



**CONSERVATION
PERSPECTIVES**
THE GCI NEWSLETTER

FALL 2024

EDUCATION AND TRAINING IN
COLLECTIONS CONSERVATION

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A Note from the Director



Photo: Anna Flavin, GCI.

There isn't a single pathway into the field of

cultural heritage conservation. A recently retired GCI specialist, Tom Roby, became interested in conservation during a high school trip to Greece. Another GCI colleague, scientist Tom Learner, once wrote about a formative college experience in which he refused to leave a career adviser's office until, after more than an hour, that adviser finally recommended a field that captured Tom's imagination: conservation science. And in this issue, roundtable participant Lalitha Thiagarajah, who studied chemistry, describes finding a job in the museum conservation sector at the suggestion of her parents, who saw a newspaper listing for a museum looking for a chemist. And so, while curiosity, persistence, and encouragement certainly help, perhaps the one constant in our profession is the need to accumulate and integrate a base of knowledge and evolving skills over the course of our careers.

This issue of *Conservation Perspectives* centers on education and training in collections conservation. Each of the five essays tells a different story about this theme, while the roundtable discussion, featuring three conservators from different parts of the world, brings to the fore a host of educational needs and challenges within the field.

The feature article, by Professor Pip Laurenson, is titled "What Is to Be Done?"—an appropriate question to ask in her role as program director of the MSc Program in the Conservation of Contemporary Art and Media, initiated in 2023, at University College London. Pip discusses how her personal experiences and philosophical approach prepared her to take on and lead this degree dedicated to conserving contemporary art and media.

In an article about experiential learning, Adrian Heritage, a professor at the Cologne University of Applied Sciences, describes the history and value of an unpaid internship for undergraduates organized by his university, which has taken place at the Auschwitz-Birkenau State Museum in Poland since 1993. Adrian also reflects on what he has learned from leading these groups of students.

In her essay, Stavroula Golfomitsou, head of GCI Collections and coeditor of this issue, writes about the need for informal pedagogical models to enhance skills and competencies for professionals in the conservation and care of collections, and the pragmatic steps the GCI is taking to address this through short courses, focused training, and skill building. Riza A. Romero, a professor in the College of Fine Arts at the University of the Philippines, provides an account of her efforts to establish a graduate conservation program there, in a country with rich cultural and historical collections but lacking in the expertise to properly preserve them. And George Joseph, a program specialist in the Culture and Emergencies Entity at UNESCO, writes about UNESCO's approach to capacity building, which combines international expertise with localized empowerment to enhance the abilities of museum professionals around the world to protect their cultural heritage amid new threats and challenges.

Rounding out the issue is the roundtable discussion, where our three participants, Michele Marincola, Adriana Isabel Pérez Cure, and Lalitha Thiagarajah, talk about their educational experiences in conservation from the vantage points of the United States, Colombia, and Malaysia, respectively.

As Adrian Heritage writes in his essay, "learning never ends," and this point is true whether you're an undergraduate doing a summer internship, a graduate student focusing on conserving contemporary media, a specialist at UNESCO, a fine-arts professor lobbying for an advanced conservation program, or a seasoned professional with decades of experience in the field.

A handwritten signature in black ink, appearing to read "T. Whalen".

Timothy P. Whalen

John E. and Louise Bryson Director

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Susanne Kensche (at right), a conservator at the Kröller-Müller Museum in the Netherlands, discusses Jean Dubuffet's immersive outdoor sculpture *Jardin d'email* (1974) with participants from the Treatment Strategies for Outdoor Painted Sculpture Workshop, which took place at the Museum in October 2023. The artificial "garden" was created by the French artist specifically for the Museum. From 2016 to 2020 the sculpture underwent an extensive restoration treatment. For a more complete view of the work, go to: <https://krollermuller.nl/en/jean-dubuffet-jardin-d-email>. Photo: Ellen Moody, GCI. *Jardin d'email* © Fondation Dubuffet, Paris / ARS, New York.

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What Is to Be Done?

CONTEMPORARY CONSERVATION PEDAGOGY¹



MSc students and Professor Pip Laurenson (far right) in front of the *Trëow of Time* (2023) with the artists Larry Achiampong and David Blandy (center)
at UCL East. Photo: Courtesy of Pip Laurenson.

“If it is important...then you have to pay attention to it.” —Bruce Nauman²

INTRODUCTION

The conservation of contemporary art represents a rich and dynamic seam of thought that, as an apparatus, creates a particular future. This essay looks at how pedagogy can serve to bring about change within conservation and mirror the shifts we are seeing in the conservation of contemporary art and artistic practice, and to some extent, the world. It is written from a place of both privilege and humility one year in from the launch of a two-year MSc program in the Conservation of Contemporary Art and Media at University College London and in tribute to those who have taught and mentored me in my career.³

Both conservation and pedagogy encompass technical and care practices, with greater attention being given to care practices in recent years. In this essay I use a framework developed by the philosopher Joan Tronto⁴ to guide my understanding of care and how it governs our practices.

Conservation training is complex and lifelong, and formal training is the foundation on which we build our experience and understanding. It is vocational, and as such, is a complex mix with a focus on developing hand skills, material knowledge, relational skills, theoretical understanding, and ethics. Each artwork or object, both tangible and intangible, presents a unique set of material, theoretical, and ethical challenges that ask us to come fresh and curious, setting aside preconceived answers in response to the foundational question—what is it we are trying to preserve? Central to our practice is deep engagement with every aspect of the objects we conserve, including the networks of people, skills, technologies, and materials on which they rely. Conservation ethics puts the question of how we *do* our work to the fore, rather than simply our authority and justification for what we do.

Encounters with great teachers are life-changing. In my late twenties, while partway through a Henry Moore Foundation internship in Sculpture Conservation at Tate, I was awarded a grant from the Gabo Trust to undertake a study tour in the US. The purpose was to identify those who could help me imagine what the new area of time-based media conservation might be. I met people who would become lifelong friends, colleagues, and teachers. One of those was the artist Bill Viola. He invited me to his studio in California and took what I was trying to do seriously. He listened, was curious, and ultimately met me where I was.⁵ I share this to pay tribute but also to remind us that teaching and learning happen in a broad range of encounters.

As Programme Director of the MSc in the Conservation of Contemporary Art and Media, it's my responsibility to consider what the field, students, university, and society need from a conservation program today. I have immersed myself in a range of approaches to pedagogy, from those that relate to improving how science is taught, to those concerned with complex learning and those written by visionaries such as bell hooks, who advocate for a

pedagogy that redefines the roles of teachers and students, arguing for holistic and inclusive education that is connected to broader social and political contexts.⁶

Establishing a new program could be seen as bucking a trend⁷ and raises important questions: Why a new program? Why now? What is the need we are serving? What capabilities do today's conservation graduates need to succeed? Some of the answers can be referenced in the market research and business case required for any new program, for example, addressing an international skills shortage in the conservation of contemporary art and media. However, what drove me to take on the Directorship of this program was the desire to be able to deeply engage in teaching students who aspire to care for contemporary art and, in doing so, have an impact on the development of the field.

I believe in the Tipping Point notion of change beautifully articulated by the economist Saskia Sassen, who uses tipping points as the focus of her analysis because a change can happen without assuming the older order has ended.

Some changes that are impacting our work as conservators include the shift in museums to consider their place within broader social and historical narratives of colonialism,⁸ as well as issues of access and social justice. The wave of protests sparked by George Floyd's death compelled cultural heritage organizations to skill up, deepen their understanding of systemic racism, and critically examine a long history of complacency. The effects of climate change have brought the prospect of greater global instability and ultimately the threat of extinction. In 2019 art institutions in the UK declared a climate emergency.⁹ There is a rising awareness of the environmental costs of loaning artworks for exhibitions and people traveling to museums, the maintenance of environmental conditions within our exhibition spaces and storage facilities, and how these changes might impact the mission of the arts. So, staying in our lane, in these distressing times of great injustice, precariousness, war, and pestilence, what should the field expect from conservation education to ensure it remains relevant in this rapidly evolving environment?

FROM MODERN TO CONTEMPORARY

In 1978 Harold Plenderleith credited Friedrich Rathgen at the Royal (now State) Museums of Berlin in 1888 with founding the “modern” (by which he meant scientific) discipline of conservation. Conservation advancements were driven by damage and deterioration of once-stable objects and focused on scientific authority, preserving material authenticity, developing an authoritative neutral voice, and standardized methods for restoring damaged objects.

How do we characterize the features of contemporary conservation from which to build a contemporary pedagogical practice? In recent years, contemporary conservation has recognized and highlighted its reliance on a broader range of knowledge and

authority. The methods and methodologies used have expanded to include references to oral history, Indigenous practices such as storyworks, developments in choreography, science and technology studies, feminist theory, queer theory and post-structuralism, post-humanism, and philosophy, to name a few. The values and political consciousness of power that inform our work have also shifted in response to internal and external changes in the field.¹⁰ Inherited practices have been rooted in Enlightenment thinking, and alternative values that act as points of resistance are being explored and embraced. For example, we see an “affective turn” emerging within conservation that acknowledges the place of emotion in our work with artists and artworks, defying a long history of the repression of the embodied conservator within conservation. Conservators such as Cybele Tom have identified ways to include the voice and experience of the conservator within conservation reports.¹¹ In our program, students learn about “positionality” and how they might acknowledge the partiality of their perspective within their documentation. Working with the “networks of care”¹² that surround artworks and understanding conservation as a distributed practice carried out not just by those who identify as conservators¹³ also serves to shift the relationship among conservators, artworks, and those who care for them.¹⁴

Hélia Marçal and Rebecca Gordon argue for a posthumanist¹⁵ approach to conservation.¹⁶ This approach challenges traditional categories of knowledge and advocates for engagement through collective caring and “forms of becoming”¹⁷ that affirm difference and distinctiveness. In doing so, they point to the chasm between traditional conservation ideas rooted in the six principles of “durability, authenticity, original condition, original intent, reversibility, and minimal intervention” on the one hand, and ideas that might better serve “the making of artworks” through time¹⁸ on the other. Referencing Karen Barad, Marçal and Gordon redefine an artwork

not as a unique material thing, but as something that is continually becoming and constructed.

These additional conservation skills are relational and rooted in feminist posthumanism. Marçal and Gordon call for an approach to conservation that “promotes diversity in the material futures of museum objects and their uses”¹⁹ and champions the ability to collaborate with other voices to ensure ethical and participatory decision-making. They argue that these practices should be included in conservation programs.

THE ROLE OF RELATIONAL SKILLS IN ACCOMPANYING OBJECTS THROUGH TIME²⁰

If our role as conservators is to care for objects through time in collaboration with others, then we need multiple ethical and relational skills as well as those related to the scientific understanding of materials and pragmatic hand skills to enable us to do this work well.

An essential aspect of our practice is recognizing the partiality of our own perspective and our inability to see certain viewpoints because of the specifics of our training and experience. This awareness fosters humility, preventing us from presuming an understanding of an artwork and what is important to preserve. Artists often help us slow down and become aware of overlooked perspectives. Within the conservation of contemporary art, we are well placed to learn from and listen to art and artists. For example, the artist Gala Porras-Kim asks us to empathize with the souls of objects that are trapped in the museum, as she considers what these objects might want and notices their methods of escape as, for example, dust or ashes.²¹

COLLABORATIVE SPACE FOR LEARNING AND THE CHANGING NATURE OF UNIVERSITY EDUCATION

University education is changing, and students have a greater ability to make choices within the curriculum to develop programs tailored to their own interests. Constructivist theories of learning have embedded the idea that learners construct knowledge and meaning from lived experience rather than act as passive recipients. In our conservation program, we embrace both respect for transmitted knowledge and constructivist theories, avoiding a dualistic separation between these two models to foster a more inclusive approach. Conservation programs are purposefully small, to allow for the development of the complex set of skills needed for the conservation of our cultural heritage; this also means they are expensive to run. The scale of these programs also allows for a relationship between teachers and students that is the envy of most university programs, even at the master’s level. Considering practices like Engaged Pedagogy (bell hooks, *Teaching to Transgress*, 1994), conservation programs offer an opportunity to practice and explore alternative teaching models. For example, hooks invites both teacher and student to learn from each other, creating an environment that is inclusive, transformative, and participatory. Engaged Pedagogy asks us to acknowledge the specific circumstances and experiences of each student and to develop a learning community in the classroom rooted in reflexive practice. In a packed curriculum where we fight to ensure time for core but resource-



Dr. Valentina Risdonne leads MSc students Isobel Finlay and Lan Chang in a workshop on the identification of plastics in the Conservation Lab at UCL East Marshgate. Photo: Pip Laurenson.



MSc students Leah Balagopal, Emily Spargo, Darem Kadirogullari, and Lan Chang, with artist Lynn Loo (at far right), learning to perform Loo's film-based performance artwork *Autumn Fog* (2010), during the Conservation of Performance module, 2024. Photo: Edwin Huang.

intensive activities such as studio practice, activities that inevitably exceed the advertised contact hours, collaborative projects full of discursive possibilities and moments for critical reflection must be designed into the program and our approach.²²

POSTHUMANIST PEDAGOGY AND THE IMPACT OF OBJECTS AND SPACES

Conservation training is also an interesting space for thinking about how the “more than human” impacts our teaching.

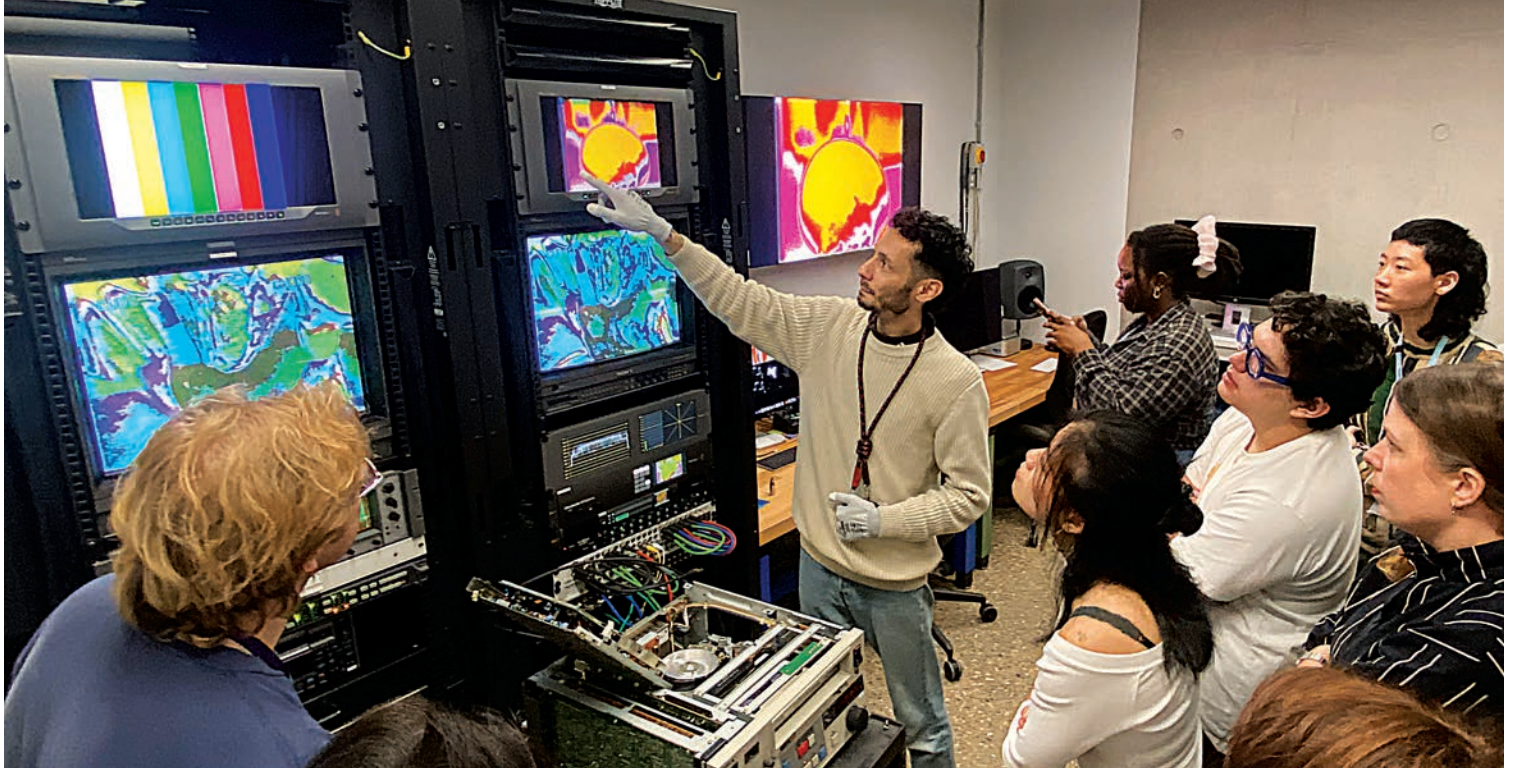
Each year the program takes anchor works for exploring conservation theory and practice. In the first year these were Larry Achiampong and David Blandy's *Trēow of Time* (2023) and Zoe Leonard's *Strange Fruit (for David)* (1992–97).

Leonard experienced the tragic loss of many close friends in the 1990s to the AIDS crisis. During this time, she was drawn to practices of repair and found herself sewing the skins of fruit that she had eaten. This work developed over time into a gallery installation, *Strange Fruit (for David)*, which was purchased by the Philadelphia Museum of Art in 1998. At this point the question was raised: Should the work be allowed to deteriorate, or should it be preserved? The detail of this discussion and the way this work has evolved are fascinating.²³ The conservator involved was Christian Scheidemann, who worked with Leonard to develop ways of preserving the strange fruit, especially the works made from banana skin. Taking this moment as a jumping-off point, we set this challenge for our students. They ate pieces of fruit, sewed up the peels, and consulted related literature from studies of the preservation of bog bodies and waterlogged wood as well as literature about the deterioration mechanisms of banana skins. Then the students began designing and executing an experiment. Their experience spilled into other modules such as Communicating Conservation and resulted in a display in the Culture Lab at UCL East and a zine aimed at 11–18-year-olds, where the main character was a banana with extraordinary powers to defy decay.

This artwork served to highlight how materials, chemical and biological processes, and environmental conditions shape conservation decisions, teaching students to adapt to these dynamics and view artworks as evolving entities. The materiality of artworks influences how they are studied and preserved, urging students to recognize the role of nonhuman factors in conservation outcomes. Engaging with the challenge involves integrating knowledge from various fields, demonstrating how nonhuman elements—like materials, enzymes, and time—affect practices. Conservation fosters ethical reflection, encouraging students to respect the agency of materials and collaborate with nonhuman forces, while also engaging with notions of artist intent.

Conservation also provides excellent opportunities to work in partnership and develop skills in collaborative working. For a second-year module the students work in small teams to respond to conservation challenges that staff at the Victoria and Albert Museum (V&A) have developed and proposed from their practice. The students work on the challenge over the course of the term, engaging with different and competing perspectives, and finally present their research to the V&A.

Our spaces at UCL East impact the way the program is presented. While we value diverse forms of knowledge in decision-making, our main space emphasizes scientific authority. Called a Conservation Laboratory, not a Studio, our lab space shares a floor with labs for Manufacturing Futures and Advanced Materials as well as a Wet Lab, all following the same rules, such as mandatory lab coats regardless of the work being undertaken. The program benefits from the expertise of Dr. Valentina Risdonne, the conservation scientist who manages this space, and a range of equipment that enables us to teach the science of contemporary materials and analytical and experimental techniques. However, we also need this space to represent other knowledge and practices, fostering dialogue between different approaches in contemporary art and media conservation.



Dr. Brian Castriota teaching a class on the conservation of analog video. Photo: Fergus O'Connor.

An example of this is the CLEAR Lab Book,²⁴ created by the Civic Laboratory for Environmental Action Research, a research collective led by Max Liboiron in Labrador. The lab book outlines their core values of humility, accountability, and collectivity. While their context differs from ours, we draw inspiration from their approach.

TRONTO'S ELEMENTS OF CARE AS A USEFUL FRAMEWORK FOR EVERYTHING

In developing a working framework to guide the delivery of the program, Joan Tronto's Elements of Care has provided a foundational reference that allows for the evolving values of conservation.²⁵ Work on the ethic of care has had a profound impact on conservation theory and connects conservation to a wider discourse of care, maintenance, and repair. Pivotal to this exploration has been the definition of care by Tronto and the feminist theorist Berenice Fisher, as "a species of activity that includes everything we do to maintain, contain, and repair our 'world' so that we can live in it as well as possible. That world includes our bodies, ourselves, and our environment."²⁶

Tronto introduces four elements: Attentiveness, Responsibility,²⁷ Competence, and Responsiveness. I use this as a lens through which to consider the ethical framework of care underpinning the program, thinking about how it relates to the field and to our students.²⁸

THE FIELD

It is crucial to the program's success that it remain attentive to the needs of employers and the evolving nature of artworks, while resisting any tendencies toward insularity in the field. This is where partnerships with potential employers—museums, national collections, private practices, artists' studios, and other venues where our students' skills add value—are essential. Beyond fostering dialogue about skills, key engagement includes placements, collaboration in the delivery of specific modules, and loans of objects for studio practice. The program is responsible for equipping students

with current skills and the ability to adapt to unforeseen challenges. Our students need to be able to listen, be agile, and have honed skills of partnership and cooperation.

Competencies needed will vary depending on context. Within a museum, our graduates will be involved in acquisition, loans, exhibitions, and displays, as well as collection care. Our success will be measured pragmatically by our graduates' employment rates and the feedback from employers about whether their training has equipped them to meet the needs of artworks, collections, and the workplace. In some cases, workplaces may not yet be fully prepared for all the skills and perspectives our students bring.

THE STUDENT

The program aims for an engaged pedagogy that acknowledges the student as a whole person, considering life experiences, history, identity, and emotional being. Our students come from a wide range of geographies, which has the potential for extraordinary learning and exchange within the program, but also involves complex politics and responsibility.²⁹ With a broad and international body of students we also have a responsibility to approach conservation from a multitude of different perspectives and centers.³⁰

We can gauge our students' responsiveness to our pedagogy through their learning and ability to approach new problems, situating themselves in the work they do within a broader political and ethical framework while also making a living wage.

Contemporary art conservation training requires that we teach students to engage with a plurality of types of knowledge. We have long argued for an expanded approach to artworks, moving beyond a purely materials focus, and within our program we extend this approach to our students. We require our students to develop excellent practical skills alongside the ability to engage in the larger challenges facing the conservation profession. In return we seek to engage with each of our students to meet them where they are, taking the time to provide the foundations of lifelong

engagement with learning. We remain pragmatic; we want them to get jobs, but we also want them to be agents of change.

CONCLUSION

In her General Service Agreement with the Showroom gallery, a nonprofit London art space, the artist Ima-Abasi Okon included the following: “These terms and conditions set out the agreement between (1) The Client and (2) The Artist, where The Client committed to fulfill the function of support that enables The Artist to develop The Artist’s practice to a professional and fully informed standard. The aim of this support is to give The Artist more opportunities to expand The Artist’s critical thinking as well as to develop The Artist’s practical skills, allowing The Artist to flourish in the present and the future.” She goes on to define support as “an ongoing human relationship that depends upon a long-term commitment between The Artist and The Client who have encountered each other in a positive way. Support is therefore defined here as a kind of unconditional love.”

I return to this agreement often. The little yellow book sits on my desk, and I return to it now to think about what the agreement is between myself and our students, who invest so much in our program. It turns out that it works fine to swap “The Student” for “The Artist” and “The Teacher” for “The Client.” So here we have it, yes, a desire for our students to flourish in the present and the future, to develop their practical skills and critical thinking and to be able to practice to a professional and fully informed standard. At the end of the day, our responsibility is a form of unconditional love.

Pip Laurenson is Professor of Conservation and Director of the MSc Program in the Conservation of Contemporary Art and Media at University College London.

Acknowledgments: I would like to thank my colleagues at UCL, particularly those in the History of Art Department and the School of Cultural and Creative Industries. My special thanks go to Hélia Marçal, for all her work on the development of the program and authoring the paperwork that enabled it to be approved, and to the dream team at UCL East: Brian Castriota, Libby Ireland, Fergus O’Connor, Rosie Price-Cousins, and Valentina Risdonne, whose hard work, creativity, and commitment have made the program such a dynamic reality.

1. The question in this title is a tribute to Anna Cutler’s paper “What Is to Be Done, Sandra? Learning in Cultural Institutions of the Twenty-First Century.” Cutler was the Director of Learning at Tate and went on to add the leadership of the Research Department to her portfolio.
2. Bruce Nauman, unpublished interview with Pip Laurenson, Bryony Bery, and Jane Burton, Tate, London, 2004.
3. I include in my personal list Frances Halahan, Derek Pullen, Jackie Heuman, Jennifer Dinsmore, Jill Sterrett, Jane Henderson, Dean Sully, Jonathan Ashley-Smith, and Sanchita Balachandran. There are many more who will have touched you and your careers.
4. See Joan Tronto, *Moral Boundaries: A Political Argument for an Ethic of Care* (New York: Routledge, 1993).
5. It is with great sadness that I acknowledge Bill Viola’s death in 2024.
6. Bell Hooks, *Teaching Critical Thinking: Practical Wisdom* (New York: Routledge, 2010); Jeroen J. G. van Merriënboer and Paul A. Kirschner, *Ten Steps to Complex Learning: A Systematic Approach to Four-Component Instructional Design* (New York: Routledge, 2012), <https://doi.org/10.4324/9780203096864>; Carl Wieman, *Improving How Universities Teach Science: Lessons from the Science Education Initiative* (Cambridge, MA: Harvard University Press, 2017), <https://doi.org/10.4159/9780674978911>.
7. Samuel Jones and John Holden, *It’s a Material World* (London: Demos, 2008), <https://demos.co.uk/wp-content/uploads/files/Material%20World%20-%20web.pdf>.
8. I am conscious that our focus on the colonial legacies should not prevent us from also engaging in the contemporary reality of those countries that have historically experienced this violence. A need to examine colonial legacies is therefore combined with a desire to learn about the current contexts often brought to the table by my students.

9. The Culture Declares Emergency campaign launched in April 2019 with more than 190 UK institutions and individuals from the arts and cultural sector joining together to declare a climate and ecological emergency.
10. See for example Sanchita Balachandran, “Race, Diversity, and Politics in Conservation: Our 21st Century Crisis,” AIC Blog Archives: Conservators Converse, accessed August 10, 2024. <https://resources.culturalheritage.org/conservators-converse/2016/05/25/race-diversity-and-politics-in-conservation-our-21st-century-crisis-sanchita-balachandran/>.
11. Cybele Tom, “That Poor Cousin of Treatment: Documentation and Possibilities for Simple Innovation,” presented at the 45th Annual Meeting for the American Institute for Conservation (AIC), Chicago, May 28–June 2, 2017.
12. Annet Dekker, “Networks of Care,” in *Collecting and Conserving Net Art* (London: Routledge, 2018), <https://www.taylorfrancis.com/chapters/mono/10.4324/9781351208635-4/networks-care-annet-dekker>.
13. Pip Laurenson, “Introduction: Tony Conrad, *Ten Years Alive on the Infinite Plain*,” in *Reshaping the Collectible: Tony Conrad* (Tate Research Publication, 2022), <https://www.tate.org.uk/research/reshaping-the-collectible/introduction-tony-conrad-ten-years-alive-on-the-infinite-plain>, accessed August 10, 2024.
14. See “Performance Specification,” part 1 of the Conrad Dossier, <http://www.tate.org.uk/file/tony-conrad-dossier-part-1-performance-specification>, accessed August 10, 2024.
15. Posthumanism is an interdisciplinary concept that offers a critique of the notion of human exceptionalism and questions the boundaries between humans and nonhumans. Theorists working in this space often do so within an ethical feminist and ecological framework.
16. Hélia Marçal and Rebecca Gordon, “Affirming Future(s): Towards a Posthumanist Conservation in Practice,” in *Posthumanism in Practice*, edited by Christine Daigle and Matthew Hayler (London: Bloomsbury, 2023): 165–78.
17. Drawing on a posthumanist framework developed by thinkers such as Rosi Braidotti, Marçal and Gordon use the notion of “becoming” to express the idea that entities are in a process of constant transformation, moving away from a fixed or essentialist notion of being and identity.
18. Marçal and Gordon, “Affirming Future(s):” 165–78.
19. Marçal and Gordon, “Affirming Future(s):” 165–78.
20. I owe the idea that the role of the stewards of collections is that of accompanying objects through time to Jill Sterrett and her reflections on Ursula K. Le Guin’s 1988 essay “The Carrier Bag Theory of Fiction” in a paper she gave at the Getty Conservation Institute on March 30, 2022, “Show It. Hide It. Collect It. Carry It. Scaffolds for 21st Century Stewardship” (Unpublished).
21. *Gala Porras-Kim: Out of an Instance of Expiration Comes a Perennial Showing*, Gasworks Gallery London, January 27–March 27, 2022.
22. I pay tribute here to all I learned from my colleagues at Tate, in particular Dr. Emily Pringle, who, during her time as Head of Research, created a powerful learning community of research practitioners passionately engaged in reflexive practice.
23. Nina Quabeck, “Intent in the Making: The Life of Zoe Leonard’s *Strange Fruit*,” Burlington Contemporary (May 2019), <https://contemporary.burlington.org.uk/journal/journal/intent-in-the-making-the-life-of-zoe-leonards-strange-fruit>.
24. CLEAR, *CLEAR Lab Book: A Living Manual of our Values, Guidelines, and Protocols*, V.03 (St. John’s, NL: Civic Laboratory for Environmental Action Research, Memorial University of Newfoundland and Labrador, 2021).
25. Joan Tronto, *Moral Boundaries: A Political Argument for an Ethic of Care* (New York: Routledge, 1993), <https://doi-org.libproxy.ucl.ac.uk/10.4324/9781003070672>. For an account of how values evolve and interact with practices see Marta Spranzi, “Clinical Ethics and Values: How Do Norms Evolve from Practice?” in *Medicine, Health Care, and Philosophy* 16, no. 1 (February 2013): 93–103.
26. Berenice Fisher and Joan Tronto, “Toward a Feminist Theory of Caring,” in *Circles of Care: Work and Identity in Women’s Lives*, edited by Emily K. Abel and Margaret K. Nelson (Albany, NY: SUNY Press, 1990): 40.
27. Marçal and Gordon use instead “response-ability,” drawn from Donna Haraway’s 1988 and 1997 work, which she describes as a situated, relational process referencing our “ability to respond” rather than a paternalistic reading of “being responsible for another,” cited in Karen Gravett, Carol A. Taylor, and Nikki Fairchild, “Pedagogies of Mattering: Re-conceptualising Relational Pedagogies in Higher Education,” *Teaching in Higher Education* 29, no. 2 (2021): 388–403.
28. Our ethical relations with the university are perhaps worthy of another paper. UCL East has provided an extraordinary and generous home for this new program with exceptional facilities and opportunities for collaboration. Universities are places of numerous conflicting narratives. Conservation programs are expensive to run, and in times of financial anxiety I am very conscious of what this means for the university.
29. For an exploration of the politics of the international student within British Universities, see Clare Madge, Parvati Raghuram, and Patricia Noxolo, “Engaged Pedagogy and Responsibility: A Postcolonial Analysis of International Students,” *Geoforum*, 40, no. 1, Themed Issue: Postcoloniality, Responsibility, and Care (January 2009): 34–45, <https://doi.org/10.1016/j.geoforum.2008.01.008>; Fazal Rizvi, Bob Lingard, and Jennifer Lavia, “Postcolonialism and Education: Negotiating a Contested Terrain,” *Pedagogy, Culture & Society* 14, no. 3 (November 2006): 249–62. <https://doi.org/10.1080/14681360600891852>.
30. Madge, Raghuram, and Noxolo, “Engaged Pedagogy and Responsibility”: 34–45.

EXPERIENTIAL CONSERVATION TRAINING

At the Auschwitz-Birkenau State Museum

BY ADRIAN HERITAGE

I'M WRITING THIS ARTICLE WHILE SITTING IN A FORMER Nazi administration building at the Auschwitz-Birkenau State Museum in Oświęcim, Poland. I've returned here this year with six BA students from the Cologne Institute of Conservation Sciences, Germany, who will spend a one-month unpaid internship conserving memory artifacts under the supervision of the Museum's conservation staff. Conservation students can touch authentic objects, a personal privilege and intense responsibility, and gather knowledge by preserving and revealing valuable evidence. They come to the internship with their learned body of declarative knowledge, knowing they can tap into the vast data and information resources available on the Internet. However, the students will primarily learn procedural knowledge at the Museum through experiential learning. They will deepen their contextual understanding and ability to differentiate fact from fiction.

EXPERIENTIAL LEARNING

Experiential training, by doing, at the Auschwitz-Birkenau State Museum is a learning process embodied within this complex, challenging, contextual place, with its spaces and tangible buildings, objects, and people (residents, staff, and visitors). My role is as a facilitator. The real teachers are the physical remains of the site, the living people, and the intangible collective and personal impressions, memories, and testimonies of the camp victims. This means that the nominal teacher trusts the students' ability to learn independently of their formal instructors, giving them wings to fly. This commitment of trust, in the experiential, is necessary since a classroom cannot compete with the learning experience afforded by doing and reflecting in a place as meaningful and temporally complex as Auschwitz.

According to the educational theorist David Kolb, "Learning is the process whereby knowledge is created through the transformation of experience."¹ He states that the students are in the process of cycles of experiencing, reflecting, abstract conceptualization, and active experimentalizing.

There is a critical difference between gaining theoretical knowledge and learning through practice and reflective experience, where we are mentally and corporeally involved in a learning environment. This process is often referred to as object-based learning (OBL). At Auschwitz, the students learn in an environment where they are not



View from a former administration building, Auschwitz I Main Camp.
Photo: Adrian Heritage.

disconnected from the world but immersed in its intangible associations and timelines. Educational psychologists' research into the haptic exploration of real-world, authentic objects in the context of museums is particularly interesting. Magdalena Novak and Stephan Schwan argue that "...the haptic sense complements vision and hearing by a bodily exploration of physical entities in our close surroundings, thus contributing to the formation of enriched mental representations. Haptic exploratory routines constitute an integral part of a human's behavioral repertoire.... The present findings are especially important for informal learning settings, like museums and exhibitions. Here, tools, artifacts, and other exhibited objects play a major role."²

Conservation students are motivated, passionate about their subject, and open to learning. As volunteers at the Museum Auschwitz-Birkenau, they have grasped an opportunity to participate and engage, making them highly receptive.

ORIGINS OF THE INTERNSHIP PROGRAM

The Auschwitz-Birkenau State Museum was founded by an act of the Polish Parliament on July 2, 1947, and tasked with the preserva-

tion of the grounds of former Nazi death camps for all time: “The site of the former Nazi concentration camp in Auschwitz, together with all the buildings and installations standing there, is to be kept forever as a ‘Monument to the Martyrology of the Polish Nation and other Nations.’”

Over the past thirty-one years, more than 250 students from Cologne and other conservation schools in Germany, Poland, and beyond have participated in practical internships organized by the Cologne University of Applied Sciences at the Auschwitz-Birkenau State Museum.

This modest yet profound contribution toward preserving this place of remembrance was an initiative brought to life by students at our school in Cologne after publication of the article “Auschwitz verfällt” (Auschwitz Decays), which appeared in *Die Zeit* in April 1992. With support from Professor Friedemann Hellwig and teacher Dipl.-Rest. MA Andreas Krupa, the Cologne students successfully undertook the inaugural two-week internship in 1993 (in 2013 the duration of the internship was increased to one month). For the first decade, the teachers and students had to bring any necessary tools, equipment, and materials from Cologne and create makeshift workshops at the Museum, which had no trained conservators and consequently no dedicated studio. At the invitation of Museum director Jerzy Wróblewski, they worked with Museum staff, notably Irena Szymanska (then head of the collections department) and Jan Kapłon (documentation specialist).

The opening of the Museum Conservation Studio in 2003, under Director Wróblewski, was led by conservator Rafał Pióro (now a deputy director) and a team of young, academically trained conservators. This was a watershed moment. What began as a student initiative to offer help transformed into a professional dialogue between the students, Pióro, and his staff. The program has continued each year except for 2020–21, when COVID-19 pandemic restrictions prevented international travel, and 2022, owing to the critical accommodation needs of Ukrainian refugees taken in by Poland after the Russian invasion.

RECOGNIZING AND PRESERVING THE PAST

Auschwitz I and Auschwitz II-Birkenau camps, the sites, buildings, ruins, fixtures, fittings, and the hundreds of thousands of objects belonging to deported Jews and other victims of the Nazi atrocities, are enormous in scale and serve as a symbol for remembrance of the suffering and evil of the Holocaust. For those who have not visited the camps, the overriding impression is how much authentic material survives as evidence—and the enormous task the Museum faces in preserving this place of remembrance.

Part of seeking to keep a complex entity forever is to identify and catalogue, recognize and preserve, and gather and interpret not only the explicit material remains but also hidden traces of evidence that are witness to the atrocities committed at the camps. The further challenge is understanding how to manage the decay of the buildings and all the original artifacts and documents through time, as well as societal changes, not least the transition from having a living dialogue with camp survivors to needing to resort to

historic recordings and interpretations of their testimonies. In this transition, preserving and conveying the site’s authenticity is the essential guide to conservation decision-making for the museum.

Conservators have an extraordinary privilege in their intimacy with objects, touching and feeling objects in a haptic sense. In some circumstances, the students, like the Museum’s conservators, are more familiar with the intricacies, interfaces, surfaces, weight, and feel of a specific object than anyone has been for eighty years, and they are intensely aware and emotionally invested. An object that initially seems unremarkable, one of a mass of similar objects, is transformed into an individual object, adding to its biography and, potentially, an intangible relationship with its past owner.

At Auschwitz, the students are confronted by the indivisibility of the tangible and the intangible. Everyday objects have been transformed to become more than the sum of their parts. A prewar suitcase may be transformed into a symbolic memory artifact, and sometimes,



Sonderkommando survivor Henryk Mandelbaum (1922–2008) meeting with students in 2006. Standing (left to right) are Verena Wetter, Annika Brachmann, Uta Dederichs, Hanno Born, and a museum translator; kneeling (left to right) are Margrit Bormann and Sarah Mauermann. Photo: Adrian Heritage.



Student Jana Kourgierakis conserving a suitcase in 2008. Photo: Adrian Heritage.



View of Block 1, Auschwitz I Main Camp. Photo: Adrian Heritage.

the painted inscriptions of the names and travel destinations are the only evidence of a tragic fate. Where the evidence is explicit, historians do their work in researching the identity of the victims. Thus the work of the conservators is essential in identifying which materials predate the camp, which were added or modified during the camp's operation, and which were added after the camp's liberation in 1945.

Some objects transmit their messages explicitly, while others contain hidden or veiled meanings. Like the Museum's conservators, the students can at times uncover traces of evidence hidden before their intervention, allowing the museum's historians and other researchers to interpret the precious tangible evidence revealed.

SHARED DECISION-MAKING

Studying abroad contributes to nonformal learning. In this case, it is a different language and country; indeed, it brings a host of differences, from climate, landscape, flora, and fauna, to cultural differences, customs, beliefs, rules, and regulations.

The student conservators work under time constraints, imposed by both the museum and the duration of the internship, to preserve the objects and document their work and findings. But they have time for detailed conservation investigations. This *taking time* is a crucial component, as is the conservators' extraordinary privilege of intimacy in touching the objects they observe, both to preserve the physical object and for understanding to unfold.

The limited time frame and the heuristic approach to learning mean that the students contribute actively to a shared decision-making process rather than a solipsistic fear of making a mistake. Students are confronted with an overwhelming array of potential approaches to conservation, even if, in most practice, the work undertaken is routine. It is hard for students to cope with a barrage of potential options and the distinct possibility of making wrong

decisions and failing. The heightened awareness of methodologies learned in class can lead to so-called analysis paralysis, where the fear of making an error or missing a better solution outweighs the ability to act appropriately with realistic expectations, given the available resources at the moment.

Students and conservators work in a mutual relationship, with the Museum benefiting from their fresh ideas and input and the students benefiting from experiential learning outside of formal learning contexts. The students are supervised by highly motivated and experienced conservators, making a meaningful contribution to safeguarding these objects. Everyday objects, from shoes to suitcases, are transformed into unique objects, which through a name or writing on a fragment of paper, or a textile hidden in a shoe, can provide the only evidence linking a person, a victim of the Nazi crimes, to this place. Students also work on architectural fixtures and fittings, painted inscriptions, wall paintings, and graffiti made during the camp's operation.

The students compile illustrated reports on the objects they work on during their internship. Since 2004 the student documentation has been produced to meet the Museum's requirements. The reports provide contextual historical and values-related information on the object they have received, in dialogue with the conservators or, for example, from consulting with the Archives Department. In text and photos, they document the materials and construction, the object's condition, and the conservation work they have undertaken. The Museum specifies whether the documentation should be in English or German.

CONNECTIONS TO HISTORY

A supporting program organized by the Museum provides additional context to their internships. This includes discussions of

the history of the Holocaust and the former Nazi concentration and extermination camps; guided tours of the camps; film screenings; visits to exhibitions, Museum departments, and the town of Oświęcim; and conversations with staff. This accompanying educational program provides detailed factual information about the camps and the people who suffered and were murdered there by the Nazis. Listening to these accounts of history and individual stories is acutely poignant, to be “here” where the atrocities happened, seeing, walking, and *feeling* in both senses of the word. Physically and mentally, the students’ moving through and being moved by these spaces, the buildings, and their authentic surfaces, persist to bear witness to the injustices and enormous suffering that occurred here only eighty years ago.

We have had the immense honor of meeting survivors of the camps, including three meetings with Holocaust survivor Henryk Mandelbaum, a Polish Jew and former member of the Sonderkommando, the enslaved work unit; two meetings with former Polish prisoner Kazimierz Smoleń, who was director of the Museum from 1955 to 1990; and a meeting with former Polish prisoner Wilhelm Brasse, a professional photographer whose photographs of new arrivals and special assignments were taken under orders of the SS. The expression “eyewitness” does not do justice to the psychological and corporeal lived experience of the camp survivors. These men, these messengers, all now deceased, have left their testimonies to the world with a stark warning to us all, of the dangers of fascism in our here and now. The philosopher George Santayana said, “Those who cannot remember the past are condemned to repeat it.”

The internships also lay the framework for future longer internships at the Museum. Several students have returned for extended internship periods, research projects, or conservation work. After her initial participation in the two-week practical excursion in 2005, Dipl.-Rest. MA Margrit Bormann (wall painting and stone department) undertook extended periods of practical training at the Museum and has been a full-time member of the Museum staff since 2010. Annaick Keruzec (textiles) returned for a more extended practice period, as did other students. MA Christin Rosse returned for longer internships and has become a full-time paper conservator at the Museum. My former students, now permanent Museum

staff members, have become my teachers. I learn from their more profound understanding of the place, which ranges from new information discoveries and interpretations of meaning to the reasoning behind new approaches adopted by the Museum, which also must adapt over time.

This initiative has been sustained over the years because of the students’ willingness to participate and volunteer. It is a physical demonstration of young people who care about the past, present, and future, to take action in the here and now.

LEARNING NEVER ENDS

So, what have the last twenty years of facilitating this project taught me? That learning never ends, and that, as your students become your teachers, you must adapt to a changing world. Adapting to change is an ongoing challenge, yet change is necessary to preserve,

enhance, and communicate the message of Auschwitz-Birkenau. The dichotomy of conservation is that we try to keep things as they are, but time brings a necessity for change, which needs to be managed appropriately. The stuff itself, even these precious memories and artifacts, has no meaning if we don’t ensure an ongoing interest in interpreting meaning from evidence and actively learning from society’s past, in our present, for our shared future.

Without question, this is the most significant project of my career, where Polish and German conservation staff and students work together toward a common purpose of safeguarding the memory and authenticity of the Auschwitz-Birkenau Memorial and Museum for today and for future generations.

I close with John Ruskin’s admonition, which I hope we can all learn from: “What we think or what we know or what we believe is in the end of little consequence.

The only thing of consequence is what we do.”

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Museum conservator and former student Margrit Bormann holding a child’s shoe and explaining the conservation aims and issues to the 2024 cohort of second-semester BA students. From left to right: Andreea Baci (Wood), Raphael Mannes (Wood), Frieda Balzer (Paper), Marianna Kopeć (Wall Paintings), Gesa Sperlich (Wood), and (just outside the photo frame) Johanna Raab (Paintings). Photo: Adrian Heritage.

1. David Kolb, *Experiential Learning: Experience as the Source of Learning and Development* (Englewood Cliffs, NJ: Prentice-Hall, 1984), 38.
2. Magdalena Novak and Stephan Schwan, “Does Touching Real Objects Affect Learning?” *Educational Psychology Review* 33 (August 2020), 637–65. <https://doi.org/10.1007/s10648-020-09551-z>

AHEAD OF THE CURVE

Developing Skills Through Professional Training



BY STAVROULA GOLFOMITSOU

EDUCATION AND TRAINING ARE KEY ELEMENTS OF the Getty Conservation Institute's mission to enhance knowledge, skills, and competencies of professionals in the field of conservation. These include workshops and didactic resources in different forms such as guidelines and videos, on topics not fully covered in, or altogether absent from, academic degree programs. Educational activities at GCI are designed to address current or anticipated needs, knowledge gaps, and shifts in job skills and responsibilities.

Over the next few years, museums, like other institutions, will see the creation of new roles, while others, because of environmental (climate change), technological (AI and cloud use for museum data storage), and economic factors, will cease entirely to exist. With working environments changing at an exponential rate, new skills and competencies are needed.¹ Both re-skilling and upskilling are critical in museums today, and continuous education is becoming essential to keep up with new developments. Upskilling refers to new skills relevant to someone's current role, while re-skilling refers to the development

of new competencies to take on new responsibilities. Although core conservation activities may remain constant, the ways they are carried out, the approach, and the factors to be considered, evolve.

Continuing professional development (CPD) courses provide professionals with new competencies, allowing them to develop new or enhance existing conservation skills and approaches (upskilling and re-skilling on a smaller scale) to improve their practices. Our courses are developed based on intended learning outcomes; are targeted, short in duration, and participatory; and yield ample opportunities for participants to directly apply the newly acquired knowledge to a classroom, laboratory, or collection environment. Our courses are grounded in our expertise and develop out of research initiatives.

As we move toward a skills-based approach, where an individual's competencies take precedence over the degrees they hold, professionals need to diversify the ways they develop their skills. In countries with established educational programs in conservation, new skills are continuously added to their curricula. However, in countries with no formal conservation education, organizations and governments rely on alternative methods to develop their work force

Sasha Drosdick, a participant in the 2023 Treatment Strategies for Outdoor Painted Sculpture Workshop, carrying out cleaning tests to remove various graffiti media from painted test panels. Photo: Ellen Moody, GCI.

(heritage professions fall under this category). In the Fall 2023 issue of *Conservation Perspectives*, Terence Besaka, of the National Museum of Cameroon, stressed how conservators there are trained through short courses offered by organizations like UNESCO and ICCROM, and through bilateral agreements with other countries (e.g., France). Lalitha Thiagarajah, a conservator in Malaysia, explains in this issue's roundtable how she developed her skills in a similar fashion.

When it comes to established professions, international organizations typically list the skills required to perform a particular job. For example, the role of ISCO (International Standard Classification of Occupations) in listing skills is to facilitate communication about occupations by providing definitions and data about different professions.² At ISCO, conservation professionals are grouped with archivists and curators, but the skills necessary for their roles are not defined. On the other hand, conservation professionals are included in ESCO (European Skills/Competences, Qualifications, and Occupations), with definitions and essential and optional skills specified.³ Interestingly, professionals in the museum sector are not regulated by professional bodies, as is customary in other professions.

However, it is not only hard skills that require re-skilling, but also soft skills such as creative thinking and negotiation. Sustainability will be a catalyst for change in museums, and new jobs will be created to mitigate risks with the revision of environmental standards in exhibition and storage spaces. A 2023 report from the World Economic Forum suggests that in the next five years analytical skills and creative thinking, fundamental to conservation, will be important tools of upskilling.⁴ One challenge is to incorporate skills that on the surface might not seem relevant to conservation. For example, AI and data mining tools have yet to be included in the majority of educational programs but are important for conservation and will influence the way we work in the near future.

The GCI's training activities stem from focused meetings with professionals and communities of interest coming together to identify areas where research and training are needed. This approach allows for the development of bespoke courses. For example, an experts' meeting on priorities in the care of outdoor painted sculpture led to the workshop series *Treatment Strategies for Outdoor Painted Sculpture (OPS)*, which has had two iterations so far, in Los Angeles (2018) and Otterlo, the Netherlands (2023). Training is developed as part of capacity building for underserved regions or in subjects with limited or no formal education available, such as the *Recent Advances in Characterizing Asian Lacquer (RADICAL)* workshop, which took place at the Palace Museum in Beijing in April 2024, and the *Bronze Patination for Conservators Workshop* organized in collaboration with the Getty Museum in October 2023. Our courses are focused on regional access. For example, our *Managing Collection Environments Initiative* workshops are tailored to the location: at the National Gallery of Victoria in Melbourne in August 2023, the emphasis was on needs in Australia and Southeast Asia; the workshop at the Victoria and Albert Museum in February 2024 was aimed at Europe, Africa, and the Middle East; and the upcoming one in L.A., in July 2025, will have an eye on the Americas.

Incorporating contemporary pedagogy for adult learning, our courses include pre-workshop activities and reading, following a



GCI project specialist Cecilia Winter leads a discussion as part of the Changing Climate Management Strategies Workshop, held at the National Gallery of Victoria in Melbourne, Australia, August 7–10, 2023. The workshop was part of the GCI's Managing Collection Environments Initiative. Photo: Narelle Wilson.

“heutagogical” approach of self-determined learning and participant agency, which enhances lifelong learning skills. We also purposely limit the number of lectures in favor of interactive learning, group activities, videos, and quizzes. Our aim is to create networks of practice that can continue to act independently as a support system. A great example of this is the network created during the OPS course in 2023, which continues its activity through a WhatsApp group and via email, with a meeting organized by the participants scheduled for fall 2024. These networks, along with other metrics, such as participant evaluation after the course and over time, help us further develop our training activities.

In the next phase of the Collections department, our priority is to expand the professional audiences we serve, as conservation does not happen in isolation and is influenced by wider socioeconomic and environmental factors. We seek to develop inclusive, modular courses, which allow different participant groups to follow while also fostering independent skills. This approach takes into consideration that there is no one-size-fits-all solution in education. Considering new pedagogic ways for adult learning, we will continue to design courses with conservation professionals and educational institutions alike (e.g., the workshops on kinetic art in collaboration with UCL East and Tate in May 2025, and on cleaning wooden gilded surfaces co-organized with the Fundação de Desenvolvimento da Pesquisa in Brazil in August 2025). By taking a proactive role in what is needed and by anticipating challenges and shifts in both the field and job responsibilities, we remain committed to enhancing skills and competencies in the conservation of collections.

Stavroula Golfomitou is head of Collections at the Getty Conservation Institute.

1. World Economic Forum, *The Future of Jobs Report 2023*, available at <https://www.weforum.org/publications/the-future-of-jobs-report-2023/in-full/>.

2. <https://ilostat ilo.org/methods/concepts-and-definitions/classification-occupation/>.

3. <https://esco.ec.europa.eu/en>.

4. See World Economic Forum, *The Future of Jobs Report 2023*.

AN ART CONSERVATION DEGREE PROGRAM IN THE PHILIPPINES?

BY RIZA A. ROMERO

THE COLLEGE OF FINE ARTS (CFA) IS ONE OF THE three colleges that founded the University of the Philippines (UP) in 1908.¹ A significant number of National Artists² in visual arts are graduates of CFA. Over the years, these alumni have donated artworks that became part of UP's collection. In 1996 the deteriorating physical condition of many of the works became apparent when surveyed for a CFA-organized exhibit.³ And in 2017 a University initiative⁴ produced condition reports on around 2,200 pieces of the collection and revealed the conservation needs of the oldest pieces in the collection.

These are among the many factors that prompted the previous UP president, Danilo Concepción, in late 2019, to call on the College to take the lead in developing a graduate degree in art conservation. In August 2021 I was assigned to take over project development. This article is about the efforts to create a degree in art conservation at UP to address that need.

CURRICULUM APPROVAL PROCESS

The process of instituting a new curriculum in UP Diliman usually begins with faculty members who are experts in a field submitting a curriculum proposal to their department, institute, or college, whichever unit is the smallest. Fellow faculty members comment and recommend on viability, resources, and funding, and stakeholders are consulted for verification, validation, and justification. Once the proposal is endorsed by the college assembly or council, it follows a thirteen-step approval process. The final stops are the academic affairs offices in UP Diliman and the UP System for endorsement before it is finally approved by the UP Board of Regents.

RESEARCH AND FOCUS GROUPS

My initial research in May 2022 found three institutions offering master's level conservation education in the Philippines and Southeast Asia: the University of Hong Kong, focused on built heritage; the University of Santo Tomas in the Philippines, focused more broadly on heritage studies; and Silpakorn University in Thailand, in partnership with the University of Applied Arts Vienna, focused on conservation science and practice. The research also revealed that there was no clear pathway towards a master's degree in art or movable heritage conservation and restoration in the region.

I presented this data in a consultation with the UP vice president for academic affairs, Maria Cynthia Bautista, in August 2022. This meeting resulted in her office facilitating separate focus groups



The College of Fine Arts, part of the University of the Philippines, is the oldest arts and design degree-granting institution in the country. It has produced a significant number of National Artists and critically acclaimed graduates to date. Photo: Riza A. Romero.

with conservators in private practice, representatives from UP constituent universities,⁵ and representatives from government agencies with direct responsibility for culturally significant movable heritage.⁶

The three groups agreed that creating a heritage conservation program should consider that conservation is not a recognized profession in the country, and that trained professionals are direly needed in the field. These considerations led to the recommendations that program graduates' competencies should adhere to international standards and be at par with those from educational institutions abroad.

BENCHMARKING UNIVERSITIES IN EUROPE AND THE US

In late 2022 the College approved the hiring of a senior research associate, Stefani Ursua, to help widen the scope of research on existing art or heritage conservation degree programs beyond Southeast Asia.

In April 2023 my proposal for benchmarking research in Europe was approved by the incumbent UP president, Angelo Jimenez, and the following month the Fulbright US-ASEAN Visiting Scholar Program also accepted my proposal to conduct similar research in the US.

In November 2023 the dean of the College of Fine Arts, Marc San Valentin, Stefani Ursua, and I departed from Manila for Europe. We visited eight universities and two museum laboratories in Germany, Poland, Austria, France, and the Netherlands. In January 2024 Ursua and I toured four university laboratories in the UK, and beginning in March 2024, I was able to benchmark six university and four museum laboratories in North America.

What I observed from the programs we visited is that they are implemented in the context of what is now or was prevalent

in the country (e.g, artistic media, environmental and climate conditions, materials and technology). Cutting across this is the increasing concern about climate change. Research and research dissemination as tools for advocating for the field and profession, as well as the importance of building authentic relationships for research, collaboration, and funding, are also valuable takeaways.

CHALLENGES AND HOPES FOR THE FUTURE

We are currently in the process of consolidating all the data we have gathered. The unprecedented approach I took in developing the program from scratch made it difficult for the bureaucratic system of the university to locate the project in its structure. The project faces a three-pronged challenge:

- **Content:** Additional funding is needed in order to onboard collaborators—research associates, local and international subject experts;
- **Administration:** The University of the Philippines, being a university system with UP Diliman its constituent university, has its own finance office. That project funding is provided by the system structure and disbursed through constituent university channels challenges CFA administrative processes; and
- **End of terms in office:** Changes in high administrative office appointments derailed our momentum, as we needed to also advocate for, rather than just do, the project.

Despite these challenges, there are positive signs and developments, including the increasing number of public policies establishing or strengthening cultural policies,^{7,8,9} stakeholders' engagement revealed through the focus group discussions, meetings with prospective collaborators within the university, and the implicit inclusion of the program in UP's Arts and Culture Flagship Program.¹⁰

I accepted this assignment knowing that there is much I do not know on the subject, especially coming from the allied field of studio arts. But we are striving to meet the challenges, recognizing the importance of conserving Philippine art. I close with humility and the hope that this article may also serve as a conduit to those in the field with knowledge about and experience with these endeavors.

Riza A. Romero is an assistant professor and the chair of the Department of Studio Arts at the College of Fine Arts, University of the Philippines Diliman, Quezon City, Philippines.

1. "UP CFA HISTORY," UP College of Fine Arts, September 10, 2021, <https://cfa.upd.edu.ph/need-to-know/about-up-cfa/>.
2. "Order of National Artists," National Commission for Culture and the Arts, accessed September 7, 2024, <https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines>.
3. Armando B. Burgos and Rubén D. F. Defeo, *Philippine History in Art: A Promenade to the Past* (Quezon City, Philippines: Office of the Chancellor, University of the Philippines, 1996).
4. "The UPD Art Collection," UPD Office for Initiatives in Culture and the Arts, accessed September 4, 2024, <https://oica.upd.edu.ph/culture-arts-in-up-diliman/the-upd-art-collection>.
5. "Constituent Universities," University of the Philippines, April 2, 2017, <https://up.edu.ph/constituent-universities.cons>.
6. Cultural Center of the Philippines, Intramuros Administration, National Commission for Culture and the Arts, National Historical Commission of the Philippines, and National Museum of the Philippines.
7. An Act Strengthening the National Museum of the Philippines, Repealing for the Purpose Republic Act No. 8492, Otherwise Known as the "National Museum Act of 1998," and Appropriating Funds Therefor, Republic Act No. 11333 § (2019), https://legacy.senate.gov.ph/republic_acts/ra%2011333.pdf.
8. An Act Providing for the Development and Promotion of the Philippine Creative Industries, and Appropriating Funds Therefor, Republic Act No. 11904 § (2022), https://legacy.senate.gov.ph/republic_acts/ra%2011904.pdf.
9. An Act Strengthening the Conservation and Protection of Philippine Cultural Heritage Through Cultural Mapping and an Enhanced Cultural Heritage Education Program, Amending for the Purpose Republic Act No. 10066, Otherwise Known as the "National Cultural Heritage Act of 2009," Republic Act No. 11961 § (2023), <https://www.officialgazette.gov.ph/2023/08/24/republic-act-no-11961>.
10. Celeste Ann Castillo Llaneta, "Flagship Program 7: Arts and Culture," University of the Philippines, June 17, 2024, <https://up.edu.ph/flagship-program-7-arts-and-culture>.

EUROPE: NOVEMBER 25–DECEMBER 15, 2023

ACADEMY OF FINE ARTS DRESDEN, GERMANY
UNIVERSITY OF APPLIED SCIENCES BERLIN, GERMANY
NICOLAUS COPERNICUS UNIVERSITY TORUŃ, POLAND
ACADEMY OF FINE ARTS WARSAW, POLAND
WELTMUSEUM WIEN, AUSTRIA
ACADEMY OF FINE ARTS VIENNA, AUSTRIA
UNIVERSITY OF APPLIED ARTS VIENNA, AUSTRIA
ARS ELECTRONICA CENTER LINZ, AUSTRIA
INSTITUT NATIONAL DU PATRIMOINE, FRANCE
UNIVERSITY OF AMSTERDAM, NETHERLANDS

UNIVERSITIES AND LABORATORIES BENCHMARKED

US AND CANADA: MARCH 1–JUNE 30, 2024

UNIVERSITY OF DELAWARE
SMITHSONIAN INSTITUTION
NATIONAL GALLERY OF ART
SMITHSONIAN AMERICAN ART MUSEUM
METROPOLITAN MUSEUM OF ART
NEW YORK UNIVERSITY
QUEENS UNIVERSITY, CANADA
UNIVERSITY OF BRITISH COLUMBIA
UNIVERSITY OF CALIFORNIA, LOS ANGELES
BUFFALO STATE UNIVERSITY

UNITED KINGDOM: JANUARY 21–27, 2024

UNIVERSITY COLLEGE LONDON EAST
UNIVERSITY OF LINCOLN
UNIVERSITY COLLEGE LONDON
COURTAULD INSTITUTE OF ART

CAPACITY BUILDING FOR MUSEUMS AND MOVABLE HERITAGE

Opportunities and Challenges

BY GEORGE JOSEPH

THE PRESERVATION OF MOVABLE CULTURAL HERITAGE, which includes artifacts, manuscripts, historical objects, and art pieces, is paramount to maintaining our understanding of human history, art, and traditions.

UNESCO has been at the forefront of protecting and promoting movable heritage through capacity-building initiatives aimed at enhancing the skills, knowledge, and resources of those responsible for its care. Museums are repositories of cultural heritage. They are tasked with preserving objects that range from ancient artifacts to modern art and making them accessible to the public. UNESCO's approach places them and their professionals at the core of capacity-building strategies. The Organization's work in this area is framed by the 2015 Recommendation Concerning the Protection and Promotion of Museums and Collections, Their Diversity and Their Role in Society,¹ which emphasizes the importance of museums as essential institutions for safeguarding cultural diversity, education, and social cohesion.

As an associate program specialist with the Culture and Emergencies Entity, UNESCO Culture Sector, I am currently responsible for supporting the implementation of the 2015 Recommendation as well as coordinating the work of the UNESCO Museums program. My experience in undertaking capacity-building exercises not only has focused on movable heritage but also has extended to integrating communities in safeguarding both tangible and intangible cultural heritage.

This article provides my personal insights and reflections on the capacity-building training experiences and approaches that UNESCO undertakes in its work with museums and movable heritage. It is important to note, however, that the opinions expressed here are entirely my own and do not reflect the views of the Organization.

A TWO-WAY APPROACH

UNESCO's capacity-building approach is designed to be comprehensive, blending top-down and bottom-up strategies, ensuring that expertise flows from international levels to local professionals, while also empowering local stakeholders to take ownership of their heritage preservation efforts.



A joint team from UNESCO and the Ministry of Arts and Culture of Cameroon carrying out an emergency assessment in Goulfey to identify damages and risks in museum collections, in February 2020. The project was funded by UNESCO's Heritage Emergency Fund (HEF). Photo © UNESCO / Jean-Roland Onana.

Top-Down Approach: International Expertise

At the international level, UNESCO provides guidance and training through Conventions, Recommendations, and global programs aimed at enhancing the skills of museum professionals. These efforts build on a strong legal framework, such as the 2015 Recommendation Concerning Museums and Collections and the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property.² Through global and regional training programs, UNESCO brings together museum staff, law enforcement, and policymakers to share best practices and technical skills. Experts from around the world and technical institutions such as ICOM, ICCROM, and INTERPOL lead these sessions, providing participants with valuable insights into the latest conservation techniques, legal knowledge, and heritage protection strategies.

To ensure that training is both practical and comprehensive, UNESCO adopts a multiphase approach. Identifying the specific challenges and needs of a museum or heritage institution is the first step. This assessment allows customization of training con-

tent to address real-world challenges faced by participants. The next phase centers on hands-on workshops and theoretical training. Participants engage in activities such as artifact conservation, climate control techniques, digitization, cataloguing, and using tools like the Object ID standard for documentation³ and RE-ORG for collection storage.⁴ These sessions are led by international experts who demonstrate advanced methods in conservation, preventive care, and emergency response planning. UNESCO also offers guidance on aligning national regulations with international conventions, working closely with legal experts to ensure that participants understand how to implement policies that protect cultural heritage within their contexts.

Finally, participants are encouraged to establish networks



UNESCO worked closely with the Somali Ministry of Education, Culture, and Higher Education (MOECHE) to help support the revival of the National Museum of Somalia and build capacity there after its reopening on July 1, 2020, the date of this photo. The Museum, which had been closed since the start of the civil war in 1991, houses important historical artifacts and collections. Photo © Media and Communication Department at Villa Somalia.

with other museums, law enforcement agencies, and international entities like INTERPOL and the World Customs Organization, enabling collaboration and knowledge sharing.

Bottom-Up Approach: Local Empowerment

At the local level, UNESCO focuses on empowering national and regional professionals, recognizing that they are best positioned to understand and respond to their unique cultural contexts. This bottom-up approach ensures that national stakeholders receive the training and tools they need to build capacity within their own institutions. This cascading model allows knowledge to be passed down to local actors, fostering a sustainable approach to capacity building as well as promoting interconnected relationships that strengthen the collective capacity to protect and manage cultural heritage.

ALIGNING CAPACITY BUILDING WITH UNESCO'S GLOBAL PRIORITIES

UNESCO's capacity-building programs closely align with its overarching global priorities, including Priority Africa, gender equal-

ity, sustainable development, and intercultural dialogue. These priorities ensure that heritage protection efforts are not only focused on technical preservation but also contribute to broader development and social goals.

Priority Africa emphasizes the importance of strengthening the cultural, educational, and scientific capacities of African Member States. In the context of movable heritage, this priority focuses on supporting museums and cultural institutions across Africa, providing training as well as learning from the continent about conservation, collections management, and emergency preparedness. These efforts contribute to a broader understanding and learning on the continent, where the preservation and promotion of African heritage can continue to enhance social cohesion and support sustainable development.

Gender equality is a core focus of UNESCO's capacity-building programs. The promotion of equal representation of women in its training programs ensures that women contribute to the protection and promotion of cultural heritage. Moreover, museums are encouraged to incorporate women's contributions into their exhibits, highlighting their role in preserving and shaping cultural traditions, while countering gender narratives.

UNESCO's heritage programs also support sustainable development by emphasizing the role of museums in education and community engagement. By integrating collections into educational curricula, museums can bring greater awareness of cultural heritage and promote intercultural dialogue. This is particularly important in post-conflict regions, where museums have the potential to contribute to peace-building by addressing complex historical narratives and promoting inclusivity.

PRACTICAL TRAINING

UNESCO tailors its capacity-building programs to the specific needs of the region or institution requesting assistance, which ensures that the training provided is relevant and practical, and addresses both the technical and the legal aspects of heritage protection.

Technical training focuses on conservation, documentation, and collections management while also equipping museum professionals with the latest tools and knowledge. Training in preventive conservation techniques, such as proper storage conditions, climate control, and handling procedures, is conducted to prevent the deterioration of artifacts. One important aspect of technical training is the use of the Object ID standard, a global system for tracking cultural objects that helps prevent illicit trafficking. Additional training provides museum professionals with the skills to catalogue and digitize their collections, with the goal of allowing easy access for research, education, and public engagement.

In addition to teaching technical skills, training programs often focus on how local laws can be aligned with international conventions, such as the 1970 Convention and the 1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects.⁵ These conventions provide a legal framework for protecting cultural property, and UNESCO's training helps museum professionals and policymakers understand how to implement these frameworks in their institutions.

ADAPTING TO NEW REALITIES

The global COVID-19 pandemic forced many heritage institutions to rethink how they deliver training and support to museum professionals. Before the pandemic, most of UNESCO's capacity-building efforts were conducted in person. However, during the pandemic, with travel restrictions and social distancing measures in place, UNESCO shifted much of its capacity-building work online.

While online training presents certain challenges—especially for hands-on topics like conservation—it also offers significant benefits. Digital formats allow for greater participation, as museum professionals across the globe can join regardless of where they live. Online sessions are also more cost-effective, reducing the financial burden on institutions with limited budgets. UNESCO's adoption of a hybrid model combines online learning with in-person sessions when feasible and allows participants to gain theoretical knowledge online and apply it in practical settings under expert supervision.

Movable heritage is particularly vulnerable during crises, whether caused by biological hazards such as pandemics, natural disasters, armed conflict, or political instability. In these situations, museums face the heightened risk of theft, destruction, or illicit trafficking of cultural objects. UNESCO provides specialized training in emergency preparedness for museum professionals, focusing on risk assessment, evacuation planning, and disaster recovery.

The Heritage Emergency Fund, established in 2015 to provide rapid support to countries facing cultural emergencies, allows UNESCO to quickly mobilize resources and expertise to help museums protect their collections during and after crises. Through this fund, museum professionals receive training in emergency response and recovery strategies, including how to document and restore damaged or looted objects.

CONCLUSION

My experience of capacity building in the field of movable heritage has revealed both the complexities and the immense rewards of this endeavor. I have witnessed how a thoughtful combination of international expertise and localized empowerment can significantly enhance the ability of museum professionals not only to protect and promote their collections but also to reimagine the role of museums as living institutions that connect the past with the present. The collaborative, inclusive, and adaptive approaches I've engaged with have underscored that effective heritage preservation is not just about transferring technical skills—it's also about cultivating a deeper sense of responsibility and pride within communities.

The evolving threats and challenges we face today, from climate change to rapid technological advancements, make it clear that a one-size-fits-all model of capacity building is insufficient. It is essential to develop responsive and flexible strategies that can adapt to different cultural contexts and emerging risks. Integrating climate resilience, AI, and digital technologies into training equips professionals with cutting-edge tools while also preparing them to navigate the complexities of an ever-changing world. Yet, beyond the tools and techniques is the opportunity for peer-to-peer learning, networks and community-based participatory training to create sustainable, locally driven solutions. These models can create a genuine exchange of knowledge, rooted in shared experiences and challenges.

What's more, adaptability is not just a necessity—it's a strength. The ability to tailor strategies to fit the unique needs of each museum or cultural institution has proven to be a game

changer, allowing for more relevant and effective outcomes. Collaboration across different disciplines has been a revelation. Heritage preservation is most robust when it draws on diverse perspectives, from legal experts to conservators, digital innovators to community elders.

Empowering local professionals to take the lead in preserving their heritage is the most impactful aspect of this journey. It's clear that when individuals and communities are entrusted with their cultural legacy, they develop not only the skills needed to safeguard it but also the passion and commitment to advocate for it. This sense of ownership transforms museums from being mere custodians of artifacts into dynamic spaces that encourage dialogue, education, and cultural exchange.

This is why, as we look to the future, exploring new models for capacity building—such as gamification, micro-credentialing, and integrating traditional knowledge through community involvement—is critical, as it will ultimately

revolutionize how we approach heritage preservation. Ultimately, my experiences have reaffirmed that safeguarding movable heritage is about more than just preserving objects; it's about protecting the stories, memories, and identities they embody.

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Staff at the Museum of Central Sulawesi in Indonesia repair items from its ceramics collection. In September 2018, the Museum was badly damaged during a 7.4 earthquake and tsunami, and in 2019 the regional UNESCO Office of Indonesia, together with the Japanese NGO Tokyo Restoration and Conservation Centre (TRCC), proposed an emergency stabilization plan for the Museum's collection. Photo © Tokyo Restoration and Conservation Centre / I. Sakamoto.

1. <https://unesdoc.unesco.org/ark:/48223/pf0000371549/PDF/371549eng.pdf.multi>
2. <https://www.unesco.org/en/fight-illicit-trafficking/about>
3. <https://icom.museum/en/resources/standards-guidelines/objectid/>
4. <https://www.iccom.org/programmes/re-org>
5. <https://www.unidroit.org/instruments/cultural-property/1995-convention/>

COMMON GROUND

A Conversation About Training and Education in Collections Conservation

MICHELE MARINCOLA is the Sherman Fairchild Distinguished Professor of Conservation at the Institute of Fine Arts, New York University.

ADRIANA ISABEL PÁEZ CURE is the Head of Conservation and Collections Management at the Banco de la República, Bogotá, Colombia.

LALITHA THIAGARAJAH is Deputy Head of Conservation at the Islamic Arts Museum Malaysia (IAMM), in Kuala Lumpur.

They spoke with **STAVROULA GOLFOMITSOU**, Head of Collections at the Getty Conservation Institute, and **PATRICK PARDO**, editor of *Conservation Perspectives*, *The GCI Newsletter*.

STAVROULA GOLFOMITSOU All of you have been trained as conservators and by now have accumulated extensive experience in the field, either as professionals or as educators. Would you say that your education in conservation prepared you for what was needed when you graduated?

MICHELE MARINCOLA It did, and it didn't. I was in graduate school in the mid-1980s. What I got was an emphasis on preventive, though it wasn't called that at the time. There was a lot on the impact of the environment, both external and internal, on the condition of works of art and also risk assessment, thanks to Norbert Baer, a scientist and professor at the Conservation Center, who was very well known for his work on risk assessment.

I found those things to be immediately helpful in my first full-time museum job, which was as the assistant conservator at the Met Cloisters. Conservation treatment courses simply didn't exist. We had introductions to materials and processes, historical processes, and a little bit on twentieth-century art. I started to learn treatment approaches in my internships—for example, at the Brooklyn Museum with Ellen Pearlstein, who was a fabulous mentor for me when I was starting out. And then in my third year, instead of treatment courses like the ones we offer now, I worked full-time at the Metropolitan Museum on a reinstallation project and on a couple of large-scale sculptures for course credit. That helped set me up for my fourth-year internship, which I spent at the Bayerisches Nationalmuseum in Munich.

I came out ready to work on European polychrome sculpture and to assess condition and environmental conditions within museums, but not much else. And, at the time, the issues of diversity, equity, inclusion weren't even on the map. I remember Dr. Baer talking about the preponderance of women in the field, and his questions were: Does this matter? And why and how does this matter? And that's a good set of questions I've been trying to answer since.

LALITHA THIAGARAJAH I had no formal training since there are no formal courses on conservation of cultural heritage in Malaysia, as well as in most of the Southeast Asian countries. We do have universities offering undergraduate and postgraduate courses in archaeology and anthropology, and in recent years some universities have started offering courses in heritage studies. However, these are only introductory programs and not professional conservation programs. But this is a good start. I studied applied chemistry for my undergraduate degree, which helped me in understanding materials and how they behave, especially when it involves application of chemical principles in conservation practice. It also helped me think more systematically when it came to planning and implementing target-oriented projects within the museum. It was definitely a learning process for me, on the job.

I joined the Islamic Arts Museum's conservation team in 2003. I was one of eleven people selected as the first batch of trainee conservators. It was exciting and a little bit daunting. I had always wanted to be an archaeologist, but I also loved science. Since there was not much exposure back then about archaeology, I ended up studying chemistry. I had no idea that someday I would be able to have a career that gives me the best of both worlds. I owe it to my parents, who actually saw a job ad in the newspaper for a chemist to work in a museum, and to my mentors, Friedrich Zink, the head of the conservation department at IAMM when I first started, and Katriina Simila, whom I met at ICCROM's CollAsia course.

I managed to get a master's degree in archaeological materials from University College London, which helped me a lot in my work, but it is not something that is easily accessible to most heritage professionals in Malaysia, mainly because of the high tuition fees. Some of the Southeast Asian countries have collaborations with foreign universities to send their heritage professionals to further studies, and this is a commendable approach.

ADRIANA ISABEL PÁEZ CURE I can relate to some of the things that Michele and Lalitha have said. I was fortunate to get a comprehensive five-year undergraduate degree at home in Colombia. It gave me general knowledge about understanding value and why we conserve heritage: the understanding of making objects and how they transform over time, and how to manage them in terms of conservation, collections care, and risk management, as well as restoration treatments of archaeological ceramics and textiles, paintings, sculptures, paper, and wall paintings. Later I wanted to dig deeper into values assessment and received in Colombia an MA in Anthropology with an emphasis on archaeology. It was interesting that some in the archaeology department didn't understand why I wanted to tackle conceptual issues about material culture and conservation, because they saw conservation as a technical, supporting role. So it was quite interesting and challenging for me to make them see how complementary conservation and archaeology can be. That gave me additional elements to work with conservation later, as I started working from the very beginning in the museum sector, in preventive conservation and education.

The third big stage of my academic formation was in the UK, when I attended UCL for an MSc in conservation for archaeology and museums, and began to understand the profession in a wider context in terms of resources and interdisciplinary discussions.

I see conservation as a marathon, and it's important to develop the skills to understand complex problems about memory. Conservation is changing all the time, and we need to polish our skills and keep revisiting the critical things that we care for. Education gives us the tools for understanding, and we need to keep adding bricks to this wall and to the structure. I feel like I've been picking things up from the different steps of my career. One of the things that I didn't get from my formal academic background in the early stages, that one needs in day-to-day practice, is how to clearly convey one's ideas to a group. When I was starting my career, the most challenging thing was how to correlate my knowledge to the job market and to understand the relationship between different stakeholders.

GOLFOMITSOU The conservation field has been changing since it was established as a field. In the last forty, fifty years, it has changed from a more craft-based, to science-based, to values-based, and to a people-centered approach. Have you felt over the course of your careers that you needed additional training, and if so, how did you go about it?

THIAGARAJAH Trainings and workshops such as CollAsia played a major part in my development. It gave me the opportunity to meet other heritage professionals within Southeast Asia and to engage with them. It opened up a new world, which introduced me to various platforms of knowledge. I learned how to look for reliable information because, as we know, information is only as good as its source. So that's how the department and I started growing to what we are today. We were the first museum to have a conservation and research center in Malaysia. And without the vision of the Director, Mr. Syed Mohamad Albukhary, none of

this would have been possible. He saw the importance of conservation in preserving our heritage at a time when the field was barely known in my part of the world.

Currently at IAMM, we have conservators with diverse backgrounds, ranging from ceramic technology and fine metalwork to textile technology and fine art. These backgrounds provide a strong foundation in the understanding of materials and the technology of production. But there was also the challenge of changing the perspective of thinking that conservation is simply cleaning and making the artifacts look beautiful and complete. Initially, this was my perception too, as I had no idea of historical significance and value. Even as conservators, the word "clean" is often used interchangeably in conversations. This is an absolutely valid thought because the concepts of minimal intervention and preventive strategies are not common knowledge. It involved a lot of discussions and sharing sessions between conservators and other departments to get the message across—that conservation is about the preservation of cultural heritage and that everything we do has a scientific basis to it, which is governed by a set of ethics and guidelines about how much do we "clean"? To clean or not to clean?

So that's where all these trainings from ICCROM actually helped, because these workshops never told us how to treat an artifact. They focused more on making you think, trigger that thought process, like, "Why are you doing this?" more so than how to do it. And this is something I often emphasize among my colleagues, and to junior conservators during training. I am fortunate that IAMM encourages interdepartmental exchanges where we talk to curators and collections managers about our work. I'm very pleased to say that both the conservation and curatorial departments at IAMM share a close relationship that is based on mutual respect.

PÁEZ CURE I want to pick up on what Lalitha was saying about conservation in museums and make the link to education, in three points. The first is the importance of balancing conservation and access. For example, we negotiate which objects are too fragile to have in an enclosed environment or suggest restrictions for a traveling exhibition. Colombia has a tropical environment on the coast and eastern lowlands, but it is cooler and drier in the highlands. This is a challenge in terms of discussions about object loans with curators and exhibition designers. Secondly, we also need to build the statutory language to manage deterioration. And then, the third point, we should assess how memory is represented in museums and recognize the significance that different heritage carries, and how we care for different material manifestations in a museum.

MARINCOLA It's interesting listening to Lalitha and Adriana, because I had thought, coming in, our situations are so different, and yet everything sounds so familiar! Like Adriana said, access and outreach have become incredibly important in museums in the United States. And so we look to train ourselves and also our students to increase skills in communication. Our graduates are very comfortable doing research. What is more difficult for them is making some of these treatment decisions, as Lalitha said, to what extent do you treat something? American museums, at least



The way I was trained was as the expert in the room, working by myself and making a decision by myself, and I wouldn't consider doing that today.

MICHELE MARINCOLA

from a curatorial point of view, are still very focused on exhibitions, installations, loans, and to a lesser extent, acquisitions. Teaching treatment skills is something that's harder, requires a lot of time, requires students to be tolerant of being beginners in something, making mistakes, practicing over and over without forgetting the central importance of preventive conservation in a museum. And then, I'm not even talking about the private sector. We're not preparing students to work in a private business model. That might be something to be done in a workshop. We have students at NYU for only four years, a year longer than all the other American programs, but it's still not enough time. So, as we add these building blocks for what a good conservator needs today, what is falling out the back side because we've just run out of time to impart it?

I do worry about what's being neglected. Is there time left for them to master photographic documentation, or in-painting, or all the ways of cleaning or joining things?

GOLFOMITSOU One thing I wanted to bring up was the subject of professional codes of conduct. Most allow some interpretation, with a built-in flexibility that can be applied in different contexts. Do you think there are universal principles in conservation? And if so, are these principles representative of practice today, or should they be updated?

PÁEZ CURE I do recognize the importance of having general codes of ethics and standards, as frames of reference that give us mutual understanding. For example, professionalization of the field is important to show the relevance of conservation to allied fields with peers who have other perspectives. Existing codes like ICOM's code of ethics, or standards set by museums, such as the American Alliance of Museums, make international loans easier.

Nevertheless, "universal" as a term needs to be taken with a pinch of salt. My country was a colony for several centuries. I see a contradiction about the things that I consider as my heritage—because some are based on Western principles and I can recognize the value of how this knowledge was built—but I can also see the violence to make it hegemonic, and it is difficult to separate.

In the twentieth century, there was a very big concern in terms of diversity and inclusion, and understanding that heritage, like memory, navigates between those different paths. So, standards are useful for different discussions, but it's important to revisit them from time to time.

MARINCOLA I've taught codes of ethics and values-based decision-making in conservation for a few years. And what I've learned through the experience is that ethical standards are contingent. They are contingent upon time and geographical place, notions of memory and changing value structures. So, it's very hard to pin down sets of universal standards that are immutable. I think they will always change, except perhaps one that's in the medical profession, "Do no harm."

Ten or fifteen years ago, I would've given you a very different answer, that there were sets of universal ethics that have a broad acceptance, but I'm not sure I believe that anymore, particularly after talking more with different communities in the United States, both Native communities and also colleagues at the Historically Black Colleges and Universities (HBCUs).

The way I was trained was as the expert in the room, working by myself and making a decision by myself, and I wouldn't consider doing that today. So that's also a baseline ethical standard for me now: to consult a lot, and in fact, to understand I may not even make the decision. So, I teach about decision-making systems that are more community based than individual based.

THIAGARAJAH The entire concept of ethics and guidelines was something very new to me as well. I first realized this when I was in Cambodia for a CollAsia course in 2009 and had the opportunity to visit Angkor Wat, which is a living temple and a UNESCO World Heritage Site. It was interesting for me to see the local community still visiting the temple to pray and bring offerings to the deities there. People bring flowers and incense and even food, and they place it in front of the deities. It was disturbing to me because in my conservator's mind, all I could see were agents of deterioration and risk! Should I tell them to stop doing

that and say, “Hey, that’s going to damage your heritage”? Or do we accept their beliefs and customs, which are part of the entire meaning of this temple?

So that’s when it really occurred to me, and it was interesting, because the workshop had participants from different cultural backgrounds. And it immediately started an interesting debate. I was reminded of the local cultural practice back in Malaysia, where this traditional Malay weapon made of iron called a “keris” undergoes an elaborate “cleaning” process to remove the layers of iron oxidation from its blade using the juice of limes, which is acidic. This is a very spiritual process and is practiced strictly by these craftsmen. For a conservator, it can be incredibly unnerving, but this is why conversations between heritage professionals and traditional practitioners are so important. As conservators we sometimes are not as explicit about how decisions are made. It may be obvious to us conservators, but not as clear to others.

When we approach these subjects in a nontechnical manner, it gives people a better understanding. So it is important to find a clear way to communicate these principles to a wider audience. Another point I would like to highlight is that different institutions have different mandates, and this plays a role in the conservation decisions and approaches. For example, national museums have a clear mandate to safeguard national treasures of a country, and as a public institution, they are also responsible to the stakeholders, who are the citizens of the country. Every policy made must go through a series of protocols that involve the culture and heritage ministry and be debated in Parliament. At a private museum, the process is different.

PATRICK PARDO You all studied in international multicultural environments. Do you think that the conservation education you received prepared you for the challenges that you face in your work context today?

PÁEZ CURE Yes and no. When I was studying anthropology, I had a kind of epiphany about the idea of the tradition keepers in some cultures. I see conservators as tradition keepers. And this has a mixture of technical, scientific, and social knowledge, a bit of wisdom, humbleness, and sensibility—a powerful cocktail. I think it comes with some maturity. One of the things that I’ve been revisiting in my whole practice is the need to be humble and to put my knowledge as a service for the bigger purposes.

THIAGARAJAH I think I’ve been very lucky because it just made me think now that, from the beginning when I was attending courses, I had the opportunity to meet people from various backgrounds including cultural anthropology. It gave me a good perspective of looking at things from different angles. That sometimes what we learn in theory does not necessarily apply in reality. It is always important to come back to the true objective of preserving cultural heritage—it is for the community, present and future. Once again, we cannot overlook conservation decisions. Perhaps it will be more meaningful to include community engagement in the conservation programs offered in universities.

This would be a great opportunity to provide exposure to conservation students on practices in different parts of the world and discuss issues that are faced by these communities and how this engagement influences decision-making.

MARINCOLA As part of my education, I spent a year in Germany and then a follow-up six months in Italy. That experience abroad completely defined my career path. If I had not done that, I would be a very different kind of conservator. And it was not only the exposure to these immensely rich European collections, it was the exposure to other cultures and languages and starting to think in those languages. That completely changed how I looked at the care of world culture. So, I’m always pushing students to go abroad for at least the summer, but preferably longer.

GOLFOMITSOU In my experience with planning degrees, the main concern I had was not only what is needed now, but also what will be needed in five, ten years’ time. Students need additional skills now, and they need to broaden their studies to have a better understanding. And then this is sometimes at the expense of more traditional skills. Do you think that a formal education is representative of the needs of the field today? And I’m going to tie it also with another question, which is: If educational institutions are responding to larger socioeconomic and political changes, are these changes being understood and accepted by museums?

MARINCOLA It’s a complex set of questions, and I can only speak about the situation in the United States, and then maybe even more specifically within the New York area. Recent events in the United States—the murders of Black people and the social response to that—ignited something that the schools had been trying to do already, which is to diversify the racial backgrounds of students entering conservation programs in an effort to make the population of American conservators better reflect the population of the United States.

So, where we had overwhelmingly female and white students, that has changed incredibly rapidly. And I have to say it’s because of multiple efforts by many groups. The UCLA/Getty conservation program has been bringing in promising young people from diverse backgrounds and introducing them to conservation as a field and then preparing them to apply to graduate school. The University of Delaware has been a leader in the field, as has Buffalo State University and the Conservation Center, in our own way, thanks to our good relations with the HBCUs and their galleries and museums, many of whom have been very active in promoting conservation as a career. At NYU we eliminated the Graduate Record Examination as a requirement for admission. That exam clearly had been a hindrance, has a cost associated with it, and it’s well known that people from certain socioeconomic and racial backgrounds did better on that test than others.

We have seen the pool of applicants of color applying to our programs deepen. It wasn’t overnight, but we’re seeing the benefits of these many actions now. From my point of view, which is now



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ADRIANA ISABEL PÁEZ CURE

decades long, this happened quickly, and it shows me that we *can* make these changes.

GOLFOMITSOU That's a big shift from the past.

MARINCOLA It is. And there are other areas we need to look at. We've had a good representation of Asian Americans in our programs for many years. But I'd like to see more Latino and Latinx students in our programs, to more accurately reflect the population of the United States.

At NYU, we have the physical room to admit ten students a year. But we can afford to fund only six, because we pay their tuition and a living stipend, and so, to graduate a student, that is a significant amount of money for four years. If we had more money, we could take more students. It's always an issue of money.

THIAGARAJAH Well, I wish I had the opportunity to go for this training, to study in programs with funding. Because one of the main reasons that I did the one-year program at UCL is because I couldn't get funding for the two-year MSc in conservation. I had to work for eight years and spend my savings on this one-year program. I had to quit my job, study, come back, and think about how to move forward. This was my journey. Not everyone can afford to study abroad. It will be helpful if there are more courses available locally. However, it is important to remember that the market is very small and may not be able to sustain the number of students who graduate. So maybe a better way will be through fellowships and accredited short professional courses. My colleagues are mostly from art and design backgrounds, but they have a very strong fundamental knowledge in materials and design. If we had a pathway to enhance these skills, it would be very helpful. But then there's a huge roadblock because most of the international fellowships are granted to students who are currently registered in a conservation program. So it's like a chicken-and-egg situation for us. There's no way you can actually get this training without registering into a conservation program. And you can't do that because you can't afford to do it. So you're stuck.

GOLFOMITSOU We recognize it is complicated since you don't have the formal education in Malaysia, and we know that it's the case with many countries. As you said, capacity building through short courses is a solution.

PÁEZ CURE For me, it's an interesting question. On the one side, both public and private funders are now including a bigger target of shareholders and offering different programs—webinars, online resources, mentorships, specialized hands-on training, apprenticeships, and funding for special projects—which increase the global understanding of the profession. On the other side, there seems to be a healthy balance between cooperation and competition in the field, in terms of professional alliances, such as ICOM/IIC, for example. And so, people from different parts of the world are gaining more access to these resources.

Conservation implies a big commitment from all of us in different ways and at different moments. When I studied in the late '90s, early 2000s, in the Colombian program, we were approximately fifty people for twenty-five spots. Ten years later, there were four students in the program, and we have seen this plea for the long-term sustainability of the program. Conservation training is costly in terms of labs and classrooms, with students having a lot more conduct hours than in other degrees.

In addition, the salary of conservators is in many cases lower than other positions in the museum and the culture sector, compared, for example, with curators, even as we have the same level of responsibilities. I feel really proud of being a conservator, but I recognize that in today's world, choosing conservation is kind of a brave act, and it's a very big commitment for the students, universities, and educational system.

After COVID, at least in Colombia, new students in different careers are deciding not to take formal education, but short courses instead. Formal education in conservation is important, and the challenge is to keep the academic programs running. Our universities are aware of the situation, anticipate the needs for professionals in a changing world, and try to keep the pace.



It is always important to come back to the true objective of preserving cultural heritage—it is for the community, present and future.

LALITHA THIAGARAJAH

It's a challenge, but professional programs provide the foundations and initiate discussions on issues of identity, material culture, and how museums address them. And I think one of the things that was really interesting for me in the UCL program was being introduced to the need for a strategic long-term career plan. I was exposed to Continuing Professional Development (CPD) as a way to gain more tools and refine my vision.

PARDO We're hearing in this conversation about significant gaps or needs in the field. If you were granted one wish related to conservation education, what would that be?

THIAGARAJAH My wish actually would be to have something like the NYU program. It would be fantastic if a student could be sponsored towards that pathway, to be given this opportunity, because otherwise it's almost impossible. And it's such a shame because there are so many passionate people who are just waiting for that opportunity.

MARINCOLA For me it would be to admit to our program more of the highly qualified applicants that we get and fully fund them through the four years of the program.

PÁEZ CURE My dream would be to have more government and multinational funded CPD courses for midcareer conservators. Continuous education is a long-term commitment. Sometimes it is more difficult for conservators in private practice to apply for and receive funded trainings, because, since it's harder for donors to gauge the impact of their investment, they might be less likely to support them, compared to conservators in the public sector. So providing funding for them would be beneficial for all, since we often hire private professionals for temporary projects. So, please, granters of wishes, fund them!

GOLFOMITSOU Any final thoughts on this subject before we sign off?

MARINCOLA I might channel Debra Hess Norris, head of the program at the University of Delaware, who stresses the importance of advocacy. By which I mean, advocacy by those of us in positions of leadership, to remind everybody of the need for focus on cultural heritage preservation, for education in our field, and for financial support. The need is there—people keep making things! But what we don't have is the understanding that we've got to have the people to take care of them.

PÁEZ CURE We're going in the right direction, with professionals from different contexts and realities talking to each other. But we also need to invite more participants to this discussion in terms of diversity and cultural backgrounds to discuss the things that are important to conserve as a legacy from our times.

THIAGARAJAH Instead of working in silos, I think we should work together. Communication and advocacy, as Adriana and Michele said. Because you would be surprised how many people are working on the same thing without realizing it. And outreach, I think we are doing a good job, but maybe we can do more. It's easier now with technology.

PÁEZ CURE I feel like we've opened Pandora's box.

GOLFOMITSOU Yes, the question is, how do we close it? The good thing is that there is the will, that we see the change happening. And change is not easy for anyone, we know it. It's great to know that people are working towards the same direction. And although we discuss whether there are universal principles in conservation or not, it seems to me there are some things that are quite common, at least between us. And it's quite comforting actually to know that there is something that unites us.

RESOURCES | EDUCATION AND TRAINING IN COLLECTIONS CONSERVATION

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“Educating Future Professionals in Conservation Science: The Challenges of an Interdisciplinary Field” by Stavroula Golfomitsou, in *Studies in Conservation* 60(sup2) (2015), 39–47. <https://doi.org/10.1080/00393630.2015.1117864>

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“Preliminary Research into Education for Sustainability in Cultural Heritage Conservation” by Justine Wuebold, Ellen Pearlstein, William Shelley, and Glenn Wharton, in *Studies in Conservation* 67(sup1) (2022), 326–33. <https://doi.org/10.1080/00393630.2022.2059642>



Patina samples prepared for the Bronze Patination for Conservators Workshop, co-organized by the Getty Museum and the GCI and held from October 24 to 26, 2023, at the Getty Museum. The samples were used as references by workshop participants. Photo: Cassia Davis, Getty Trust Communications.

“Preventive Conservation on Demand: Developing Tools and Learning Resources for the Next Generation of Collections Professionals” by Simon Lambert, Catherine Antomarchi, Kelly Johnson, Julie Stevenson, Marjolijn Debulpaep, and Theocharis Katrakazis, in *Studies in Conservation* 63(sup1) (2018), 156–63. https://www.researchgate.net/publication/327583506_Preventive_Conservation_on_Demand_Developing_Tools_and_Learning_Resources_for_the_Next_Generation_of_Collections_Professionals

Putting Skills First: A Framework for Action by World Economic Forum (2023). Available at: https://www3.weforum.org/docs/WEF_CNES_Putting_Skills_First_2023.pdf

“Targeting Specialist Skills Through Work-Integrated Learning: A Case Study in Frames Conservation at the Art Gallery of New South Wales” by Grace Barrand

and Marcelle Scott, in *Journal of the Institute of Conservation* 45, no. 3 (2022), 190–203. <https://doi.org/10.1080/19455224.2022.2117220>

“Using Complexity to Deliver Standardised Educational Levels in Conservation” by Jane Henderson and Phil Parkes, in *Transcending Boundaries: Integrated Approaches to Conservation; ICOM-CC 19th Triennial Conference Preprints, Beijing, 17–21 May 2021*, edited by Janet Bridgland (2021). Paris: International Council of Museums. https://orca.cardiff.ac.uk/id/eprint/149626/1/ICOM-CC_2021_Beijing_242.pdf

For more information on issues related to education and training in collections conservation, search AATA Online at aata.getty.edu

GCI News

Project Updates

AFRICAN AMERICAN HISTORIC PLACES LOS ANGELES PROJECT

Since last summer's community kickoff event for the African American Historic Places Los Angeles (AAHPLA) project—a collaboration of the GCI and L.A. City Planning's Office of Historic Resources—a number of milestones have been reached.

With the guidance of the project's local advisory committee, landmark nominations have been prepared for five sites associated with African American history. The Tom and Ethel Bradley Residence, the *California Eagle* newspaper offices, and Stylesville Beauty Salon and Barbershop were officially designated earlier this year, and Jewel's Catch One dance club and the St. Elmo Village art center are in the process of being designated.

The AAHPLA team has also conducted research on current national and international practice to better inform its cultural heritage preservation strategies. Part of this approach involves looking beyond the designation of historic sites and considering more deeply a neighborhood's cultural legacy and traditions. The project team is working closely engaging in meaningful dialogue with three historically Black neighborhoods in L.A. With the advice of and support from the advisory committee, the project has identified and has begun soliciting interest from leadership in the Pacoima, Oakwood, and Central Avenue Jazz Corridor neighborhoods to participate in the process. The project team is also assembling consultant teams to prepare these strategies as well as update and expand the African American History of Los Angeles context document.

AAHPLA is committed to uplifting the voices of the African American community, who will lead the way in uncovering previously unknown or overlooked cultural and historical gems and help shape how Black heritage in the community is celebrated.

GCI LABORATORY RENOVATION UPDATE

An extensive renovation of the GCI Science laboratories was completed this fall. While several minor checklist items as well as systems



Rita Cofield from the GCI (with visor) talks to Brandon Bibby (at left), from the National Trust for Historic Preservation, and other participants in the Conserving Black Modernism Workshop in front of the Mafundi Building in the Watts neighborhood of Los Angeles. Photo: Timothy Ong.

testing and training remain, all laboratories and analytical equipment should be fully operational by the new year.

Ten new workstations have been added across the Science Department administrative suite and lab spaces to address a critical shortage of accommodations for staff, interns, and visiting scholars. Another feature is the use of a more open floor plan in some of the labs.

With sustainability in mind, the new laboratories were designed to include energy-efficient ventilation and LED lighting. For safety, fume extraction trunks and new hoods have been added to targeted areas. Spaces that house “dirty” work are now fully segregated from those that require cleanliness, and acoustic paneling has been added to those needing noise mitigation. Dedicated sample preparation laboratories will facilitate the work of all research groups.

Three walk-in environmental chambers have been installed, and mechanical upgrades have been completed on a fourth existing walk-in chamber. Five freestanding environmental chambers were ordered for the Accelerated Aging laboratory, along with a salt-weathering chamber. These will help improve our understanding of the impacts of changes in indoor and outdoor climates to various materials.

GCI Science was excited to reinhabit the more flexible, connected, and energy-efficient laboratory spaces and to make use of their state-of-the-art instrumentation. Science staff look forward to facilitating tours and workshops for Getty colleagues and external visitors in the near future.

Recent Events

CONSERVING BLACK MODERNISM WORKSHOP

On April 7, 2024, delegates of the inaugural round of grantees of the Conserving Black Modernism (CBM) program arrived at the Getty Center for a four-day training developed by the GCI. Funded by the Getty Foundation in partnership with the National Trust for Historic Preservation's African American Cultural Heritage Action Fund, this grant seeks to recognize and preserve the contributions of Black architects to American modern architecture.

In sessions at both the Getty Villa and the Getty Center, GCI staff along with members of the Action Fund and guest speakers, including historians, architects, and heritage practitioners, introduced participants to the values-based approach to heritage conservation, presented relevant case studies, and developed activities to help participants better identify the cultural heritage significance of their sites.

The training demonstrated ways that a site's significance can be used as a framework to create effective strategies and engage with stakeholders to preserve that significance. The participants had opportunities to share knowledge and experience and build connections that, hopefully, will grow into a professional network of support.

On the last day, participants toured the Second Baptist Church of Los Angeles and the Watts Happening Cultural Center, a project site awarded a CBM grant, before heading back to

the Getty Center for the closing activities.

A workshop for the second round of eight grantees is under development and scheduled for March 2025.

RADICAL WORKSHOP

As part of the GCI's Recent Advances in Characterizing Asian Lacquer project (RADICAL), the Institute co-organized a workshop with the Palace Museum in Beijing to explore new analytical procedures for acquiring compositional information about Asian lacquers and their additives. The workshop, held in several of the Palace Museum's labs in Beijing April 18–26, 2024, was attended by eighteen participants from seventeen institutions across China, who were paired according to their background in either conservation or conservation science. Instructors Michael Schilling (GCI), Arlen Heginbotham (Getty Museum), and Nanke Schellmann (a consulting conservator), led the group, with project manager Stéphanie Auffret (GCI) and the assistance of two scientists from the Palace Museum.

The program started with two pre-workshop days of training in microscopy, followed by the regular five-day workshop. On Day 1, participants presented their samples to the group and then on Day 5 their findings; in the intervening three days they worked on their samples, rotating between cross-section microscopy with staining, layer separation under microscopy, and analysis with Pyrolysis gas chromatography–mass spectrometry (Py-GCMS). One of the main differences from previous workshops was the large number of samples from archaeological objects, all from China.

The workshop was a unique opportunity for collaboration and discussion of topics such as compositional variation in lacquered objects made in different geographical areas and time periods, and the relevance of analytical research to conservation and interpretation.

OLD CITIES, NEW CHALLENGES COURSE

From April 22 through June 17, 2024, the GCI delivered the second online version of its urban conservation course “Old Cities, New Challenges” (OCNC) for nineteen architects, urban planners, and other heritage practitioners working in Southeast and South Asia. The eight-week course, offered in partnership with Think City Institute (TCI) of Malaysia and led by an international teaching team, examined methodologies, practical tools, and techniques for conserving urban areas.

The course taught participants how to manage challenges such as population growth, urbanization trends, intensifying tourism, and economic and infrastructure development through the Historic Urban Landscape (HUL) Approach, a holistic and interdisciplinary framework for urban conservation. The participants selected sites in their own countries to use as case studies for applying the learnings of the course each week, carrying out historic research; preparing a statement of significance; identifying contributory elements, relevant heritage planning frameworks, constraints, and opportunities; and preparing a vision statement and conservation policies for their sites. The results of their work were presented in the final course session.

Planning is currently underway for a site-based exercise for the 2021 and 2024 online course participants, to be held in Kuala Lumpur in February 2025.

The online OCNC courses have been offered as part of the GCI's Urban Conservation Planning in Southeast Asia project, which seeks to improve conservation practice by creating education and training activities for urban planners and architects in the region. The program builds on earlier in person courses offered with TCI in George Town, Penang, in 2012, 2013, and 2018, and in Kuala Lumpur in 2015.

PUBLIC ART INSIDE OUT SYMPOSIUM

Cultural heritage professionals of every ilk descended on Milan in the spring for “Public Art Inside Out.” This symposium explored public art's role in cultural expression and civic engagement, as well as the multifaceted nature of its conservation. Taking place May 7–8, 2024, and organized by GCI in partnership with

Museo delle Culture (MUDEC), the hybrid event featured presentations by conservators, artists, researchers, art historians, curators, architects, city planners, and policymakers, with vibrant discussions between them.

The first day delved into themes such as the influence of policies and soft power in public art, anti-monumentality in urban spaces, and the authorship and documentation of temporary and permanent works. It included a keynote speech by Hamza Walker on the radical recontextualization of Confederate monuments, along with a panel where artists Dread Scott, Alexandre Arrechea, and Sara Leghissa explored social engagement through their work.

The second day shifted focus to the relationship between public art, communities, and sustainability. Beginning with a keynote speech by Princesse Marilyn Douala Manga Bell and Marta Pucciarelli about the political and social role of public art in Douala, Cameroon, key discussions revolved around intergenerational empowerment, participatory preservation, and the challenges of restoring significant cultural sites. The event concluded with a roundtable discussion about new strategies for conservation. Participants then decompressed in the open air with a tour of ArtLine Milano, a public art park featuring large-scale sculptures and installations designed to engage with the modern urban environment of Milan's CityLife district.

A publication of the postprints is forthcoming; in the meantime, session recordings can be found here: <https://gti.art/3YjZnp0>.

GCI AT AIC CONFERENCE

At the fifty-second annual American Institute for Conservation (AIC) Meeting at the Salt Palace Convention Center in Salt Lake City, Utah, GCI



Artworks installed by participants in the “Caring for Neon Light-based Art” workshop at the 2024 AIC conference. Photo: Caroline Longo.



The acting board of the Rock Art Network at the home of President Neville Agnew in Los Angeles.
Photo: Nicholas Hall.

staff members held key roles in two simultaneous all-day pre-session events. On May 21 scientist Vincent Beltran led the symposium “Toward Art in Transit 2.0,” while in the conference room next door, conservator Ellen Moody helped run the “Caring for Neon Light-based Art” workshop, which was sponsored by the GCI.

Building upon the seminal “Art in Transit” conference and publication in 1991, the “Toward Art in Transit 2.0” symposium sought to update the multidisciplinary practice of managing risks to art during transport. Presentations, which were live-streamed to virtual attendees, included topics such as crate design and environmental performance; devising sustainable strategies for packing materials, courier practices, and methods of transport; and assessing risk in transit using data analytics. The morning presentations were followed by a panel discussion on crate performance and sustainability, while the afternoon session culminated in a discussion focused on transit logistics. Demonstrations of vibration monitoring instruments were also held throughout the day.

The neon workshop offered eighteen participants, from a wide range of conservation specialties, an introduction to the care of neon artworks, a subject that evades traditional conservation categorization and training. Co-taught by neon fabricator Meryl Pataky and time-based media conservator Taylor Healy, the workshop began with lectures about the technology and variables that affect a neon lamp’s lifespan; workflows for assessment and documentation; and preventive strategies for

installation, storage, and travel. Live demonstrations and hands-on activities followed: using Pataky’s neon study collection, participants practiced evaluating, documenting, and installing neon artworks, temporarily transforming the convention center’s conference room into a glowing exhibition space.

GCI GETTY MARROW INTERNS

For more than thirty summers, GCI staff have supervised undergraduate interns as part of the Getty Marrow Undergraduate Internship (GMUI) program. Named in honor of the late Getty Foundation director Deborah Marrow, who initiated the program in 1992, these internships aim to encourage greater diversity in professions related to museums and the visual arts. The program offers paid full-time summer work opportunities for undergraduates from backgrounds traditionally underrepresented in the museum and cultural heritage field.

This summer’s 2024 GCI Marrow undergraduate interns are listed below along with the colleges they attend, their majors/minors, and a description, in their own words, of what they did during their internships at the GCI.

Simran Deo

*California State University, Northridge
Anthropology/Sociology*

“This summer, I interned at Getty, dividing my time between the conservation labs at the GRI with Mark Benson and the science labs at the GCI with Ashley Freeman. My focus was on preventive conservation, including microfading tester (MFT)

analysis at the GRI, and capturing and recording environmental data in Science at the GCI.”

Orisha Lamon

*University of California, Los Angeles
Geography and Environmental Studies/Geospatial
Information Systems*

“While working on the African American Historic Places Los Angeles (AAHPLA) project, I interacted with the sites and owners of Jewel’s Catch One and St. Elmo Village, alongside a trip to CSUN’s Tom & Ethel Bradley Center collections. I have been working extensively on a multimedia story mapping tool with information derived from social media searches, digital archive requests, and oral histories with any topical transcriptions. Alongside my research, it has been a reflective experience studying my own family history throughout the communities of Allensworth and Pacoima!”

Chloe Wilson

*University of California, Irvine
History/Art History*

“As AATA Online’s GMUI, I worked primarily on the name authority project—which entails clustering and relinking thousands of personal names. I also inputted index terms into hundreds of bibliographic records.”

ROCK ART NETWORK MEETING

In June 2024 the acting board of the newly incorporated Rock Art Network (RAN) met in Los Angeles to finalize key components of the organization’s governance structure and strategic plan. With support from Getty, RAN will become an independent 501(c)(3) nonprofit dedicated to supporting an international community of practice made up of rock art conservators, researchers, site managers, and caretaker communities.

RAN is the culmination of several decades of GCI work in the field of rock art. Training workshops on the conservation and management of rock art under the Southern Africa Rock Art Project (SARAP) led to several years of exchange programs between colleagues from southern African countries and Australia. The last of these, held in Kakadu National Park, Australia, in 2014, resulted in a publication, *Rock Art: A Cultural Treasure at Risk*, which identified the field’s demand for an international network of collaboration.

Three colloquia held annually from 2017 to 2019 brought together participants from past GCI exchange programs and workshops, inviting new colleagues from across the professional and cultural spectrum. It was this core group

that became the Rock Art Network. Since these informal beginnings, RAN members have collaborated to advance conservation and management practice, promote the values of rock art to the public, and support work in under-resourced regions. Through incorporation, RAN is entering an exciting new phase as an organization that will continue to advance this work.

BANGKOK WALL PAINTINGS CONSERVATION WORKSHOP

As part of a needs assessment in the field of wall paintings conservation in Thailand and other parts of Southeast Asia, Getty organized and held a one-day workshop in Bangkok, Thailand, on June 15, 2024. The workshop brought together thirty-five conservation professionals working with wall paintings and related specialties from a diverse group of institutions, including the GCI; UNESCO, Bangkok, Asia and Pacific Region; World Monuments Fund, Southeast Asia; Courtauld Institute of Art; Fine Arts Department of the Ministry of Culture of Thailand (FAD); Silpakorn University, Thailand; Southeast Asian Ministers of Education Organization, Southeast Asian Regional Centre for Archaeology and Fine Arts (SEAMEO SPAFA); and Bagan, Myanmar, Department of Archaeology and National Museum (DANM).

Representatives from international and national organizations presented case studies, conservation challenges, initiatives being organized regionally, and research being carried out in Southeast Asia. Participants discussed ongoing work, needs in the field, and opportunities to address them.

Following the one-day workshop, colleagues from FAD and World Monuments Fund led site visits over two days to temples in Bangkok and Ayutthaya with significant wall paintings. The visits demonstrated past and present conservation practices and illustrated the challenges faced by wall paintings conservators not only in Thailand but also throughout the region.

PST ART “ART & SCIENCE COLLIDE”

The third iteration of Getty’s PST ART initiative with the theme of “Art & Science Collide” officially launched on September 10. The GCI is participating in this expansive region-wide art event with a slate of four exhibitions.

Cai Guo-Qiang: A Material Odyssey

Based on extensive technical research by the GCI and the Getty Research Institute, this exhibition features artworks, studies, and scientific displays, chronicling the artist’s fascinating relationship with gunpowder as an artistic medium. On view at USC Pacific Asia Museum, Pasadena, September 17, 2024–June 15, 2025.

Ultra-Violet: New Light on Van Gogh’s Irises

This exhibition organized by the GCI and the Getty Museum explores the connections between art and science both in the nineteenth century and today, as exemplified in Van Gogh’s iconic painting *Irises*. It also presents new findings demonstrating how modern conservation science identifies his materials and explains how light has irrevocably changed some of them over time. On view at the J. Paul Getty Museum, October 1, 2024–January 19, 2025.

Alta / a Human Atlas of a City of Angels

This exhibition, centered on the work of British artist Marcus Lyon, showcases one hundred extraordinary humans who are creating positive change across Los Angeles County. Photographic portraits, DNA maps, and interviews will reveal how their lives intersect with L.A.—past, present, and future. On view at the Library Foundation of Los Angeles and Los Angeles Public Library, January 13–April 27, 2025.

Wired for Wonder: A Multisensory Maze

Wired for Wonder will invite participants of all ages to become both artist and observer, scientist and subject, as they navigate a complex physical structure that harnesses color, light, movement, texture, vibration, and smell. Understanding these interactions is becoming increasingly important in determining appropriate conservation strategies for contemporary artworks. At Kidspace Children’s Museum, Pasadena, February 1–August 1, 2025.

ARCHES GLHER LAUNCH

On September 25 Historic England (HE) and the GCI jointly launched public access to the Greater London Historic Environment Record (GLHER) during an event at the Royal Geographical Society in London. GLHER is an online platform powered by Arches, offering anyone, anywhere, the ability to search and explore information on London’s archaeological sites, historic buildings, and landscapes, as well as related information sources. To date, the system includes ninety thousand records, which have been meticulously gathered for over forty



Installation view of *Cai Guo-Qiang: A Material Odyssey*, which opened at the USC Pacific Asia Museum on September 17, 2024. Photo: Kenryou Gu and Mengjia Zhao, courtesy Cai Studio.

years and are now publicly available for the first time. The platform also includes tools to review potential impacts of development applications in London and other essential tasks related to protecting London's unique and rich heritage assets.

At the same event, HE and GCI introduced Arches for HERs, a version of the open-source Arches platform specifically tailored for UK HERs, the result of years of collaboration between the City of Lincoln, HE, and GCI, along with input from many UK heritage professionals. Arches for HERs now offers the heritage data management tools developed for Lincoln and London, freely available for any organization to independently implement.

ALISON SAAR ARTIST DIALOGUES FILM

In September the GCI released *Alison Saar: Found Spirit*, the eleventh film in the Artist Dialogues series. Part of the Art in L.A. project, this series explores the work of Los Angeles artists through the lens of conservation. Sculptor Alison Saar's work evokes themes rooted in the African diaspora and the complexities of the human experience through a nuanced but accessible visual language. She employs found materials that she believes enrich her work with their previous histories, and she accepts, and in some cases celebrates, the changes these materials undergo through time and interaction. The short film provides an intimate look at her creative process and her philosophy about her work's longevity.



To view the film, use the QR code at left.

2024–25 GCI GRADUATE INTERNS

The Getty Graduate Internship program provides paid full-time twelve-month positions for students or recent graduates who intend to pursue careers in fields related to the visual arts. Placements are available across Getty, in areas such as curatorial, education, conservation, research, publications, web and new media, public programs, digital projects, and grant making. The GCI hosts interns in its Collections, Buildings and Sites, Science, and Information Center departments.

The GCI's 2024–25 Graduate Interns began their posts on September 9. They are listed below with their university affiliation and the GCI project or initiative to which they have been matched.

Aidi Bao

University of Delaware, Newark

Recent Advances in the Characterization of Asian Lacquer

Franziska Bunse

Rathgen-Forschungslabor, Staatliche Museen zu Berlin, Germany

Managing Collection Environments Initiative

Ngan-Wai (Annie) Choy

University of Hong Kong, China

AATA Online

Tahlor Cleveland

Tulane University, New Orleans, Louisiana

African American Historic Places Los Angeles

Sarah Grabowski

University College London, United Kingdom

Technical Studies Research

Katelin Leigh Hallchurch

Queens University, Ontario, Canada

Managing Collection Environments Initiative

Eleanor Phetteplace

Columbia University, New York City

Earthen Architecture Initiative

Bogna Maria Skwara

Academy of Fine Arts, Warsaw, Poland

Modern and Contemporary Art Research

Hongye Wang

Columbia University, New York City

Conserving Modern Architecture Initiative

2024–25 CONSERVATION GUEST SCHOLARS

The Conservation Guest Scholars Program at Getty provides opportunities for professionals to pursue research on topics that contribute to the advancement of practice in the conservation field. Scholars are in residence at the Getty Center for periods of three or six months and are chosen by a professional committee through a competitive process.

The 2024–25 Conservation Guest Scholars are listed below along with their professional affiliations, research topic titles, and residency dates.

September–December 2024

Terry Little

Ahmadu Bello University, Zaria, Nigeria

"Global Rock Art Conservation and Promotion: Challenges and Opportunities to Guide Initiatives and Institutions"

Camilla Mileto

Universitat Politècnica de València, Spain

"Earthen Architecture Conservation"

Luiz Souza

Center for Conservation and Restoration of Cultural Properties at the Federal University of Minas Gerais, Brazil

"GLEISE (PT-BR)—Gilded and Lacquered Surfaces in Europe (Portugal and Brazil)"

Fernando Vegas López-Manzanares

Universitat Politècnica de València, Spain

"Tile Vaulting Conservation"

January–March 2025

Cass Fino-Radin

Small Data Industries, New York

"A Field Survey of the State of Time-Based Media Conservation in the Contemporary Art World"

Elena Lucchi

Polytechnic University of Pavia, Italy

"@MARE Project: @ Modern Architecture & Renewable Energies"

Amanda Pagliarino

Queensland Art Gallery/Gallery of Modern Art, Australia

"Responsive Exchange—Resetting Loan Protocols for Equity and Sustainability"

April–June 2025

Medhanie Andom

Asmara Heritage Project Office, Central Region Administration, Eritrea

"Developing Fiat Tagliero Conservation Management Plan Framework"

Jigna Desai

CEPT University, Ahmedabad, India

"Unintentional Monuments: Addressing Challenges of Conserving Modern Heritage of South Asia"

Kararaina Te Ira

Independent Scholar, New Zealand

"A Practitioner's Experience: Advancing Cultural Heritage Conservation Through the Eyes of Indigenous Communities"

Upcoming Events

INTERNATIONAL COURSE ON THE CONSERVATION OF EARTHEN ARCHITECTURE

The third International Course on the Conservation of Earthen Architecture will take place in Al Ain, United Arab Emirates, and Nizwa, Oman, from January 25 to February 23, 2025.

Organized by the Getty Conservation Institute in partnership with the Department of Culture and Tourism—Abu Dhabi, the course aims to improve the practice of earthen heritage conservation by providing practical training for midcareer professionals from the Middle Eastern, North African, and South Asian regions.

Led by local and international experts, the course will use Al Ain, UAE, as an open-air laboratory for participants to learn practical, hands-on methods for preserving earthen buildings and archaeological sites. During a one-week workshop in the historic city of Nizwa, participants will learn methodologies for urban heritage conservation based on the Historic Urban Landscape (HUL) framework.

The course covers practical methods and theoretical foundations for the conservation of earthen historic buildings and archaeological sites, including conservation theory; material analysis and building techniques; documentation and diagnosis; as well as preventive conservation, structural interventions, and rehabilitation of earthen buildings and settlements.

MODERN ARCHITECTURE CONSERVATION IN INDIA COURSE

The GCI's Conserving Modern Architecture Initiative (CMAI) is partnering with the Indian National Trust for Art and Cultural Heritage (INTACH) on an introductory training course called Modern Architecture Conservation in India, which will be held in early 2025. Aimed at those living in the Indian subcontinent, this course builds on CMAI's three earlier introductory courses but focuses on modern architecture conservation in the region.

The conservation of modern architecture on the Indian subcontinent, as in most parts of the world, remains an unfamiliar area of practice even to many experienced conservation professionals, and both CMAI and INTACH hope this new training course will help address the need. INTACH is India's largest nonprofit membership organization dedicated to conservation and preservation of India's natural, cultural, living, tangible, and intangible heritage. The Trust conducts training, research, and capacity building programs through its Heritage Academy.

The Modern Architecture Conservation in India course recognizes the unique architectural context of the region. For those South Asian countries under British control until the late 1940s, the postindependence period from the 1950s to the 1980s was an era of creating their own national identities. These nations investigated their traditional architecture alongside emerging modernist ideas to create an appropriate architecture for these new independent countries.

The course, designed for twenty-five participants from the Indian subcontinent, consists of four weeks of online teaching in January 2025 followed in February by a one-week in person session in Ahmedabad, India. Instructors are noted national and international experts

in architecture conservation and related fields. While in Ahmedabad, CEPT University will act as knowledge partner and help host the event.

SECOND INTERNATIONAL COURSE ON THE CONSERVATION OF MODERN HERITAGE

From March to July 2025 the GCI's Conserving Modern Architecture Initiative (CMAI) will deliver the second International Course on the Conservation of Modern Heritage (MAC) to twenty-five midcareer conservation professionals from around the world.

This international cohort has been selected to participate in a hybrid course, running online from March 20 to June 19, 2025, and for two weeks in person from July 19 to August 2, 2025, at the Getty Center as well as at selected sites around Los Angeles. The course curriculum includes a range of topics, such as: Broadening an Understanding of Modern Heritage; Values-Based Approaches in Practice; Upgrading and Adapting Modern Heritage; Resilience and Sustainability; Modern Materials Conservation; Modern Landscapes and Settings; and Advocacy for Modern Heritage.

First introduced in 2023, the course was developed to address the gap in training and education for midcareer professionals working with modern and twentieth-century heritage. Building on the strong curriculum developed since its debut, the upcoming course has been designed to include additional lectures on the conservation of modern materials and on sustainability and climate change, as well as new case studies. Similar to the first course, participants will meet in person in Los Angeles to synthesize and apply their learnings from the course through additional lectures, site visits, discussions, and a group project centered on a modern Los Angeles site.

Tribute

AUSTIN NEVIN (1978–2024)

The conservation field lost a beloved friend, passionate colleague, and inspiring mentor and teacher with the passing of Austin Nevin on October 2, 2024.

His loss reverberates throughout the many institutions, universities, and professional affiliations across the globe where he collaborated, spoke, taught, or visited. He was, most recently, Head of Conservation at the Courtauld Institute, which he joined in 2020 and from which he received both his MA and PhD. While at The Courtauld, Austin brought together Easel Paint-



Photo: Austin Nevin. Courtesy of Serena Martucci.

ing and Wall Painting Conservation, launched the new MA in Conservation of Easel Paintings, and promoted transdisciplinary research on preventive conservation, technical art history, conservation science, and conservation practice.

Austin was an extremely productive scholar who coauthored more than a hundred research papers, collaborating widely with colleagues across the conservation spectrum. Trained first as a chemist and then as a wall paintings conservator, Austin conducted and led research on the conservation and analysis of paintings, ranging from ancient and modern art on walls, easels, and paper, to Chinese wall paintings, Egyptian polychromy, and the analysis of red pigments from Leonardo's *The Last Supper*.

After obtaining a master's degree in chemistry from the University of Oxford in 2001, Austin attended The Courtauld, receiving his MA in the Conservation of Wall Painting in 2004. Between 2004 and 2007 he was a Marie Curie Early Stage Research Fellow at the Institute of Electronic Structure and Laser of the Foundation for Research and Technology—Hellas (IESL-FORTH) in Greece. After earning his PhD in 2008, Austin moved to Milan, where he taught for nine years at the Accademia di Brera and was a Researcher at the Istituto di Fotonica e Nanotecnologie (IFN). He completed postdoctoral research at the Department of Physics at the Politecnico di Milano and at The Courtauld as an Andrew W. Mellon Fellow. Prior to joining The Courtauld, Austin coordinated the MA degree in conservation at the University of Gothenburg, Sweden.

Austin was also a tireless champion of the International Institute for Conservation of Artistic and Historic Works (IIC), where he was a Vice President and Fellow. Austin chaired the Technical Committees for the Hong Kong (2014), Los Angeles (2016), Turin (2018), and Edinburgh (2020) Congresses, where he advocated for greater diversity and inclusivity among presenters and contributors. In addition,

he was a key player in the success of the IIC International Training Centre for Conservation in collaboration with the Palace Museum, Beijing.

Austin's life and work enriched all who worked with him, were taught by him, and knew him, however brief that time may have been. His contributions made not only the conservation field brighter but also the world. We extend our sincere condolences to his wife, Serena Martucci, and their three daughters, Leyla, Lily, and Thalia.

Staff Updates

THOMAS ROBY RETIRES

This past August 16, Thomas Roby retired from the Getty Conservation Institute, on the eve of his twenty-third anniversary here. As a senior project specialist in the Buildings and Sites department, Tom brought his skills as a practical conservator to many of the GCI's projects. His knowledge and experience across a range of architectural materials, including stone, mortars, and mosaics, were instrumental on the Hieroglyphic Stairway of Copán, Honduras; the Valley of the Queens in Egypt; and the ancient Roman archaeological sites of Bulla Regia, Tunisia; Nea Paphos, Cyprus; Volubilis in Morocco; and Herculaneum.

Born and raised in Philadelphia, Tom became interested in archaeology on a high school trip to Greece organized by his history teacher. While attending Haverford College and majoring in Classical Archaeology at Bryn Mawr College, Tom worked on excavations in Greece and Israel, where he saw firsthand how excavated sites were threatened by deterioration caused by exposure and lack of maintenance.

After graduation, Tom went on to earn a master's degree in architectural history and historic preservation from the University of

Virginia's School of Architecture, and he later attained a master's degree in conservation studies from the University of York Institute of Advanced Architectural Studies, doing his thesis research at the International Conservation Center in Rome (ICCROM). He then moved to Rome, where he worked privately and in collaboration with conservation companies as a conservator for projects on archaeological sites and historic monuments throughout Italy, as well as on foreign excavations in Jordan, Egypt, Tunisia, and Lebanon.

In 2000 he was hired as a consultant by the GCI to develop a training program in Tunisia on the maintenance of in situ archaeological mosaics, in collaboration with the Institut National du Patrimoine. The following year he was hired as full-time staff.

During the last two-plus decades, his dedication to the conservation of archaeological sites and mosaics, and the training of site personnel in conjunction with consultant conservators, have helped advance conservation practice in North African and Middle Eastern countries. His particular interests have been in promoting the understanding of preventive measures such as reburial and sheltering, as well as the proper storage of excavated architectural materials. Tom managed the mosaic conservation technician training and mentoring project undertaken over ten years in Tunisia, which led to the regional MOSAIKON Initiative and the online dissemination of extensive didactic materials produced by the GCI in collaboration with its partners.

Tom demonstrated the GCI's ethos of bringing sound theoretical knowledge into the field in ways that are practical but that establish and maintain high conservation standards. He cared deeply about his work, and he will be dearly missed by his colleagues here and around the world. From all of us at the GCI, we say "auguri" to Tom on his retirement and move back to Rome.

DAVID WOODCOCK RETIRES

David Woodcock, Director Emeritus of Texas A&M University's Center for Heritage Conservation and AATA Online Field Editor, retired from AATA Online after sixteen years of service. In his role as Field Editor, he served as an expert adviser in architectural conservation, helped monitor AATA Online's scope of coverage, and evaluated abstracts for quality and relevance. We are grateful to have had the opportunity to rely on his professional expertise in the editorial review process, which has enabled AATA to serve as a trusted and reliable resource for the field. We wish him the best in his retirement.

Print & Online Publications

Print publications are available for purchase at shop.getty.edu. Online publications are available free at getty.edu/search/publications.

PRINT AND ONLINE

Inventories and Surveys for Heritage Management: Lessons for the Digital Age

David Myers and Janet Hansen

This open-access publication provides essential guidance on digital inventories and surveys for the identification, conservation, and management of heritage places. A critical first step in the conservation of cultural heritage is to identify and understand the places we want to protect. Inventories and surveys are essential tools in this effort, and their use in managing national, regional, and local heritage is mandated in heritage-related legislation across the globe. Despite the widespread understanding of the importance of inventories and surveys, however, practical, up-to-date guidance on how they should be created, implemented, and maintained has been substantially lacking—until now.

This publication draws from the GCI's ongoing work with heritage inventories and on the experiences of the Los Angeles Office of Historic Resources with SurveyLA. It provides technical advice, guidance, and lessons learned for employing inventories and surveys as tools for heritage conservation and management.

PRINT

New Building in Old Cities: Writings by Gustavo Giovannoni on Architectural and Urban Conservation

Gustavo Giovannoni

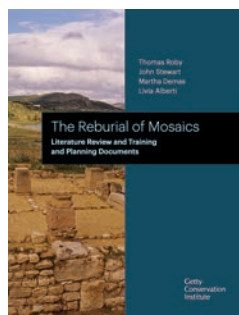
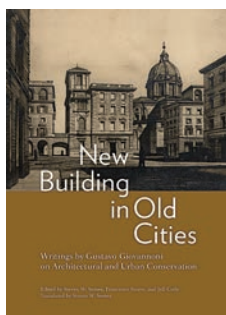
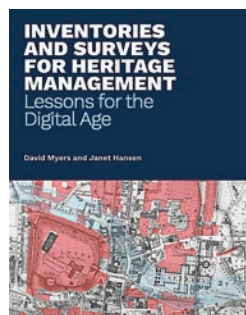
Translated by Steven W. Semes

Edited by Steven W. Semes, Francesco Siravo, and Jeff Cody

In *New Building in Old Cities*, highly influential writings by an important early advocate for the conservation of historic cities are made available for the first time in English. The Italian architect, historian, and restorer Gustavo Giovannoni (1873–1947) was a key figure in the fields of architecture, urbanism, and conservation during



Photo: Getty Conservation Institute.



CONSERVATION PERSPECTIVES

THE GCI NEWSLETTER

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Conservation Perspectives, The GCI Newsletter is distributed free of charge twice a year to professionals in conservation and related fields and to members of the public concerned about conservation. Back issues of the newsletter, as well as additional information regarding the activities of the GCI, can be found in the Conservation section of the Getty's website, getty.edu/conservation.

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

The GCI is a program of the J. Paul Getty Trust, a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world's artistic legacy.



We would like to acknowledge that the land Getty inhabits today was once known as Tovaangar, the home of the Gabrieleño/Tongva people. We show our respects to the Gabrieleño/Tongva people, as well as all First People, past, present, and future, and honor their labor as original caretakers of this land. Getty commits to building relationships with the Gabrieleño/Tongva community. We invite you to acknowledge the history of this land and join us in caring for it.

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the first half of the twentieth century. A traditionalist largely neglected by the proponents of modernist architecture following World War II, he remains little known internationally. His writings, however, represent a significant step toward the full appreciation of the historic city, and his insights are directly relevant today to the protection of historic resources in urban contexts worldwide.

This abundantly illustrated critical anthology is a representative sample of Giovannoni's seminal texts related to the appreciation, understanding, and planning of historic cities. The thirty readings, which appear with their original illustrations, are grouped thematically into six parts organized around key concepts in Giovannoni's conservation theory. Each part is preceded by an introduction, and each individual reading is prefaced by succinct remarks explaining the rationale for its selection and the principal matters covered. Six plate sections further illustrate the readings' main concepts and themes.

ONLINE

Greener Solvents in Art Conservation: A Report from an Experts Meeting Organized by the Getty Conservation Institute and The Royal Institute for Cultural Heritage (KIK-IRPA), December 13-14, 2022

Gwendoline Fife and Michael Doutré

This experts panel in Brussels, Belgium, brought together fourteen professionals in conservation, green chemistry, industrial chemistry, and sustainability from industry, academia, and conservation practice. Their aim: to find common understandings about what greener solvent use means within the context of conservation treatments and sustainable development. *Greener Solvents in Art Conservation* presents the meeting's findings, including the eight common understandings about greener solvent use that all fourteen contributors to the meeting agreed upon.

The contributors found that certain sustainability factors have been generally underemphasized in solvent use in the field. This publication seeks to correct that. Starting from the premise that the safest, most effective

solvent application is the most ethical choice, *Greener Solvents in Art Conservation* includes key concepts, research priorities, and workable approaches to lessening the harmful effects of solvent use in cultural heritage.

This work discusses assessing solvent impacts on human and environmental health, explores external factors in solvent choice, clarifies the aspects that determine the relative greenness of a solvent, considers the challenges that conservators face when implementing changes, makes recommendations for future research, and features biographies of the meeting attendees and publication contributors.

ONLINE

The Reburial of Mosaics: Literature Review and Training and Planning Documents

Thomas Roby, John Stewart, Martha Demas, and Livia Alberti

Reburial is a protective intervention measure to preserve excavated site remains for the future and has been an important component of the archaeological site conservation work carried out by the GCI since the 1980s.

Part I of *The Reburial of Mosaics* is a literature review on mosaic reburial that demonstrates the advances in mosaic reburial theory and practice since 1975. Part II is a selection of the mosaic conservation planning and reburial planning, monitoring, and maintenance documents produced during GCI training courses and field projects since 2010.

The training and planning documents, mostly previously unpublished, cover the entire process of reburial, including a framework for deciding whether to rebury, forms to aid in designing and planning reburial, and guidance on how to rapidly inspect and assess the condition and performance of a mosaic reburial.

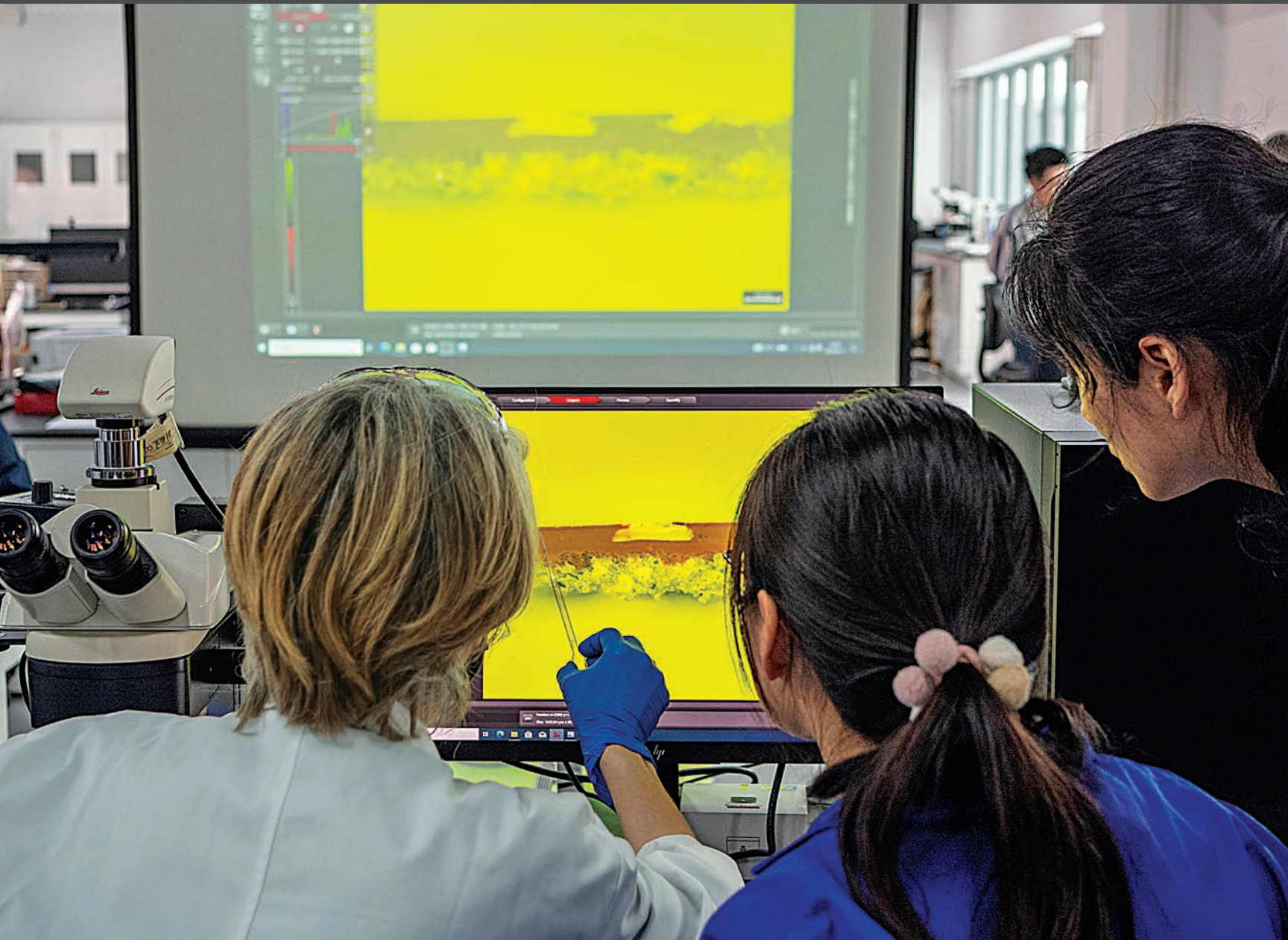
The Reburial of Mosaics provides information and tools for archaeologists, site managers, conservators, and conservation technicians to expand and improve the practice of mosaic reburial, an indispensable and sustainable protection measure to conserve our mosaic heritage at archaeological sites.

For more information about the work of the GCI, see getty.edu/conservation and



CONSERVATION PERSPECTIVES

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RADICAL workshop participants learning how to interpret the stratigraphy of a lacquer sample with instructor Nanke Schellmann, in a lab at the Palace Museum, Beijing. Photo: Stéphanie Auffret, GCI.
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