

# 2011 IIC STUDENT & EMERGING CONSERVATOR CONFERENCE

## CONSERVATION FUTURES AND RESPONSIBILITIES

### TRANSCRIPTS – 2 of 3

#### Session 2, Saturday 17<sup>th</sup> September

**“Planning a professional career how did the professionals get to where they are? How do they see conservation work and responsibilities changing over the coming years?”**

#### Moderator Adam M Klupś

**Adam M Klupś**      [*Unrecorded preamble:* My name is Adam M Klupś and I have recently graduated from UCL with a degree in History of Art with Material Studies. I am about to start my MA in Principles of Conservation here at the Institute. My plan is to become an archaeological conservator and I am using the word ‘plan’ on purpose. I am sure that many of you consider your professional ambitions as a plan, possibly still subject to change. It happens very often and entirely naturally that we get to the same point via different routes or end up being miles apart even though the starting point is the same. In today’s session I would like to think about the issue of planning in relation to a professional career in the field of conservation as it is today, in the 21st century. This will lead us to the question on the current state of the conservation discipline and new responsibilities that appear before us, we who are soon to become conservation professionals.]

Introducing our speakers for this session: from the left is Bronwyn Ormsby, a Senior Conservation Scientist at Tate, who introduced me to the world of conservation science. Bronwyn also teaches at UCL and at the Courtauld Institute. Next to Bronwyn we have Duygu Camurcuoglu, originally from Turkey, now based in London. Duygu is an archaeological conservator who trained here at the Institute of Archaeology. She works at the British Museum, is studying for her PhD here at the Institute of Archaeology, where she also teaches and she teaches students at the archaeological site of Çatalhöyük in Turkey. Amber Kerr, who moderated yesterday’s session, is a Paintings Conservator at the Lunder Conservation Centre of the Smithsonian American Art Museum. Amber could be called a ‘recently emerged conservator’ and is one of the people without whom this conference would not have happened. And last but not least, we have Mikkel Scharff joining us remotely from Denmark. Mikkel is the one of the leading figures of the Danish conservation world and has for many years been very much focused on conservation training and education. As of last year, Mikkel has been head of the Department of Monumental Art at the Konservatorskolen in Copenhagen. Mikkel is also on the boards of ICOM-CC, the Danish ICOM group and IIC where he is especially concerned with student matters.

Panellists, please could you begin by telling us a bit more about yourself and your career paths.

**Bronwyn Ormsby** Good morning, it is very nice to be here, thank you for the invitation. It is also very nice to see some familiar faces in the audience. I'm going to give you a very fast rundown of my conservation career to date. I started off studying biochemistry at Sydney University, I'm not going to tell you when and you're not going to try and guess either, I hope! So after my biochemistry degree, I wandered a little, and then found a job in science for a year at the Textile Physics Division of the Commonwealth and Scientific Industrial Research Organization in Australia, SCIRO. I have to confess that I grew bored quite quickly. When I was at school I had loved art history, as well as chemistry, and so I began to try and find a way that I could combine the two fields, my two loves, as it were. I don't know how much planning was involved, but I eventually stumbled across a Conservation Open Day at a National Trust Day in Sydney. I literally stumbled across a stall, which had AICCM written above it, which was the Australian Institute for the Conservation of Cultural Materials. I actually looked at it and thought, 'Oh, what's that?' I went up to the stand and asked about conservation. Afterwards I thought, "there is something that seems to be a bit 'sciency' and a bit arty, that sounds quite cool".

Although I didn't get into conservation immediately, eventually I found someone to work with as a volunteer, a paper conservator called Kay Soderlund, in Australia. If she is listening, hello and thank you. I worked with Kay for six months and learned about paper conservation on maps and plans from Sydney County Council, and it was great fun. I soon realised I had an aptitude for it and an interest in it. After those six months I did move away from conservation for a time, because singing has always been my second love. So I went and sang for a while, but by that point I'd been bitten by the conservation bug – and I wasn't very successful at singing, I have to add. So I came back to conservation and I eventually got a job at the State Archives of New South Wales as an assistant paper conservator, something many people may not know, given my current scientific focus. I worked there for about a year, learning about books and paper, maps and plans, and all of the funky stuff like gold lettering, under a man called John Davies, who I think is still around in Australia.

It was at that point that I really decided to commit to conservation, having soon realised that it is a great thing to do. We get so close to historic documents, artifacts, and artworks, closer than anyone but the creator themselves. That was something that really motivated me, and still does today. After my year at the State Archives of New South Wales, I decided to move from Sydney to Canberra, which is not a light decision to take, if anyone knows Canberra. It was there that I did my Bachelor's Degree in the Conservation of Cultural Materials from 1990–92. While I was there I changed specialisms from paper conservation to paintings conservation, because in the end, paintings are the things, in terms of works of art, that I love the most – and life is too short to work with things that don't thrill you in some way.

After I finished my degree, I worked at the National Gallery of Australia as a Paintings Conservator for about four years, restoring and conserving mostly 20th-century paintings. I also got to do a lot of traveling around the world on courier trips, because it is a long way from Australia to most places. Although I enjoyed myself thoroughly, the science bug that had bitten me earlier in life started biting me again; there are lots of bugs in Australia. So I came to England to the Hamilton Kerr Institute and did an internship in conservation science there with Spike Bucklow. Good morning, Spike, if you are listening, and thank you.

At the Hamilton Kerr I carried out chromatographic studies into paint films and also managed to spend some time learning the wonderful egg tempera retouching technique and working in the studio as a paintings conservator. I did the internship to see whether I wanted to move into conservation science and it was great fun. I thought “I like this science business, especially applied to paintings”. After my internship I went back to the National Gallery of Australia for about 18 months. During that time I became more certain that I wanted to be a conservation scientist, especially if I could work on paintings and because you generally need a PhD to be a conservation scientist these days, I came back to England to Northumbria University. I did my PhD up there with Brian Singer in collaboration with Joyce Townsend at Tate. My subject was William Blake’s tempera paintings and it was essentially a chromatographic study of his materials and techniques. I had a lot of fun, though I was quite tired by the end of it. I had the opportunity to travel around the States and was very lucky to be able to take lots of paint samples from Blake paintings.

After my PhD, I then was lucky enough to see a post-doctoral fellowship advertised at Tate with Tom Learner. Luckily I had the right level of skills, and, hopefully, sense of humour and I did three years as the post-doctoral Leverhulme Trust Fellow specialising in the cleaning of acrylic emulsion paints, which is the area in which most people know my work. I’ve been at Tate now since 2003 and became Senior Conservation Scientist in 2007 after Tom Learner went to the Getty Conservation Institute in Los Angeles.

Since then, I’ve been doing a couple of different things. I am the organic analyst for the Conservation Department and I support the conservators in their materials identification, explorations, and also increasingly so, helping them with conservation treatments such as surface cleaning of works of art – all painted surfaces, not just paintings. The other aspect of my work is research, which so far has been mainly focused on acrylic emulsion paints, but I have also looked at other modern paint types, such as 20th-century paints. Until recently I have been teaching at UCL on the Science for Art Historians course, which sadly has been discontinued due to government changes, funding changes, etc, which I’m sure many of you know a lot about. It is a shame, I’m sad about it and I’m sure Libby [Sheldon] is

sad about it also. I also teach first-year science at the Courtauld and I thoroughly enjoy teaching people who are a bit afraid of science or who may be rusty. Even I get rusty and before I teach I have to revise as well!

To sum up, I thoroughly enjoy the combination of things I do and I'm having a very nice time. Thank you very much.

**Adam M Klups** Thank you, Bronwyn. Duygu?

**Duygu Camurcuoglu** Thank you. Bronwyn, you've had a very colourful career! It's funny; perhaps an interest in music comes with an interest in conservation, because I'm a part-time musician, too!

As Adam briefly mentioned, I first started my archaeological conservation career by studying archaeology. At that time I did not have any idea about conservation and the only thing I wanted to do was archaeology. I did my first degree in Classical Archaeology in Istanbul, Turkey. While I was an archaeology student I worked on excavations during the summer and once I finished my degree, I worked as an archaeologist. I started meeting conservators on site and I realised that their work was fun, actually, more fun than digging. As archaeologists, we would excavate and then anything that we found was taken by the specialists and we would hardly see the objects anymore. You weren't able to touch or feel them anymore. So although I didn't think that I had any practical skills in my hands, I felt that I needed to find out a little bit more about conservation.

I spoke to many people and eventually found out about the course here at the Institute [of Archaeology at UCL]. When I came to England I wasn't able to start studying conservation immediately for financial reasons. In the meantime I volunteered at the Museum of London, the Horniman Museum, the Petrie Museum here at UCL, and also Cliveden Conservation Workshops, mainly working on stone artefacts and sculptures. Eventually I did apply for the programme at UCL and also continued to volunteer. During my course here at UCL I was given a fantastic opportunity which has really guided my career. At the end of my first year or second year here, around 1994, I was asked to go and work on the Çatalhöyük Excavation Project in Turkey as a student in the first year and after that as a site conservator with the support of UCL. Since then, I've been running the field conservation both in the lab and on site jointly with the Conservation Department here at the Institute and students every summer.

I was lucky enough to be offered an internship at the British Museum, in the Ceramics, Glass and Stone section, at the start of the second year of my MSc. That year was amazing and I learned a lot. I got to work on many different projects, some very challenging, some very simple, such as sitting and

cleaning coins, but the variety was amazing. I could feel that my skills levels were developing and I was developing in my profession. At the end of my internship in 2003 or 2004 a job came up at the [British] Museum, which I was lucky enough to get. I worked in the ceramics and glass section for a while and I am now in the metals section.

In 2007, I decided that I was ready for a new challenge. So, so I began research for my PhD on the Neolithic wall paintings at Çatalhöyük. I had funding for the first two years, so I took a break from the British Museum, but eventually I decided that I cannot do without practical work, so I transferred my PhD to part time and I've gone back to the British Museum as an archaeological metals conservator. Over the years I have also worked for the UKIC, now Icon, on their publications and have done lots of little bits of volunteer work on various excavations or projects. Throughout both my education and my career, the Institute of Archaeology and the Conservation Department at UCL, the British Museum and everyone that I have come across and I worked with, have been brilliant and supported me through everything that I wanted to do. Recently, I was involved with organizing the IIC Conference in Istanbul in 2010, which I worked on with Amber (Kerr) and Graham Voce from IIC; and Adam was there also. It was a big, big project and it went really, really well. I'm always trying to share my experiences with the conservators in Turkey and the Middle East and I think we achieved that really well last year.

So, as you can see, my career is still developing and I don't know what's next. At the moment, I'm quite happy with finalising my PhD research, which I'm planning to submit next year, and after that, continuing with my practical conservation career, because that's what I want to do for the rest of my time in conservation.

**Adam M Klups** Thank you very much, Duygu. Amber, the floor is yours now.

**Amber Kerr** So I'm the recently emerged conservator on the panel, as I graduated in 2008 from the University of Delaware Programme in Art Conservation. I think you're learning from each one of us, as you'll find with most conservators that you speak with, that we didn't really plan to get into conservation and often didn't even know what conservation was at first.

Conservation is a second career for me. When I graduated from secondary school in the States, I planned to go into art therapy for children. Although I was accepted into a university, I lacked the funding to be able to go to school full time. So I had to work full time and study at night to get my degree. I was fortunate that after several years, the company I was working for was downsizing and offered a package for people to leave, which I took and put myself into school full time. I still intended to go into art therapy for children until one of my professors told me that I had a really good

sense of colour theory and did great reconstructions and suggested I consider art conservation, which I had never even heard of. I began to research organisations related to conservation and it was serendipitous that the same year the American Institute for Conservation, AIC, was having their annual conference in Washington, D.C., where I was going to school. So, I signed up for the conference and I fell in love with the profession. The theme that year was *Disaster Preparedness and Recovery* and I learned about all the different disasters and what can happen to art when there are earthquakes and floods, about the Florence flood and everything. There were professionals from all over the world that year at AIC talking about these natural disasters, manmade disasters, wars, vandalism, terrorism and what I saw was this common thread of individuals who had dedicated themselves, their lives, and their profession to maintaining and preserving cultural heritage. This was a real inspiration to me and I thought, you know, forget about those kids, I want to do this. I really fell in love with the field.

I also went to the dinner at the conference because I wanted to know what these professionals were like. I thought it would be boring, but instead I was amazed how they were so supportive of students and people who were interested into getting into this career. One thing I found during my progress towards becoming a conservator was that there are amazing mentors out there. So first and foremost I'd say find yourself a good strong mentor, or mentors, and always keep them, and always be grateful for them throughout your career. I found some great mentors and began to adjust my studies towards getting into conservation.

In the United States, to get into a graduate programme, there are a couple of things you need to prepare yourself for. The Winterthur Programme calls it the three-legged stool. To be a good, strong conservator, you have to have strengths in three disciplines: art history, studio arts and science – and graduate schools look for your undergraduate studies to be balanced between those three areas. Keep that stool balanced, if you will: no short legs. My short leg was science and I needed to really push myself because if someone had told me in high school that I would have a Master of Science degree, I would almost have laughed in their face because science and I just did not get along. But it's amazing when you find a career path that really motivates you and is something that you feel very strongly about, how you will push yourself into areas that you don't have strengths in. I say don't be afraid of your weaknesses, find ways of strengthening them, and if it's science, well, then just study harder. In my case I loved art history, I loved the studio arts, but I had to go back and take two years of science to get into the graduate programme in conservation. I had to take a year of general chemistry and a year of organic chemistry to even be considered for a graduate programme in the USA. As I was doing that, I also was knocking on doors, introducing myself, and volunteering at museums. I was fortunate to be hired part-time by some private conservators to assist them with projects. I became very active in small regional groups in the USA that support conservation, as well as the AIC

[American Institute for Conservation]. Another thing I would strongly recommend is to make sure you're a member of any kind of organisation that can help you progress. Just taking the free stuff off the web is not enough. Become involved, dedicate your time, become a volunteer and be active in these associations, because they do help you. They help develop you, they get you networking with other professionals, and they really help you in your career path.

So early on, I was doing that, I did the two years of science and then I applied for graduate school. It's highly competitive in the USA, there are limited programmes and each one only takes 8 to 10 students a year and I did not get accepted until the second time I applied. I was accepted onto the Winterthur programme and I was really excited because it is the only Master of Science programme, which was going to help me grow that little short leg that I had on the stool. I finished my studies there and had some great experiences during my three years. The programme is constructed to have two years of study with summer internships and then your third year is an entire internship, usually in a museum or with a private lab. I was fortunate to spend my first summer internship in France for two months, which was fabulous. Through the University of Paris-Sorbonne, I actually got to work at a château in the central region of France on a private collection. I was also able to travel through Europe with the support of some marvellous grants. My second summer was back in the States working on an enormous mural. I was able to pull in the students that I had worked with the previous summer in France to assist me, because we didn't have enough people on the job. So I was already helping other emerging conservators like me to get involved in what I was doing. Don't think just about yourself; think about helping others as you move along.

For my third year internship I was fortunate to be accepted at the Smithsonian American Art Museum's Lunder Conservation Centre, which is a visible conservation centre. We have glass walls, every studio is visible to the public when the museum is open, and there's an enormous outreach programme. In my early years in conservation, I never thought my experience in the corporate world was ever going to be of any benefit in conservation. Wrong. Everything you do in life builds upon itself and truly, you learn something from everything you do. Yesterday, I think one of the things that came up was the other experiences you can draw on. Anything you have done that involves outreach, planning, networking, any of those areas you're going to be able to use those skill sets as a conservator. So don't be afraid if you have to take little diversions, as the three of us all have done. Take advantage of what you learn from each of those positions and don't feel like it's a hindrance to you. Learn something from it and apply it.

So I took these skill sets and they worked beautifully with what I was doing at the Conservation Centre at the American Art Museum. I was now engaging with the public. I was a public 'face'. I had worked in marketing support and administrative support in my corporate career and then here I was

now, working with the public, dialoguing, presenting, and talking about something, which impassioned me, which was the field of conservation. I was letting the public know what conservation was, what protecting cultural heritage meant, and what they could do as individuals to help.

Towards the end of my internship there was a woman on one of the tours, who was recently widowed and she wanted to donate some money to help out at the Smithsonian. After going on the tour and seeing what we did at the Lunder Centre, she decided to donate money for a fellowship to support someone to continue in the field of conservation. It was this engagement with the public that really opened her eyes to this need and she provided the funding for me to be there for an additional year. It was also during this time that the Kress Foundation started to observe what was going on at the Lunder Conservation Centre and decided to establish a fellowship that would help cultivate students and emerging conservators and show them how to engage with the public to raise awareness about conservation and about cultural heritage. I was awarded that fellowship for a second year.

I was very fortunate to have been at the Lunder for three years at this point, with my internship and two fellowship years. My supervisor was preparing for her retirement and they had invested a lot in me by this time, so when her position became available, I applied for it. I was very fortunate, after a small two- to three-month hiatus, to be hired back to the Museum at the end of my fellowship. So now I am the paintings conservator at the American Art Museum, working at the Lunder Conservation Centre full time.

During all my time there, the one thing that has remained constant is my involvement with groups such as IIC and AIC, the local regional groups where I sit on a board and volunteer my time, and I'm always trying to work with emerging conservators. In the USA, we started a programme called ECPN, the Emerging Conservation Professional Network. It's a networking organisation for emerging conservators, either pre-programme, current grad-students, or post-graduates of up to five years, and we're all talking to each other and helping each other figure out what we can do, where the internships are, what kind of experiences we've all had, and we share our experiences. This group is only four years old, but we're trying very hard and it's growing.

There are also other amazing new opportunities coming available. The IIC has a group for students on the same premise, networking, but on an international level. So it's pretty remarkable in that you can communicate with students from other nations. That's the wonderful part about IIC: the global outreach in conservation. So, again, be actively involved in that.

It's interesting that this session is called "Planning a Professional Career", because in all three of our cases [so far], and probably with most conservators as I said earlier, you'll find that it's not a

necessarily a planned path of steps that you take to achieve this thing of becoming a conservator. You have to be aggressive in your own career. You have to look for those opportunities. They're not going to come knocking on your door. You need to do the outreach, you need to engage and you need to constantly be learning throughout your life. The one thing I love about this career is that I know from this point forward I'm always going to be pursuing an education. I'm not going to stop learning now that I've become a conservator and have a job. That's not what I'm about. I'm about now continuing in my new role, helping emerging conservators, helping them to get fellowships, helping to get the word out there to raise the money, to raise the awareness publicly so that people value conservation. We really need to get the word out and raise awareness so that people find value in what conservators do and that then helps with the funding that's involved with creating new jobs or sustaining those jobs.

We'll be opening the floor to questions after Mikkel speaks, but that's pretty much what I would like to say.

**Adam M Klupś** Thank you very much, Amber. Mikkel?

**Mikkel Scharff** It was very interesting to listen to the first three panellists here. And it really seems that we do have a lot in common when we go into the field of conservation, although it seems I'm the odd one out in this conversation since I actually knew before I entered conservation that this was what I wanted to do. I studied art history for four years before entering the School of Conservation at the Royal Danish Academy of Fine Arts in 1977. At that time, the School of Conservation was quite a new teaching institution and so there were a lot of things to find out about how a teaching programme should be constructed and I was lucky to be part of this. I finished my Bachelor's Degree in Paintings Conservation in 1980 with a thesis on the then fairly new conservation technique of using canvas painting treatments on suction tables. I continued immediately onto the Master's Programme at the School of Conservation for another two years. I also began getting involved in a number of different things, such as part-time jobs in various conservation institutions in Denmark and abroad and I also began working as a junior teacher at the School of Conservation. For various reasons it took six years until I finished my Master's but, as we have heard already, it is interesting to be involved in various projects when they come along. Finally, I delivered my thesis in 1987 on the subject of the examination of early medieval paintings on wood, oil paintings on wood, in fact.

My career at the start was divided between two different areas; one was the contemporary conservation methods of canvas paintings, and the other was looking into examination methods that could lead to what is today known as technical art history, which is something that still holds a lot of interest for me. When I finished in 1982, I became involved in a project where we, from the School of

Conservation, in collaboration with the Getty Conservation Institute, produced a series of aids for teachers in canvas painting conservation. That was a very interesting project, not least because it made us understand how much we didn't know and didn't understand of the behaviour of canvas paintings during various kinds of treatments. That turned out to be one of the things that made me go forward with research into the behaviour of canvas paintings, how they were reacting to the environment, first of all, but also to treatments.

Around 1990, I think it was, I became a full-time teacher at the School of Conservation and a couple of years later I became head of the Paintings Conservation Department here and this is the post I still have. So for about 20 years I've been educating quite a number of students in canvas painting conservation, but also in other kinds of painting conservation.

Now, like Amber just talked about, I have also been very much interested over the years in organisational work. In the 1990s, I was, for six years, co-ordinator of the ICOM-CC Paintings Working Group and later on I went onto the Board of ICOM-CC, working as Treasurer for a number of years. Working in this kind of organisation is really something I can recommend in career planning, just like Amber also talked about it. It gives you a lot of experience and networking opportunities. It is really important and useful and very, very interesting, in my view. More recently I have been involved with IIC, on the IIC Council where I am at present, and as Adam said, also working with the student group and trying to raise interest in this kind of organisational work amongst conservation students.

My career has developed in two ways. Some of my decisions have been spontaneous, jumping on interesting projects that have been presented to me, and I have also been very interested in conservation research. This latter is, of course, not something that all of us conservators will be able to do. It depends on what kind of work you are going to get during your career. For me, combining research and various kinds of conservation has been a very interesting thing to do; especially when it's possible to combine research and conservation outreach to the public in museums or in the media, in order to open up the field of conservation for the public. Usually they are quite interested in what we're doing. That's it for me now.

### **Question and Answer Section**

**Adam M Klupś**      The first issue that I would like to capture from this, the planning of a professional career in the field of conservation, is something I've already touched on in my short introduction. Can we successfully plan a career in conservation? Because you speakers don't seem to have planned your careers at all!

**Duygu Camurcuoglu** I think, if we'll agree, we said that it's like life really, when you can't make set plans, but one thing that it helped me, again it was a natural instinct, was that once I got to know about conservation (and I started developing this interest in conservation from the beginning of my training, or even before my training), I knew that I had great passion about objects and I wanted to touch them, look at them, find out more about them. This instinct, this feeling, that was the only thing that I was very, very sure about, [was] that I wanted to preserve them very strongly and I wanted to work on objects, and that's why I wanted to go into conservation. And apart from that you can never know what's going to happen, what kind of courses you're going to be able to get into or, what kind of degree you're going to have, or what kind of jobs you will have or not. My main interest, strong feeling, about working with objects and the preservation of heritage made me go through, and, as Amber said, organically everything fits into its place because I was very enthusiastic and open and versatile about learning things, developing myself, learning from others, giving more, sharing more information with others and developing interests throughout my education and career – not only in one part of conservation [but] slowly in different parts of conservation and this made me a more versatile kind of specialist in my area. We'll probably talk about it in a minute, but I think versatility and development, not only in one part of conservation but many parts of conservation, is one of the main points in the ways of future conservation at the moment as well.

**Amber Kerr** When there are things that are planned, things that you know, then there are steps you know you need to take to get a degree; these are the things you can plan, these are things you can say. I knew I wanted to become a conservator, I had to get this master's degree in the United States: how do I get that? I had to figure out what the stages were I needed to get that. In the UK, it's understood that you have accreditation, so you get your degree, then one of the steps you have to take forward is to get your accreditation; there are steps like that that you know you can plan and you try to work your career path, your education, around those steps. But the way in which you do it, you can't always predict sometimes. You can try, if you like. But I like your suggestion of keeping open-minded to both experiences and opportunities.

If you invest yourself into anything, I think you'll find the investments come back to you; you just have to take that initiative, and not waiting and thinking, "oh, but if I become a student then they will bring me those opportunities, that's probably not going to happen". Even as a student in a very good programme in the US, I had to, within my own program, express my interest, express where I wanted to go, ask them for their advice, find my mentors and say "*this* is what I really want to do, how do I do it? Who can you hook me up with to help me to understand different pathways and options that I've had?" You should always have an inquiring mind, seeking out information, seeking out those connections, and really establishing the sort of network in mentoring facilitation for yourself in your career. And it's interesting how then these things will evolve; they'll grow. And, organically, they do

happen. So it's being that proactive, being open-minded, investing in yourself and helping others. It's amazing how these things just come together. But the only things you can plan are the things that your profession will require of you educationally or professionally. And again, that's where the organizations really do come in to help you in those areas and to become, like this conference. It's amazing to me that this is happening and we have this web stream (which I'll do the housekeeping [for] right now because we don't have it on the screen, but if you want to follow us on Twitter, it's #IIC-SECC, or you can go to the web site for IIC under the news blog and you'll see the streaming on that). So the fact that we're able to do these and that the students are so interested in these topics, I think it's fabulous. This is the first step for some people – and keep going from here.

**Bronwyn Ormsby** I just wanted to add a little bit more; in terms of when I started out in conservation, I worked out what area, eventually, I wanted to put my energy into – and I think today, for me, it was paintings conservation and then about science related to paintings conservation. But I think that this might be something that has started to change a little bit as more people have got into conservation. When I started, I could pick the area that I had the most passion for. And I did kind of half-plan what I was doing; I certainly planned to become a scientist and did what it took to get there. I also, as we were saying, found my mentors, found the area that I wanted to work in and then I pushed for it in a very gentle Australian way. But I think perhaps today emerging conservators have a couple of choices: do they go with their bestest, bestest ever passion or do they look where the gaps are in conservation, what the emerging fields within conservation are. And I think that might lead on to the next kind of question.

**Mikkel Scharff** I think what I could add to here is the fact that it probably also depends on what kind of conservation you [are planning on] working in, how you're going to plan your career. This will certainly be different whether if you are in art conservation, as we have been talking a bit about so far, or, for instance, natural history conservation (that was mentioned yesterday), or objects conservation or graphic arts conservation; each of these fields will probably have various demands in whatever country you are and there's also a difference whether you are working in Australia, in Northern Europe or in the Far East for example. So it will certainly also be something you'll have to look into as an emerging conservator. How the situation is for your particular field.

**Adam M Klupś** We have a question from one of our participants, is that correct?

**Twitter Moderator** I have a question here from Isabel who has just moved to England from Portugal. She has a question for Bronwyn, but she also has a question generally to the speakers. So I will start with the speakers first. What crucial skills and experiences are employers looking for in

applicants hoping to secure a job in conservation at an early stage in their career and how would you advise them to make contact in the new country where they're just starting out?

**Amber Kerr** I think one of the unique things that's happening for conservators who are now emerging is this idea of new media and the public outreach that we've been talking about and advocacy. One of the things that a lot of museums are being asked to do is outreach in new media and you are uniquely qualified in the way that the [your] generation is coming up – you don't have to learn this, this is something grown up with. So an advantage that emerging conservators currently have is your knowledge of new media and how to communicate with it. With that, though, is an enormous responsibility. I would caution [you] about just starting a blog and talking about everything you're doing in conservation because the artifacts you work with do belong to institutions and people – and you need to make sure that you're very careful about the things you talk about and that you have the right to talk about some very specific things and treatments. But your skill sets are something that, when you have opportunities to volunteer or be a part of a fellowship or an internship somewhere, you can offer to the museums, who may be struggling to find their way or to do those things. And that's one thing that we do at the Lunder: we have a Facebook page and Twitter page, and a blog and all of these. And we encourage all of our interns and fellows to help us create this and make them stronger ways of communicating with the public. So you've got a very unique skill set there that some of the older generations may not have, or they're trying to catch up with. So, kudos to you for that. And the fact that this is the first time IIC has ever had this kind of engaging conversation online again is great.

So I know that, as a conservator in a museum, when I go to look for my interns, when I am going to look for my fellows, or when they're looking to hire someone now, they're checking to see if I have a Facebook page, if I've got a Twitter page, if I've got a blog, am I active on these things? Do I actively involve myself with my field, my profession, am I out there, am I speaking, am I engaging with not only professionals in my career but it may also, you know, communicating to the public? How are my communication skills? These are going to be a really important asset to you. Conservators are no longer going to be hiding in their studios. It can't happen. If we want to survive as a field we can't just close ourselves up in studios and work on things. Some way or another whether we've to be actively involved in new media or giving tours or engaging with the public through lectures, or programmes. Whatever you're comfortable with: use those skill sets – apply them. But for employers, now that I'm hiring people or looking for people, these are the skill sets that I'm looking for when I do it. So that would be strong recommendation.

**Duygu Camurcuoglu** I agree with Amber. My experience here is mainly in the museums in London. So when I applied for my positions (and as I hear from my colleagues) that as new graduates,

you're not supposed to, you're not expected to have huge amount of experience under your belt. You can't. I mean, having volunteer jobs or work placements will help a lot. But still, when you go for your first job application or job interview they won't expect you to have *all* this experience. But like Amber said, communication skills, not only public, are very important if you're working in a place like a museum. How are your communication skills for communicating conservation to other specialists in your work, archaeologists, curators, conservation scientists, materials scientists, museum assistants, anyone in a museum? Can you communicate quite well? Are you versatile enough? Touching these points, can you promote conservation constantly while developing your skills? That's what you'll be expected to start working on and, with time, you will be expected to develop your skill levels and it all will come through and show through with your confidence. Your confidence levels are going to increase. But the main thing, the big thing, is how easily and how professionally you can communicate with other professionals or you can communicate conservation through other professionals.

**Barbara Borghese** Can I just add one thing to this? Because it is quite related to what both of you have pointed out. I'm Barbara Borghese, an independent conservator and editor of *News in Conservation*. We use technology more and more and we have to look at what technologies conservation is being linked to, because funding is being diverted to different projects within institutions. So more and more things like digitisation comes to mind, anything that has to do with the use of technology, to do with photography imaging – this use of media, this is going to help you because nowadays it seems that almost no project can go on unless it is linked to one of the things like access – and digitisation is the first type of access that museums are looking at at the moment. So certainly it's a good skill to have if you can use a digital camera. If you understand imaging that's a good thing. And, talking about advocacy, the 'fish tank' approach that we have in museums at that moment, more and more you will find that new studios are built with the whole idea of being exposed to the public. So anything that you can do to demonstrate that you can talk, that you can do, it's going to be again a skill. And lastly, another language. Because you're not only looking at working in this country, you may find opportunity somewhere else. Being an emerging economist will probably give you the best opportunity for free training of course! If you're volunteering it doesn't mean you have to do it in the UK or in English-speaking countries. Because amazingly wonderful opportunities are coming from all over the place that will probably give you even more possibility of working on things that you'll not be able to have access to in a more established economy. And so, another language.

**Amber Kerr** And I do know that in the USA there's a lot of funding – I mean the grants that get written – that are even now even specifying that, if you're applying, they want to see what component of it involves what they call 'public scholarship outreach'. "You're telling us you need money for this project; how are you then disseminating this knowledge to the general public?" That's becoming a

very important component in grant application in America at least and I would assume probably worldwide now. So you can see where the idea of communication is vital and the ability of being able to contribute and be active and proactive when you're working on these projects and assisting these institutions, whether they are big, small, or whatever, it's going to be really important. That's also something you should really learn: writing skills. Communicating through writing is really important. In your career path, you're going to not only be writing condition reports as part of your job, and treatment reports, but you're going to be communicating in other ways as well. You're going to be grant writing, you're going to be reaching out, and you're going to have to give references. So communications skills, always, are very, very important. And in regards to what I think the person online was asking too – if they're moving to a new country, can they connect themselves? Well, I'm going to fall back on this idea of networking and organisations that will help you introduce yourselves into particular fields and learn the names of those individuals. And again, that inquiring mind to find out: who do I need to know in the profession that I'm pursuing, can I reach them if I'm at conference that they're at, can I swallow really hard, walk up and say, "Hi, I'm Amber Kerr: nice to meet you, I'm really enthusiastic and interested, you know, I just want to let you know that I'm out there". You don't have to be quite like that, but this [is the] idea of being proactive for your own career. I would love to know everybody but I don't know everybody. So I love it when someone comes to me, even if we just engage very briefly, and I can reach out and push them off in another direction. I feel like I've helped somebody, I've moved them along; and I don't mind whether I get these queries through email or through blogs or Facebook. I just try to do my best. And if I can't help them, I say, "I don't know if I can help you in that area, but I can recommend someone else I know, and I know these people..." – because I network, because I make connections. I'm not an objects conservator. I didn't work on archaeological materials, but I know some great people who do!

**Adam M Klups** Thank you very much. I would like to go back to what Duygu said and to be honest I would like to disagree with you. I do recognise that all those skills, communication skills, networking, are all very, very important. But in the real world if you apply for a paid position for the first time, it's really difficult to get it if you don't have a list of placements and internships closely related to conservation. And I think this is a real problem for us, we've discussed it yesterday, as basically the waiting list is endless.

**Duygu Camurcuoglu** Yes, I know. That's why I was also saying that for this you're going to have to be getting advice – and talking to your tutors or supervisors while you are working is very important. "How can I, or could you help me to, put a CV together?", or "How should my work portfolio look?" or "Do I have time and can I apply for volunteer or work experience etc in this museum or on site?". So you have to push it a little bit during your education, during your training. Also one of the other things is putting together your portfolio – because when you go to job interviews you're going to take

your portfolios with you and their people will want to see at least some amount of practical work experience there unless you're doing more scientific research-based work. One of the things I experienced during my training is that I tried to work on objects that gave me different challenges but that developed particular skills that I wanted to develop during my training. And I didn't always go for just simple 'sticking parts together', but I went for more kind of challenging objects. Throughout, we did documentation: object documentation, the practical work, investigating different materials, sometimes failures. But failures shouldn't scare you because you're learning – and we are all still learning. So when working on objects, on projects, make sure that you document through your portfolio really well. Then when you take it to a job interview at least people will see that you have developed very good skills through failure, through success and through very challenging projects – so that shows that you are capable now. You can then start off your career because you're open enough to learn and you have developed the skills that you can take to a professional work environment. So I think work on your portfolios: the objects you choose, the projects you choose during your training years, are really important. My recommendation is don't go for the too-easy object or projects, push yourself a bit, challenge yourself a bit, because they will help you when you start applying for jobs.

**Adam M Klups** Thank you. I think we've got time for one more question before we move on. The third row...

**Carol Peacock** I have just finished an Icon internship at the British Museum. I'd just like to go back to what Bronwyn mentioned, which was that you've all seemed to have been very lucky in pursuing the areas you really wanted to when you said "Life is too short, you've got go for what you're passionate about". But as you just also mentioned, are there those options for us to really pursue the particular areas that we want to? We'd like to hear your thoughts on looking at where there's a gap in the market – where there are jobs, rather than pursuing maybe really heartfelt passions?

**Bronwyn Ormsby** That's a really good question. I think Mikkel might have something to say on that one. But I'll just say a little bit. I was lucky and there are still people who are lucky in the sense that they are able to follow their passions, a lot of the people in this room are doing that, I think. But there are emerging fields in conservation that I have seen in the last 10 years and I think that probably pre-empts one of the next questions. But certainly, speaking from an institutional point of view, in terms of taped collections and taped conservation issues, needs and requirements for the future, there are emerging disciplines, photographic conservation being one of them and there are photographic conservation positions being created. I know recently at the National Gallery of Art in Washington there are some photographic-type research and hands-on conservation positions being created. There's

also time-based media emerging as a conservation discipline which requires sometimes a very different skills set to the skills that I have – and also other areas, such as modern and contemporary art conservation. Contemporary art conservation is becoming its own discipline and that involves also a lot of different skills sets and also a wide range of knowledge of different materials. So they are three areas that I'm aware of – apart from the fact that we still need paintings conservators and paper conservators and sculpture conservators and all the rest of them. But they seem to be the areas that I'm aware of in any case.

**Adam M Klupś** Mikkel would like to address this question as well?

**Mikkel Scharff** Yes. Naturally, at a teaching institution like the School of Conservation in Denmark we still have to be in a certain kind balance between what is necessary and what is needed in the field. But on the other hand we do also engage ourselves in the various new fields and Bronwyn has just mentioned contemporary art, which is a field that, when I began my career, was something that was looked upon as something that you didn't really need to take seriously. This is indeed a field where a lot of us have been engaged in for the last, say, 15 years and it is something that definitely will be necessary in the future. One of the problems with this kind of thing is all the new materials. And this issue is not only in the conservation of art but also in the conservation of this kind of object that you may find in history museums. So for collections that collect design, for example, all these kinds of synthetic materials will need some kind of treatment and care in the future. Other fields that we have recently engaged in, that may open up a new market, are the growing interest for contemporary and modern wall paintings, things that were, for quite a long time, seen as a secondary decoration on walls – but that is something which there's a growing interest for saving. At the British Museum, actually yesterday I think it was, there was a conference on the polychromy on ancient art, on buildings and sculptures. This is also an area, a small area, but it's an area that has not really been looked at until very recently, and that's looking for paint traces on sculpture, ancient sculpture, buildings and all that. For now we are dealing with the classical European cultures, but that study of polychromy on objects could be done all over the world and it's maybe a field where there would be a further interest in the future.

**Amber Kerr** There's one thing in the USA that we did, a survey on the emerging conservators in the USA – also those who graduated. It was interesting to find that over half the students who were graduating were actually going to private practice. That's where they ended up, that's where the jobs were and I think one of the things which is interesting is this idea that “If I go and I get the education, when I graduate I'm going to into a museum” – so really keeping yourself flexible to the idea that you may *not* end up in the museum, that you may end up being in private practice, and to be prepared for that. If in preparing yourself you augment that by doing things – such as, in the USA there are a lot of

small institutions that go through your programme to get grants to help with their collections, the first stage in doing that is making a survey of their collections and that's called a Capital Assessment Program (CAP) under the AIC. This is a US Federal programme that the small institutions apply to for funding and they hire conservators to come in and to do a survey of their collection and then that survey is what that institution uses to write further grants to get money to hire further conservators. Now when that happens, who do you think is going to be top of the list? If you were there looking at their collection and you were a book and paper person and half the collection is books and paper and you've already introduced yourself to someone, you've already established a connection – that gives you the opportunity then if they are awarded additional funds to help preserve their collection. You are now a connection they have and the likelihood is that they would turn to you and at least invite you to submit a bid, which is again networking yourself and going out there. So if we are able to not always look to the museums to create positions all the time, because they are limited (everybody's limited, every career). In fact, it's not just conservators, every career is struggling right now, graduates are leaving all the programmes and they don't have jobs, even doctors, lawyers. If you look at almost every profession this is happening, it's not unique to conservation. But if you're a conservator, if you diversify yourself in some other studies such as preventive care you might be able to offer additional services out there. If you do end up in private practice or even museums, it's some way of supplementing your income in the field of conservation. And additionally there are other career paths if you don't end up becoming a conservator, because these smaller collections need people to manage their collections and to help them maintain and preserve them. And you have these skills sets through your undergraduate training or through your Master's programme – until your opportunity to be hired by a museum becomes available. As you've heard with each one of us – I mean Bronwyn was in paper conservation and then ended up in paintings conservation where she wanted to be (and it's always wonderful when you end up being what you thought) – sometimes what you thought you wanted isn't what you end up becoming. I thought I was going to be doing art therapy for children and here I am as a paintings conservator. So you think you want one thing and then other things evolve. Also keeping your skills sets flexible is really important for your professional development.

**Adam M Klupś** Thank you. I think this last question has taken us very smoothly into the second part of our session today. My next question would be “How do the conservation professionals see conservation and responsibilities changing over the coming years?” And I would like to reflect on the new responsibilities appearing before conservation professionals. I'm also interested in practicalities: do jobs follow the new responsibilities of conservation professionals? New branches of conservation, I think, photography or even, Bronwyn, your area, are quite new, so are we expected to know more or will they create new jobs and will more of us be needed?

**Amber Kerr** I think keeping an objective mind and flexibility is [important]. Reiterating that fact, don't just say, "I'm going to be a paper conservator. That's it." Keep yourself open to this idea that there may be a particular branch that develops in paper conservation or that you end up finding something else that you really like. You understand that you have a desire to preserve, and advocate for, cultural heritage and you go from there into your education, then you've got your years where you're exposing yourself to as much as possible so you can make the decision that feels comfortable for you when you move forward in your career path. Don't limit yourself and if you do get frustrated, you know, step back, re-evaluate and figure out where you can move from there. There are many opportunities that the field offers. Again, trying to create those opportunities within our field is a challenge for the field itself and that's when we turn to the professional organisations and ask, "How can we get the word out, how can we raise awareness, how can we get governments to realise that they do need to take part in the preserving of cultural heritage in their countries and supporting their museums and heritage sites; quit going first to cut the money...?" How do we advocate for our field, how do we get the money back into the field, so that we can create opportunities? And this is again active participation: pushing back on our governments and legislators to get that funding and to raise public awareness. I find it amazing – I brought this up in the conversation last night during the reception – you know how quickly someone is willing to pay a mechanic over a hundred dollars an hour to fix their car? But when the conservator says, "I'd like to charge you this same kind of money to work on an hourly wage to save this item from your family, if it's gone it's gone forever", people say, "Oh, no. I don't know if I want to pay that now". I understand the difference was that one's very practical – can get you from point A to point B, but how do we raise their desire to think that these objects have value and that they're worth the education and time that we've put in to help them preserve these items? That's going to come through public scholarship and outreach, reaching out, raising levels of awareness and getting people committed to this idea that they have ownership of this cultural heritage. It's important for them to recognise that the museums are struggling, heritage sites are struggling, they need their involvement, they need the public to care that these places continue and that the people who can give that care are funded and they're doing it for them. So – and this is an important part – being active in that [area – advocacy] I think is going to be an important part of your career path.

**Duygu Camurcuoglu** One thing I just want to add, because it seems obvious, the conservation profession is changing from more practical hands-on type to less interventive work, more documentation, more management and material science, conservation science. So it's not like [it was] in the past anymore. It's not about just sitting down and working on objects, objects, objects, non-stop. And I'm sure you know that most of us go into this profession because we are fascinated by heritage and the objects of our heritage. But sometimes it's a good thing to keep your vision open and you don't necessarily need to go for practical, hands-on jobs either. So you have to think if there are

other job opportunities coming up, because recently there have been jobs where maybe you will not be able to sit down and work on objects or projects but you will manage projects, you will work on the documentation of, say, a condition survey of a collection, or something like that. So don't underestimate that. If you have some skills like conservation science or preventive conservation, be brave, don't feel, "But – I'm an objects conservator, I shouldn't be applying for it". No, be brave, go for those jobs and just try – because most of us in our training programmes are told a lot of things not only in one part of conservation, but in others too. But also try to think about the kind of less interventive [conservation] maybe conservation projects or works that you can take part in. And this is again, as I say, completely different from how it was used to be in the past.

**Bronwyn Ormsby** I'd just like to add one other point, I think it's been mentioned several times, but the word 'collaboration' hasn't been used very often here. But in my conservation work I've seen increasing collaboration between conservators of different disciplines and between conservators and curators, conservators and art historians, conservators and material scientists, conservators and educators and that aspect of conservation responsibility does touch on public engagement very much. But it's also about getting the job done as efficiently as possible. And I think we've opened our minds as a profession towards bringing other people in who have the skills sets that we need to get the job done. I think that's probably going to increase in the future. And as far as my experience of it has been, it's been very enriching.

**Adam M Klupś** Thank you. Mikkel, would you like to add something to this issue?

**Mikkel Scharff** Yes, I have a few things to add to this. Preventive conservation has been mentioned already and I think preventive conservation is a real necessity for the future. It's something that has come up within the last 10, 15 years, mainly to put an effort into collection care, meaning not always hands-on treatment, but actually taking into consideration that in most conservation workshops, in most museums, we would have a situation where maybe 1 per cent of the collection is on show and 99 per cent is actually in storage or somewhere else. It means that those who have a nice idea about being a conservator working hands-on on objects are challenged by the fact that most of the objects we are actually caring for are in storage and it should also be remembered that maybe hands-on conservation is not possible for 99 per cent of a collection. But we need other kinds of skills and that also means that we need to work together with a lot of other kinds of people like building engineers, architects and people who will be coming into the organisation that we may work for and [we] will need to be able to communicate with these people about the needs of museum objects and how best to store for the future.

Another subject I would like to add would be a continuation of what Bronwyn actually mentioned now – collaboration with other fields – which is also something that has come up recently. I'm sure this will be important for the future, where actual hands-on conservation is not always the only kind of result that may come out of the work we are doing. And the ideas that we are able – since we are working directly with objects – to gain information about: about the makers; about how it was used, things like that, put a lot of new perspective into the museum objects. And communicating not just to our colleagues, but as well as to the public is also, I think, a new skill that will be in demand and further demanded in the future.

**Amber Kerr** [Conservation is] a very unique field and that we can tell a story about an object that connects the layperson to that object. You don't necessarily have to be a scholar in a particular art movement to feel connected to an object when the conservators are talking to you about its materials and its history from the way that they are caring for it. We're working with the public at the Lunder Centre. I've really found that they're [the public] eager and they come there to learn about what conservation is. And when you start sharing with them – even if I'm just talking about how I approach the cleaning project of a painting, and the efficacy of it, and the methodology for it, and why we're doing what we're doing, I find that they're absolutely fascinated because it's not like standing in the gallery in life. They don't understand the art movement or the person [artist] necessarily, but I'm telling them about the object and I'm connecting it in history and I'm talking about its condition and its care. And most people can connect with that. We give them an access to an object that is beyond the art historical context of that thing. It lets them know it, as an object and as its materials, and that it needs care. It's a separate entity and it needs attention and someone to care for it. And they really do connect with that. And I find that the public is just fascinated with that. And I think conservators are uniquely poised in that field of art to offer that window and that access into art. And then I find they get curious: "Who is this artist and why did they exist and why did they create this image and what does this mean?" So it's an access into art and into museums. And I think museums are learning that. And they're getting very excited about [it]. And all of a sudden they find out, "Oh, we do care about that conservation department that's been in the basement for years, or in an offsite facility". And they're actually moving us a little bit more to the forefront to engage with the public and to use us as a tool of raising awareness in cultural heritage. So, again, I'm going to get back to that again, constantly seeing that as a main theme for us. But it really is. I think we're storytellers, we really are. A part of our job is to tell these remarkable stories about these objects and the things that have happened to them and their provenance and how we care for them. And it really does help the public to then buy into this and feel ownership, as if they're part of it. And it's that connection that we can do, that can really save art and save cultural heritage. And I think that's a very unique, pivotal, point for who we are as conservators, at least in my opinion.

**Adam M Klupś** Thank you, Amber.

**Graham Voce** [I will] just make a comment from an IIC point of view. At IIC we are constantly trying to broaden who belongs to IIC. If you want to belong to IIC as an individual member, you can be from [almost] any background at all. You could be – and Amber and I were talking about this yesterday – you could be somebody who’s a conservation teacher; you could be a manager; somebody who works in or with heritage, but you’re interested in conservation. And from IIC’s point of view, we’re looking at breaking out of what I will call the canonical view of conservation; sculpture conservators or paintings conservators, book and paper conservators are core to conservation, but there is collections care; there is conservation in historic buildings and buildings in landscapes. There are things like heritage software. There are things like the conservation of contemporary arts, as we have discussed, and [this] seems to be becoming a discipline all of its own. And as Barbara has said, breaking [from] the canon of Western art – there is a huge area of this world where there is very little conservation that we are aware of. From IIC’s point of view, we have four members in Sub-Saharan Africa. That’s a terrifyingly small number and the amount of heritage that there is in Sub-Saharan Africa is huge. And if you want to look at it from an experience point of view, there is an opportunity there, South East Asia, the Indian Sub-Continent and South America. [With] the amount of experience you’re gaining here, and I think most of you have studied in Europe, in UK, or States in North America, you can connect with people elsewhere. You can, as Robert Peyton was saying, try another language, connect with other heritages, connect with other cultures and work with them. And in Australia you may know of Andrew Thorn’s work. He’s reached out of the canonical western culture into work in Australia which goes way back before the Europeans turned up, and that’s still new. There’s a lot of new work to be done. But we still need book conservators, we still need paintings conservators. You’re going to be the next generation of that. But in the meantime, there’re a lot of other lateral connections to be made. So do think outside the box. And what IIC is trying to do, as with this conference, is to connect you so that you can talk about this, ask the people who have already done a lot of this work, but also take the initiative, look at just a bit further, look unusually.

**Adam M Klupś** Thank you, Graham, for this very valuable insight from IIC. And I think we’ve got about 15 minutes which we are going to use for questions. I’ve got one here first from our participants online and then I’m going to let you do the second one.

**Moderator [Nelly von Aderkas]** I have a question from Twitter, where someone is asking about how you talked about outreach and our advocacy, and whether or not this should become part of the courses if this is going to be an increasing part of our jobs.

**Amber Kerr** It's not that part of the training that I got and I'm very fortunate the mentors who are in the programme, Debbie Hess-Norris, Joyce Hill Stoner, as my direct professor, are both very strong and outreach in organisations and communicating things to the public. And I think that the programmes are looking more towards that because they recognise the significance of that and the importance of it in our career. I mean one of the things that came to mind as Graham was listing off potential possibilities is that it may be wonderful, but not everybody has the skill sets or when they actually go through the training, they discover that they really don't have maybe the desire to sit there scraping the glue off the back of a painting as part of their career. But the idea of lobbyist, the idea of people who have such a passion for cultural heritage that maybe they would want to get politically involved – there's a career path. We really need voices. We need people who are passionate and knowledgeable about our field enough to want to go out there and fight for it. So maybe if you find out that sitting behind the conservation bench isn't the thing for you, or doing these other things, maybe it's the fact that you become an advocate and that you find a way of developing a career to help raise money for conservation or work with the governments to raise awareness of it, because they've got lobbyists for everything else, why can't we have it for cultural heritage? But I think the programmes are becoming more acutely aware of that and I can't speak for the UK, but I know in the USA they really are looking at how we mould our students. And at the University of Delaware they pursued funding for what they called the PEMCI Programme – it's the Public Engagement and Material Culture Institute where they approach the NEH for grants and money to support addressing people who work in cultural heritage across the board within the university or studying culture heritage so they're able to find ways of using mainly the new media, the news media, printed media, online media. How do you take your story and convey it to the public to disseminate information again and to raise public awareness? And this is in all fields. We cannot survive without the public understanding our relevance. And so they really are creating these opportunities for students and I know there's another fellow PEMCI graduate in the audience: Steven O'Bannion, I'm going to point you out – right there! He's from my programme, but he participated also. I was in the first PEMCI programme that graduated and Steven was two years behind me. They're creating these opportunities for students to learn how to sit in front of a group, communicate ideas and advocate for whatever your studying discipline is. So again, versatility and what you can do.

**Duygu Camurcuoglu** I think, even though I finished the programme a while ago here at the Institute, that they are also really focusing on this, particularly during the first year of the MA programme, the Principles of Conservation. A lot of this [is about the] communication of conservation, of heritage management, because that's another area. Again, you don't necessarily need to stick things together or, you know, like hack the glue off. But again, if you can get involved in heritage management then it's actually quite an interesting and fun job. But the course here as well, it is a while since they started changing their ways. But it's getting, particularly in the first year, more

theory-based and more about communicating conservation throughout the world and with the public and other professions. And as Graham was saying with IIC, it's not only to the professionals in the heritage world, but to parents, to our siblings, to your friends, people who are working in the City and the bankers and lawyers – because at some point I really was fed up of introducing myself as a restorer because when I said that I'm a conservator, they would say, "Oh, ok, so what is it: animals, nature?" I reply, "No". And then I patiently went through the whole explanation and I was explaining to them what it was about, how I was working, on our college materials, and sites, and things like that. And bit by bit, people, understand what it is about. And so I think education programmes and training programmes at the moment are kind of following that route as well.

**Adam M Klups** Thank you very much. We've got a question at the back.

[Inaudible question]

**Amber Kerr** So how do we convey that message? Well, there's one thing I'll refer you to, one of the wonderful things, I think, IIC has been doing is they've been having these *Dialogues for a New Century* and there's one that occurred two years ago, *Conservation in Crisis*. And there are publications of these events out there that have been written. But if you refer to that particular one, which is on the IIC website, I think you'll find some great ideas about trying to connect people with the idea of the importance of cultural heritage. And we could have whole lecture on that, per se. But it's really just raising the values, allowing the public to realise that there is significance to these items that are irreplaceable. Your grandmother's photograph: there's only one photograph of your grandmother, a copy could be made, but that photograph is an object and it has relevance and whether they care for it, the way that they house it, whether they care for in the way of taking it to someone [a conservator]. But raising their awareness about caring for it and not just shoving it in a drawer or putting it under the bed or putting it in an album. Like where I'm from, the Lunder Conservation Centre has monthly clinics that we allow people to set up an appointment with a conservator and bring in the artifact and we'll talk about, well, the first question I ask them is, "So how did you come by this object? What's its significance to you? What's its story? What's its connection to you?" And they tell me their story: it's like, "walked into a junkshop and I just saw it there and it spoke to me, you know, and now it's there." And so then they've got a connection. They've got interested in it, something intrigued them about it or that it's passed down through the generations. And I'll, you know, say, "Well, so it's important that you preserve this." And if they don't have the funding at the moment, I'll give them recommendations about how they can protect it, at least some of the basic steps so that I get them more involved with it. So my approach is about finding out what their connection is to the object and then helping them understand how they can contribute to its care and provide, you know, whether it's through funding for a [heritage] site that they've visited their entire life and they remember it as a

child and they're seeing the changes happen because no one is caring for it, then asking for their help, to help you raise money. It's trying to think outside the box, but most importantly, getting [people] to understand that what their connection is and what they're paying to protect and preserve, whether it's an object or a site, intangible or tangible cultural heritage. But defining that connection, and it's going to be different depending upon the object or the site or whatever the story is, and that individual's connection to it, but finding it is going to be really important. And I think that that *Dialogues for the New Century* on the IIC site, again, reflects on some studies that we've done especially in the UK, but also had a great dialogue about how do we get people to buy into that interest and support it from that point forward.

**Adam M Klups** Thank you and I think we've got time for one more question.

**Audience Member** A quick one for Amber. You've mentioned earlier the ECPN; I'm just wondering whether that was international or just for the USA?

**Amber Kerr** ECPN is an open network. It's not just for the USA. But the IIC does have its own student programme which may be more focused on things that are going on more to in the international [arena]. So I'd recommend you first connect with the IIC student programme which Mikkel Scharff is actively supporting. And I'll let you know that IIC is very strongly committed to students. I didn't mention it, but through my involvement in the IIC conference [in 2010] in Istanbul, we had the first IIC student poster session. And that the [IIC] Council really strongly supported this idea of providing a voice and an opportunity for students to submit poster abstracts. And then if they were selected as one of the 20 to get to Istanbul they [IIC] help them find funding to get to Istanbul or to present their posters, the 20 that were selected. It was very well received and it was wonderful to see professionals in the field really interested in the research that students are doing, because really, they don't have time or funding sometimes to do the research. They want to hear what's happening. So, the wonderful part about IIC is that they're really working proactively – as in this example of this conference – to really get students engaged. So I'd say, first off, check with Mikkel and become actively involved in the IIC students. And the ECPN, you can learn about it through the American Institute of Conservation; I feel like I'm just a walking advertisement. The ECPN is interested in people outside of the United States, but I think you'll find a lot of their social programming is more geared to students and people that are in the United States because that where it's from. But they're also collaborating with IIC. There's a discussion right now about potentially creating a resource for where students' published materials could become more available to professionals in the field. And that's a collaboration between IIC and AIC and organisations in the graduate programmes. And this is something we're starting up. So, you know, active involvement again just helps all around.

**Adam M Klupś** Thank you Amber. I think Mikkel wants to say a few words

**Mikkel Scharff** Well since this is at the end I would just follow up what Amber said, to anyone of you having been present today, including some of my own students by the way – greetings – and to all you sitting around on the web and looking, get in contact with us at the IIC and get engaged, it really is one of the ways to move forward in your career. That's it.

**Duygu Camurcuoglu** Just to kind of close up our discussion for the new generation of conservators. I just want to tell you: please don't let these job situations make you feel down; things constantly happen and change, as you all know. Please keep your enthusiasm. And for the next generation that you are now, please keep publishing, keep sharing information, sharing your projects with others, not only with your peers, your colleagues but with everyone else. And also I want to say although we are all very privileged people to be able to have the chance for ourselves to study the conservation of cultural heritage, and pursue it. But let's remember that the world is big and there are lots of countries and people that don't have resources and are not able to understand what cultural heritage conservation is about, yet alone pursue it. So let's share our knowledge with them, and that's the best thing about what we're all saying: be open about travelling, going to different countries, helping people to promote conservation, working with individuals. Just keep communicating and don't lose that enthusiasm since you are just graduating, or some of you have graduated, as things definitely come up. Keep your options open.

**Amber Kerr** You're all ambassadors for conservation. Really that's when it comes down to you, whether you end up becoming a conservator or not, you're now engaged, you have an interest in cultural heritage, you are an ambassador for the idea of what conservation represents and preservation represents. And to remember to share that and you've all got enthusiasm for it so you can do it enthusiastically!

**Adam M Klupś** Thank you.

**End of Session 2**