-standard chapters as the particular focus. The academic conference allows for new knowledge of the field to be gained, for professional benchmarks of intellectual integrity and presentation skills to be established. Additionally the conference establishes opportunities for debate, reflection and professional networking.

Titles and descriptions modules	
ESR presentations□	All ESR attendees offer brief presentations of their projects. Questions and feedback from the audience are put to the ESRs. This session contributes to the professional development of the ESRs as they learn to effectively present their work, and also assists in the assessment of progress-to-date.
Research Data Session	This session briefs the researchers on the administrative, ethical and practical issues relevant to the capture and archiving of research data.
Conflict resolution skills session□	Conflicts often arise between institutional departments due to different and at times conflicting professional responsibilities and values. For example, conservators may feel a responsibility to protect the integrity of an artwork above all else, while curators may prioritize exhibition. How can we find solutions to challenging situations that respect all stakeholders? Reduced institutional budgets can lead to overburdened staff, causing stress and conflict. What actions can we take to help diffuse hostile situations? What actions can we take to advocate for our own needs (personal, professional) even when this is uncomfortable? What actions can we take to build trust between institutional staff and artists/artist representatives/galleries? This

	session develops skills for dealing with these kinds of challenging situations.
Glasgow School of Art Mackintosh building restoration session	This session introduces researchers to a specific case in which the reconstruction of an item of acknowledged cultural significance is addressed differently by traditional conservation frameworks and by a contemporary artist. The session is intended to offer a case study in the complexities of identifying and constructing authenticity in relation to valued cultural objects.
ESR Feedback Sessions	Intensive, small-group sessions in which ESR chapter drafts are given detailed readings by two readers not connected to their supervision and by two ESR peers. Detailed discussion of content, structure and writing allows for the researchers and supervisors to make well-informed estimations of progress and of work required to ensure successful completion of the theses.
Workshop 'The decision-making process: Reconstructing Lichtballett "Hommage à New York" by Otto Piene'	This workshop retraces the decision-making process that led up to the reconstruction of Otto Piene's installation Lichtballett "Hommage à New York" (1966) for the exhibition 'Zero ist gut für Dich' at the LVR-LandesMuseum Bonn in 2016. After examining the available documents and the remains of the installation, the workshop participants will define the issues of a reconstruction, identify the alternatives for each issue, weigh the evidence, and choose among possible solutions. The workshop aims to strengthen participants' ability to deal with complex decisions regarding the reconstruction of multimedia installations.
Material Futures: Academic conference	A two-day conference provides a forum for professionals, researchers, and students working across different disciplines to discuss urgent questions regarding artwork identity, permanence and impermanence, reproducibility and replication, and the role of the artist and the institution in constructing and maintaining memory. It will explore these questions and other areas where artistic practice, curatorial practice, and conservation decision-making intersect through themes of materiality, memory and loss.
Reflection	

Participants enjoyed the workshops in particular and found them to be useful and applicable to questions emerging in their own practice and research.

Training event 5 (5 days)

Title
Acquiring career oriented skills

Aims event; function of the event in the training scheme
The fifth training event main aim is to provide ESRs with information and training valuable for their future academic or professional careers. There will be opportunities to meet potential clients such as artists and established contemporary art conservators working in museums. In addition, there will be a workshop centered on EU funding opportunities for researchers and another workshop to develop basic entrepreneurial skills. Part of the fifth training event will be dedicated to presentations by ESRs and discussion of thesis chapters.

Titles and descriptions modules	
1. ESR presentation of key theoretical concepts - Choose one keyword of your research and explain why and how it helps to understand your findings; - Identify one relevant bibliography item discussing your chosen term and underline why you find it helpful.	Presentations organized by cluster- 10-minute presentations by ESRs followed by 10-minute discussions.
2. ESR Feedback sessions	Intensive, small-group sessions in which ESR chapter drafts are given detailed readings by two readers not connected to their supervision and by two ESR peers. Detailed discussion of content, structure and writing allows for the researchers and supervisors to make well-informed estimations of progress and of work required to ensure successful completion of the theses.
3. Managing your research data in the project database	- Update on the current state of the project database - experience with uploading data; - Discussion of updated Research Data Management Plan; - Instructions and advice on how to use the project database.
4. Academic writing session	This session is designed to improve skills on how to submit an article for publication. Topics include how to write an abstract, how

	to state and support an argument, and how to use interviews and other verbal data in the text.
5. Talk: Two artists point of view on conservation of technology-based works	Artists discuss their concerns regarding the life span of their technology dependent works and their own strategies to ensure long term preservation.
6. Talk: A conservator's career	Collection manager of the Serralves Contemporary Art Museum discusses his career choices and opportunities.
7. Discussing curatorial and conservation decisions in an exhibition	Curators conducted a visit of the exhibition "Mar Novo" which showed fragile and damaged artworks and led a discussion on the value of displaying such artifacts.
8. Workshop on Funding Opportunities and Proposal Writing - European funding system; Culture/Art/Museums funding programs; - Submission of proposals to H2020; - Strategic planning tools for developing proposals; - Project evaluation criteria; - Grants management and control issues.	The main goals of this workshop are the understanding and knowledge of EU funding system, with A focus on Horizon 2020 framework program, to identify relevant calls, and to structure and write applications. Exercises will simulate proposal submissions after identifying a viable project idea and establishing its objectives and impact.
9. Bootcamp Lean Startup - Fast hypotheses validation; - Business model iteration; - Better fit between the problem/market and the solution being developed.	This two-day workshop is designed to develop tools that will help young professionals structure a business idea, perform the first to validate it and explore ways to present it. The business idea can be a new product or service in any area. It can be within your core area of expertise or not, and final clients can be other businesses, institutions or individuals. ESRs will discuss: Who will be your client? What kind of value are you offering? Who is your competition/ what alternative products/services already exist?

Reflection
Research progress is still the main concern of ESRs. While valuing discussions with a variety of professionals in the field, specific training in planning of their professional futures is perceived by ESRs as premature.

Training event 6 (4 days)

Title
Work in progress seminars; Skills training; Conference with external experts

Aims event; function of the event in the training scheme
The sixth training event aims to: 1) take stock of ESR progress at the end-project stage and provide expert feedback on work in progress; 2) give students access to professional research presentations on contemporary art conservation and relevant theory through an academic conference; 3) provide a reflective skills training on didactics.   The presentation and feedback sessions included within the training event are designed to support students in their academic development, with the completion of PhD-standard chapters as the particular focus. The academic conference allows for new knowledge of the field to be gained, for professional benchmarks of intellectual integrity and presentation skills to be established. In this conference ESRs presented papers themselves, which were commented on by invited experts. Additionally the conference establishes opportunities for debate, reflection and professional networking.

ESR Feedback Sessions	Intensive, small-group sessions in which ESR chapter drafts are given detailed readings by two readers not connected to their supervision and by two ESR peers. Detailed discussion of content, structure and writing allows for the researchers and supervisors to make well-informed estimations of progress and of work required to ensure successful completion of the theses.
Training on didactics	The workshop introduces some methods for cooperative learning (Case Method, Role play and Peer Review) by using another method, the Jigsaw. In order to be able to use those methods, participants consider basic theories like Constructive Alignment, Surface Learning/Deep Learning and the Learning Strategies by Wild. The combination of CA, Deep Learning and the Learning Strategies by Wild enables them to design courses on a high level, e.g. addressing topics that are related to PhD-Projects. Those courses should use methods that invite students to make own decisions, go through different deep-learning-steps, work together and focus on concrete results. All the above mentioned methods generate such a setting.

From different perspectives to common grounds in contemporary art conservation: International conference	This two-day conference provides a cross-disciplinary forum for conservation professionals, art historians, conservation scientists, and PhD students. Presentations by the ESRs in collaboration with guest keynote speakers will introduce preliminary results of their interdisciplinary and intersectoral research and training collaboration for the conservation of contemporary art. Speakers and participant explore a broad range of urgent questions related to intent, authorship, and authentication of contemporary artworks, the various challenges contemporary artworks can present when facing institutional conventions, the ontology of transforming contemporary artworks, the types and impacts of reproduction of contemporary artworks and the relevance of cross-disciplinary networks on the conservation of contemporary art.

Training event 7 (4 days)

Title Conference with outside experts	
Aims event, function in the training scheme The seventh training event aims to: 1) take stock of ESR progress at the end-project stage and provide expert feedback on work in progress; 2) give students access to professional research presentations on contemporary art conservation and relevant theory through an academic conference;	
Bridging the Gap: Theory and practice in the conservation of contemporary art	In this conference ESRs present papers themselves, which are commented on by invited experts and experts responding to a call for papers. ESRs are given a greater prominence and present on an equal footing with the other speakers. Additionally the conference establishes opportunities for debate, reflection and professional networking.