City&Guilds of London Art School

BA Conservation

Student Handbook 2024/25

Welcome to
City & Guilds of London Art School

Overview

This handbook will be your first point of reference throughout your studies at the Art School for information on your course, the Art School, learning and teaching, student support & services, academic regulations and policies. Copies of the handbooks are kept in the Art School office, your departmental office and the Library, and are always available online via the Art School's Moodle site.

Some of the documents which you will be given whilst studying at the Art School are important and you should keep them, particularly as future employers may wish to see evidence of your achievements. Make sure that you keep:

- the programme specification
- individual unit specifications
- your award certificate – this is evidence of the qualification which you have obtained
- your final transcript – this is a record of your achievement which lists your grades for the assessments

In addition, you are advised to familiarise yourself with the contents of this Handbook and the associated regulations which are mentioned in it. If you have any questions regarding the information herein, please contact your Head of Department,

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Validation

Your course is validated by Arts University Bournemouth (AUB). The relationship between the University and the collaborative partner is described as a validation. The term validation is used to describe courses which lead to an award of the University but which have been developed by a partner organisation for delivery by the staff of that organisation. As the awarding body the University retains ultimate responsibility for the quality and standards of the awards. Students on validated courses are not enrolled as AUB students.

Part One: Course information

The Course

The Conservation Department at City & Guilds of London Art School is one of the longest established in the UK, developed after the Second World War to train specialists to restore London's bomb damaged architecture, monuments and museum treasures. It has continued to this day to provide UK museums, historic houses and galleries with the next generation of conservators specialising in three-dimensional cultural artefacts, while many of our graduates also go on to freelance practice in the UK and International contexts.

In the UK, conservation undergraduate study is offered by a relatively small number of Higher Education providers and many of the very specific hand skills taught on this course are on the Radcliffe Endangered Crafts list. Alongside championing the specialist hand-skills essential for conservation practice, the course provides the full range of theoretical and scientific understanding to ensure that what is becoming an 'endangered' subject, is kept thriving and professionally relevant.

With the expansion of the Conservation Department, to include new specialist facilities for Books & Paper conservation, the Art School sets out to ensure that London's arts, culture, literary and heritage sector has the skilled professional graduates needed to preserve and protect our world leading cultural heritage for future generations.

The Art School's Conservation Department now offers its undergraduate course with two named awards, or specialist 'pathways':

BA (Hons) Conservation: Stone, Wood & Decorative Surfaces

BA (Hons) Conservation: Books & Paper

For some subjects, such as Material Science or Ethics of Conservation, you will be taught alongside students on the alternative pathway to your specialist choice, meanwhile practice based sessions will be taught within your pathway group in specialist studios. The course sets out to offer you a professionally orientated and immersive learning environment with a carefully constructed curriculum providing you with the insights and practical know-how to tackle conservation treatments. Key to the

course's philosophy is an emphasis on historic craft skills alongside the use of contemporary conservation practice including laser cleaning based on a solid knowledge of chemistry, materials science and scientific analysis.

Sitting between the Art School's other subjects of Historic Carving and Contemporary Fine Art, Conservation is understood as the meeting point of science and art, of tradition; art history; social history; aesthetics; ethics and contemporary practices. Conservation is intellectually challenging, it also requires a high level of hand skills and accuracy and it demands a systematic and detailed approach to research, analysis and problem solving. It is also a rich and rewarding career as our team of practicing professional tutors can testify!

Exit Awards

While the course is designed to run over 3 years, should you need to leave at an earlier stage there are 'exit awards' as described below.

- 1st year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of 1st year/Level 4 results in progression to the 2nd year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher Education.
- 2nd year/level 5 of the course is also 120 credits and successful completion results in progression to 3rd year/Level 6, or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education.
- 3rd year/Level 6 of the course is 120 credits and successful completion will result in a BA (Hons) Conservation degree.

Term Dates

The confirmed term dates for the first year of your course are as follows:

Autumn Term	30 September 2024	- 13 December 2024
Spring Term	06 January 2025	- 28 March 2025
Summer Term (YR 1 & 2)	22 April 2025	- 20 June 2025
Summer Term (YR 3)	22 April 2025	- 20 June 2025
	Degree Show	21-27June 2025

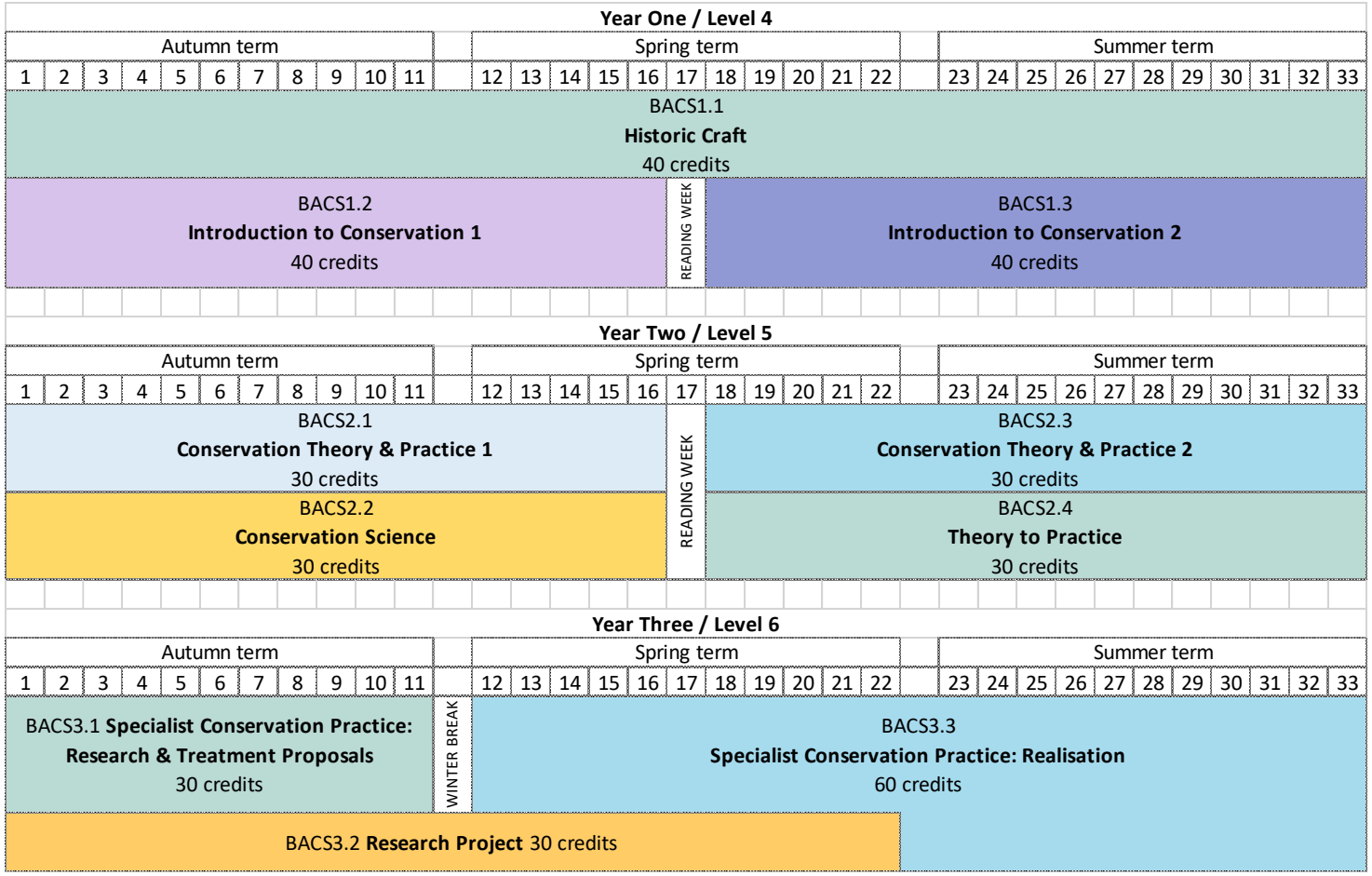
Course Aims

The BA (Hons) Conservation course with pathways in Stone, Wood & Decorative Surfaces and Books & Paper aims to:

- provide a specialist education in conservation underpinned by practical training in traditional hand skills to sustain and champion these 'endangered' skills;
- provide a balanced and holistic curriculum that meaningfully integrates historical, critical, cultural, ethical, professional,

	technical, social, and theoretical contexts with conservation practice;
	• enable students to develop a conservation professional practice through critical enquiry, research and analysis, forming the basis for sound independent judgment;
	• foster a creative learning environment that supports students from all backgrounds to be pro-active participants in their own learning, preparing them for the challenges of further study and/or their professional futures
Structure	Your course is based on a unitised scheme and validated by Arts University Bournemouth. In line with a National and European scheme your course is delivered over three years and each year corresponds to a Level of study. Each level of study comprises 120 credits. Credits are awarded on successful completion of a unit of study and are specific to the level. For BA (Hons) Conservation, each unit of study that you will work on is called a unit and each unit is usually worth 15, 30, 45 or 60 credits. There is an expectation that each credit notionally requires 10 hours of learning. You will need to complete 120 credits (i.e 1,200 hours of learning) each year or Level to progress to the next stage of the course and 360 credits (3,600 hours of learning) to be awarded the BA (Hons) degree. While the course is designed to run over three years, should you need to leave at an earlier stage there are 'exit awards' as described below:
	• First year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of First year/Level 4 results in progression to the Second year/Level 5, or if you wish to leave at this stage you will have achieved a Certifcate in Higher Education.
	• Second year/Level 5 of the course is also 120 credits and successful completion results in progression to Third year/Level 6 or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education (DipHE).
	• Third year/Level 6 of the course is 120 credits and successful completion results in a BA (Hons) Conservation degree.

The following details provide an ***indicative*** outline of the Modules you will follow in Years 2 and 3. The structure of the course is currently under review and the way the content and learning outcomes are distributed between Modules might therefore change. The Art School will provide further details of any changes in due course.



Historic Craft

Year 1

	1 Overview	BACS1.1
Credits	40 credits (20 ECTs)	
Overview	This 30 weeks unit runs alongside the units Introduction to Conservation I and Introduction to Conservation. It sets out to introduce you to the tools and techniques central to historic crafts related to your pathway choice, and to observational drawing. Practical workshop sessions will be complemented by demonstrations and group discussions. Students on the Stone, Wood & Decorative Surfaces pathway are introduced to the complexities of working in three dimensions with exercises in casting, lime and clay modeling, technical drawing, gilding japanning and wood and stone carving to enable you to acquire a foundational set of skills in these techniques. Working with these materials and tools will support you with the identification of materials and processes for future conservation projects and enable you to develop essential manual dexterity and handling skills. Work on observational drawing sessions that involve the close study of historical artefacts will enable you to hone your observational analysis skills. Students on the Books & Paper pathway are introduced to the subject specialist craft skills such as a range of bookbinding methods that will providing vital foundational level knowledge of the historical structures of the book and skills and understanding of the methods and techniques employed by bookbinders through the ages. Students will be introduced to tool making, paper making and sewing models, including structural materials such as Paper and cloth, leather, parchment and tawed skin. The unit will focus on historical methods of intaglio print making, focusing on etching and relief printing as well as identification of screen-printing. This will be contextualised in relation to the history of paper making and book structures and will enable you to begin to identify specific materials and the processes employed, and supports you to develop an awareness and understanding of how materials behave. The processes employed will also equip you to develop essential manual dexterity and handling skills for conservation practice with Books & Paper. Throughout the unit you will be given guidance on relevant health	

and safety regulations and their practical application to the materials you will be working with.

Group discussions are organised to enable you to consider the contexts, materials and technical issues relevant to your projects and to reflect on the progress of your work.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of a range of craft workshop practices and relevant Health & Safety regulations;*
2. *Introductory level technical craft skills in relation to your specialist conservation practice;*
3. *Ability to select and reference appropriate historical and contextual research material;*
4. *Development of basic time and studio management strategies for practical projects.*

Learning Hours

400 notional learning hours are divided as follows:

Scheduled	75%
Self-directed	25%

Essential Resources

Stone, Wood & Decorative Surfaces

Brown, C.W. (2007) Bible of sculpting techniques. London: A. & C. Black.

Cramb, I. (2006) The art of the stonemason. Chambersburg:

Alan C. Hood. Hale, R. B. and Coyle, T. (1984) Architectural sketching & rendering: Techniques for designers & artists. New York: Watson-Guptill.

Onians, D. (2001) Carving the human figure: Studies in wood & stone. Lewes: Guild of Master Craftsman Publications. Parramon. (2003)

Drayman-Weisser, T. (2000) Gilded Metals: History, Technology and Conservation, Archetype Publications.

Webb, M. (2000) Lacquer: Technology & Conservation: A Comprehensive Guide to the Technology & Conservation of Asian & European Lacquer (Conservation & Museology), Butterworth-Heinemann

Books & Paper Pathway

Hunter, D. (1978) Papermaking: History and Technique of an Ancient Craft (Lettering, Calligraphy, Typography), Dover Publications

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the

Beast. The Paper Conservator, vol 16.1; 5-26.

Pearson, D. (2004) English Bookbinding Styles.

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660-1800. Oak Knoll.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Gascoigne, Bamber. (2004) How to identify prints. Thames & Hudson.

Digital resources

www.icon.org.uk
www.iic.org.uk
www.iccrom.org
www.aic.org
www.icom-cc.org
www.cool.conservation-us.org
www.getty.edu/conservation/search/publications
www.tandfonline.com/ (Journal of Architectural Conservation)
www.collectionslink.org.uk
www.museumsassociation.org.uk

2 Learning & teaching BACS1.1

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The following is indicative of the unit content that may for example include:

- induction & orientation, course content and learning strategies
- workshop Practice, Health & Safety

Stone, Wood & Decorative Surfaces

- plaster casting
- stone carving
- carving practice
- elementary principles of lettering design & layout
- observational drawing
- Lime Modeling
- Clay modeling
- Technical Drawing

Books & Paper

- papermaking
- parchment & tawed-skins technology
- covering materials & tool-making
- sewing models
- Models of Book binding
- Box making
- Mounting

- Joinery
- Gilding
- Japanning

	3 Assessment	BACS1.1
Method of assessment	Assessment will be based on the presentation of work produced during the unit with the final summative assessment mark calculated as the average of all individual marks for projects	
Submission Requirements	You should present your results from the following projects:	

Stone, Wood & Decorative Surfaces	Books & Paper
• plaster cast • stone carving&lettering • Wood carving&joinery • drawing • Lime modeling • Clay modeling • Gilding • Japanning	• papermaking • sewing models • Book binding models • Box making model • Mounting • Print

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on

			Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
		1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
		0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

Introduction to Conservation 1

Year 1

	1 Overview	BACS1.2
Credits	40 credits (20 ECTs)	
Overview	This 15 weeks unit runs from the beginning of the course, running alongside Historic Crafts unit It focuses on introducing you to the fundamentals of conservation ethics and philosophy, principles and professional standards. The unit is intended to provide you with the confidence and the vocabulary to engage in meaningful discussion about the future management of cultural heritage and preventive conservation. Recognising the different social, cultural and professional backgrounds of your peer group and the 'cultural capital' of your group, the unit aims to provide you with an insight into the profession of conservation: whether working in a museum or as a private consultant, and the range of international conservation bodies, further training programmes, internships, conferences, and professional accreditation opportunities provided. It sets out to raise your awareness of the evolution of conservation and the subjectivity of all conservation decisions. It will also provide you with an essential grounding in understanding the values and significance of the artefacts that you work with. You will study the evolution of selected Conservation Charters, Conventions and Standards. In this way you will be engaging with the professional world of Conservation and interrogating live conservation practice issues from the outset of the course. To compliment your work on this component you will be introduced to key themes and concepts in the traditions of the decorative styles principally based on a Western art historical perspective. This component will relate development of decorative styles to cultural and social contexts as well as to technological development. The unit provides the grounding for a basic understanding of the chemical and physical nature of materials, understanding of the chemical properties of materials that allows conservation scientists (non-destructively) to detect the different elements found in an artefact. On successful completion of this unit you should have a basic knowledge of a variety of chemical and physical concepts and how these relate to the behavior of materials. You should also be	

	able to apply this knowledge and understanding to problem solving in conservation science.
Learning Outcomes	In order to successfully complete this unit your work should demonstrate: 1. *introductory level knowledge and comprehension of the underlying principles associated with science and chemistry for conservation practice and ability to evaluate and interpret qualitative and quantitative data and the main cause of deterioration* 2. *knowledge of the key theories, histories and ethics of conservation practice related to your specialism with ability to evaluate artefacts condition ;* 3. *Knowledge of the Historical and Cultural Context of the key themes in the history of decorative styles related to your specialism and critical reflection:* 4. *an ability to communicate findings in a structured and coherent form*
Learning Hours	400 notional learning hours are divided as follows: Scheduled 50% Self-directed 50%
Essential Resources	Books & journals Mills, J.S., & White, R. (1999) The organic chemistry of museum objects. 2nd edition. Oxford: Butterworth-Heinemann. Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 1: An introduction to materials. London: The Conservation Unit of the Museums & Galleries Commission. Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums & Galleries Commission. Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge. Newey, C. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 3: Adhesives & coatings. London: Museums & Galleries Commission. Richmond, A. & Bracker, A. L. (eds.) (2009) Conservation: principles, dilemmas & uncomfortable truths. London: Elsevier/Butterworth-Heinemann. Stanley-Price, N., et al. (eds.) (1996) Historical & philosophical issues in the conservation of cultural heritage. Los Angeles: Getty Conservation Institute.

Turner, G.P.A. (2013) Introduction to paint chemistry & the principles of paint technology. 3rd edition. Boston: Springer.

Doehne, E & Price, C. (2010) Stone Conservation. An Overview of Current Research, 2nd edition, Getty Conservation Institute. [contains extensive bibliography and lists of sources of information]

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Pickwood, N. (1994) Determining How Best to Conserve Books in Special Collections.' AIC Book and Paper Group annual, vol. 13

Mills, J.S., and White, R. (1999) The organic chemistry of museum objects. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 1: An introduction to materials. London: The Conservation Unit of the Museums and Galleries Commission.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums & Galleries Commission.

Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge.

Newey, C., & Ashley-Smith, J. (eds.) (1992) Science for conservators. 3: Adhesives & coatings. London: Museums & Galleries Commission

Turner, G.P.A. (1998) Introduction to paint chemistry & the principles of paint technology. 4th edition. Chapman Hall. London

Gombrich, H.E. (1995) *The story of art.* London: Phaidon.

Harrison, C. (2010) *An introduction to art*. London: Yale University Press.

Harrison C. & Wood P. (2002) *Art in theory 1900-2000: An anthology of changing ideas.* Oxford: Blackwell.

Kemp, M. (ed.) (2000) *The Oxford history of Western art*. Oxford: Oxford University Press.

Stone, Wood & Decorative Surfaces

Nuttgens, P. (1983) *The story of architecture*. London: Phaidon Press.

Books & Paper

Hunter, D. (1978) Papermaking: History and Technique of an Ancient Craft (Lettering, Calligraphy, Typography), Dover

Publications

Cockerell, D. (2005) Bookbinding: the Classic Arts & Crafts Manual, Dover Publications, New York

Digital sources

http://www.chemguide.co.uk/
http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry
http://www.nationalgallery.org.uk/rembrandt-teachers-resource

2 Learning & teaching BACS1.2

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars and tutorials, self-managed reading, visits and research.

Indicative content

Examples of key areas covered during the unit include:

- the history of conservation
- the ethics and philosophy of conservation and preservation management
- the context, role, history and contents of specific conservation charters, conventions and standards the conservation professions and their contexts
- the history of the decorative styles and it's relation to the social and technological development
- the periodic table and the organisation of elements
- the characteristics of organic and inorganic materials
- the concepts of pure substances and mixtures and their properties (types of mixtures, melting points, solubility, polarity, physical behaviour)
- the concept of pH, acids and bases
- the concept of collision theory to understand chemical reactions

3 Assessment BACS1.2

Method of assessment

Assessment is based upon

1. a two-hour examination with questions specifically related to material covered in the chemistry component
2. an essay that considers a Conservation Charter, and the context of its creation with a review of a recently published article on Conservation Theory (word count guide 2500 to 3000)
3. a short illustrated presentation based on material covered

			by the historical and cultural context component in relation to conservation practice (5-7 minutes)
Submission Requirements			You should submit work based on the unit comprising: • two-hour Exam paper (weighting 40% of the summative assessment marks) • an essay related to the unit content (2500-3,000 words with the weighting of 40% of the summative assessment marks) • a short presentation (5-7 minutes with the weighting of 20% of the summative assessment marks)
Alternative forms of assessment			These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time			The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
FAIL		35-39%	There is inadequate evidence, with some examples of potential to

		demonstrate how well the learning outcomes have been met.
	1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
	0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback		Written and verbal feedback will be provided within 20 working days of the summative assessment.

Introduction to Conservation 2

1 Overview BACS1.3

Credits 40 credits (20 ECTs)

Overview

The unit runs throughout the second semester alongside Historic Craft introducing you to the essentials of theory and practice relevant to your specialist area of conservation practice. The unit focuses on developing your understanding of decorative painted surfaces and the materials that produce them. It introduces the physical and chemical properties of paints, dyes and binders, their deterioration and technical analysis, and implications for conservation.

Over the course of the unit pigments and inks will be introduced to you with information about a variety of binding media and surfaces. Related conservation theory runs alongside practical exploration of the use and application of painting materials, including exercises related to the colour wheel and colour matching, and a longer project involving the reconstruction of a painted surface Manuscript Illuminations.

Practical sessions are intended to support you to develop visual skills, hand-eye coordination and your manual dexterity. Practical work is carried out in accordance with the Health and Safety policy and COSHH risk assessments, already introduced but now applied to practical conservation situations. ace coatings related to your pathway specialism.

The unit builds upon the knowledge and understanding acquired during the chemistry component of the unit *Introduction to Conservation 1* and focuses on the chemical and physical nature of materials, specifically concepts and materials which allow a more in-depth understanding of conservation related issues.

The unit will examine how a conservator might use 'chemical knowledge' (the secondary bonding / polarity characteristics of molecules) to choose suitable solvents for the safe and effective cleaning of an object. It will introduce organic molecules and the concept of functional groups and will indicate the different types of organic materials commonly encountered in historical artefacts. The naming of both organic and inorganic structures and the different types of formulae used to represent them will also be explored.

The aim of the unit is to enable you to further develop your knowledge and understanding of the ethical and practical issues related to conservation treatments, supporting you to begin to assess, treat and care for artefacts. It provides you with the opportunity to experience

conservation practice directly and to begin to develop a portfolio of treatment examples that you will build upon as the course progresses.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *knowledge of the underlying principles of the materials matrix and colour theory and the physical and chemical processes of deterioration including induced by EM radiation*
2. *Introductory level knowledge and understanding of the principles associated with chemistry and physics of polymers and ability to conduct the scientific experiments to support conservation practice;*
3. *Knowledge of the history of pigment material and media, their application and their chemical and physical properties*
4. *an ability to carry out basic conservation procedures such as evaluation of artefact condition, cleaning and minor repairs employing a range of relevant materials demonstrating manual dexterity*
5. *an ability to communicate findings in an appropriately accurate, structured and coherent form demonstrating development of time management and personal responsibility*

Learning Hours

400 notional learning hours are divided as follows:

Scheduled	50%
Self-directed	50%
Independent	00%

Essential Resources

Mills, J.S. & White, R. (1999) The organic chemistry of museum objects. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 1: An introduction to materials. London: The Conservation Unit of the Museums and Galleries Commission.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums & Galleries Commission.

Newey, C., & Ashley-Smith, J. (eds.) (1992) Science for conservators. 3: Adhesives & coatings. London: Museums & Galleries Commission

Turner, G.P.A. (2013) Introduction to paint chemistry & the principles of paint technology. 3rd edition. Boston: Springer.

Cassar, M. (2005) Biology in the conservation of works of art. Rome: ICCROM.

Charola, A. E. (2000) Climate change and the historic environment. London: University College London.

Ashley-Smith, J. Ed. (1987, 1992), Science for Conservators: Books 1-3, The Conservation Unit, Crafts Council.

Berrie, B. (ed.) (2007) Artists Pigments vol. IV: A Handbook of their history & characteristics, Archetype. London.

West Fitzhugh, E. (1997) (ed.), Artists Pigments vol. III: A Handbook of their history & characteristics, National Gallery of Art, Washington.

Delamare, F. & Guineau, B. (2000) Colour: Making & using dyes & pigments, Thames & Hudson.

Feller, R (ed.), (1986) Artists Pigments vol. I: A Handbook of their history & Characteristics, Cambridge.

Nadolny, J (ed.), (2006) Medieval Painting in Northern Europe. Techniques, Analysis, Art His- tory. Studies in Commemoration of the 70th birthday of Unn Plahter. Archetype Publications. London.

Mills, J.S., & White, R. (1999), The Organic Chemistry of Museum Objects, Second edition, Butterworths-Heineman

Ellison, R. et al (ed.) (2010) Mixing & Matching Approaches to Retouching Paintings, Archetype Publications. London.

Gettens, R. & Stout, G. (1996) Painting Materials: a short encyclopaedia, Dover.
Ashok, R. (1993) Artists Pigments vol. II: A Handbook of their history & characteristics, Washington.

Bucklow, S. et al (eds.). (2012) In Artists' footsteps: the reconstruction of pigments & paintings (Studies in honour of Renate Woudhuysen-Keller), Archetype Publications. London

Learner, T. & Crook, J. (1999) The Impact of Modern Paints, Tate.

Learner, T. (ed.). (2008) Modern Paints Uncovered, Getty Conservation Institute.
Turner, G.P.A. (1998) Introduction to paint chemistry & the principles of paint technology. 4th edition. Chapman Hall. London

Stanley Taft, W. & Mayer, J. W. (2000) The Science of Paintings, Springer, Boston

Specific chapters and journal articles

De la Rie, E. R. (1988) Photochemical & thermal degradation of films of dammar resin. Studies in Conservation, 33(2), pp.53-70.

Mayer, R. (1991) The Artist's Handbook of Materials & Techniques. 5th edition. London: Faber. Chapters 1, 2 & 13

Mills, J. and White, R. (1987) The Organic Chemistry of Museum Objects. Oxford: Butterworth-Heinemann. Chapter 3 on oils & fats; Chapter 7 on proteins, Chapter 9 on synthetic materials

Spring, M. et al. (2005) Investigation of pigment-medium interaction & processes in oil paint containing degraded smalt. National Gallery Technical Bulletin, 26, pp.56-71.

Staniforth, S. (1985) Retouching & Colour Matching: The Restorer & Metamerism. Studies in Conservation, 30(3), pp.101-111.

White, R. et al. (1998) Analyses of Paint Media. National Gallery. Technical Bulletin, 19, pp.74-95

Stone, Wood & Decorative Surfaces

Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge.

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current research. 2nd edition. Los Angeles: Getty Conservation Institute. [contains extensive bibliography and lists of sources of information]

Herrmann, J. J., et al. (eds.) (1998) Stone conservation: principles & practice. Donhead. London

(1997) Guide for practitioners-stone cleaning. Edinburgh: Historic Scotland. Historic Scotland

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Torraca, G. (1998) The weathering of natural building stones. Donhead. London

Torraca, G. (2005) Porous building materials: materials science for architectural conservation. 3rd edition. ICCROM. Rome.

Trench, L. (ed.) (2000) Materials & techniques in the decorative arts. John Murray. London.

Books & Paper

Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.

Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

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Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) Art on Paper: Mounting & Housing, Archetype.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Stuart, B.H. (2007) Analytical Techniques in Materials Conservation Paperback, J. W.

Thomson, G. (1986) The Museum Environment, Butterworth Heinemann.

Middleton, B. (1963) A History of English Craft Bookbinding Technique. Oak Knoll.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millenium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

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www.fitzmuseum.cam.ac.uk/utc

www.conservation

www.wiki.com/wiki/Book_%26_Paper

www.icon.org.uk

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www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching BACS1.3

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, reports supervision and tutorials, self-managed reading and research.

Indicative content

The unit will include the following areas, relating the content to case studies and practical projects for your specialist pathway:

- the chemistry and physics of polymers, including both synthetic and natural polymers used as artists' materials (paint media, varnishes, paper, wood etc.)
- chemical reactions and what occurs (both chemically and physically) during polymer degradation processes such as photodegradation / oxidation and the concepts of collision theory and chemical equilibrium.
- a historical survey of the uses of pigments, inks and binders
- the material and chemical properties of pigments, inks and binders
- health & safety for conservation practice
- conservation methodologies employed for examining and identifying materials
- introduction to the deterioration of materials: decay processes and damage factors including natural weathering, biological deterioration, internal and external environments, atmospheric pollution, and physical damage, soiling; understanding the impacts of these factors on artefacts; recognising the effects of damage and decay on artefacts.
- introduction to cleaning: ethics of cleaning; decision making including extent of cleaning.
- introduction to repair: the ethics of repair; decision making relating to repair: type and extent of repair
- introduction to preventive conservation approaches, considerations and decision making.
- introduction to condition reports, treatment proposals and photographic documentation
-

	3 Assessment	BACS1.3
Method of assessment	The assessment will require 1. Conservation report with a completed practical work (weighting of the summative assessment marks is 40%) 2. two-hour examination with questions specifically related to material covered in the chemistry component of the unit (weighting of the summative assessment marks is 40%) 3. a short (5-10 min) presentation of the project related to the history of pigments and materials (weighting of the summative assessment marks is 20%)	
Submission Requirements	You should submit: 1. treated artefacts 2. treatment proposals and condition reports (word count guide 1500 -2000 words) 3. two hours examination 4. Presentation	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.	
Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.	
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:	
PASS 1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
	70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.

	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
		1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.

The following details provide an ***indicative*** outline of the Modules you will follow in Years 2 and 3. The structure of the course is currently under review and the way the content and learning outcomes are distributed between Modules might therefore change. The Art School will provide further details of any changes in due course.

Conservation Theory & Practice One

Year 2

1 Overview BACS2.1

Credits	30 credits (15 ECTs)
Overview	This unit builds upon your first year of study and specifically follows on from the unit Introduction to Conservation 2. It runs throughout the first semester alongside Conservation Science 3 and sets out to further explore theory and practice relevant to Stone, Wood & Decorative Surfaces and Books and Paper. The aim of the unit is to enable you to further develop your knowledge and understanding of the ethical and practical issues related to conservation treatments, supporting you to begin to assess, treat and care for artefacts. It provides you with the opportunity to experience conservation practice directly and to begin to develop a portfolio of treatment examples that you will build upon as the course progresses. Taught sessions, led by specialists in your chosen pathway, set out to enable you to develop knowledge of the formation, composition, properties and behaviour of materials, fabrication processes and treatment options specific to your specialist area of conservation practice. You will assess environmental and other risks to artefacts and analyse how materials change over time. This will help you to more deeply understand materials and options for conservation and encourage the development of your analytical skills, judgement and decision-making. You will learn through lectures, group discussions, group projects, practical exercises and reading and you will demonstrate your understanding through presentations, and a writing exercise.
Learning Outcomes	To successfully complete this unit your work should demonstrate: 1. *Knowledge and understanding of the ethical & practical issues related to conservation practice informing decision making;* 2. *An ability to undertake detailed examination and analysis of artefacts, evaluating data to develop treatment proposals;*

3. *Material, historical and contextual research and problem-solving informing conservation practice;*
4. *Effective strategies for time management supporting work on a range of conservation projects;*
5. *An ability to communicate findings in an accurate, structured and coherent form related to conservation professional practice.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Self-directed	30%

Essential Resources

Stone, Wood & Decorative Surfaces

Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Rivers, S. & Umney, N. (2013) Conservation of Furniture. Routledge. London

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Books & Paper Pathway

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

-1800. Oak Knoll.

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

Digital sources

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications
www.tandfonline.com/ (Journal of Architectural Conservation)
www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching BACS2.1

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

This unit will consider:

- cleaning, approaches and methodologies
- adhesives and bonds
- deterioration of materials
- *problem-solving:* combining research, analysis, examination and testing to understand the condition of the artefact; selection options for treatment proposals, decision making involved in developing and implementing a treatment plan.
- *documentation:* condition reports, treatment proposals and photographic documentation

In addition, you will work on a number of practical exercises and

	case studies in relation to your pathway as follows:	
	Stone, Wood & Decorative Surfaces	Books & Paper
	You will focus on the conservation of objects made of stone, plaster and ceramics.	You will focus on preventive conservation of paper-based artefacts including an introduction to integrated pest management. The identification and deterioration of photographic artefacts will also feature during the unit.

	3 Assessment	BACS2.1
Method of assessment	A presentation of conservation project work carried out during the unit along with reports and proposals for treatment	
Submission Requirements	You should submit: • treated artefacts • treatment proposals and treatment reports for each artefact treated (word count guide 1,000-2,000 words) The final mark is calculated as an average of the assessment marks for all submissions	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.	
Date & time	Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.	
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and	

			avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
PASS	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

Conservation Science 3

1 Overview BACS2.2

Credits

30 credits (15 ECTs)

Overview

This unit runs alongside Conservation Theory & Practice 1 and aims to provide you with a deeper understanding of the structure of materials at an atomic level and conservation science both from a theoretic and practical perspective.

Areas covered include further understanding of the theory of electromagnetic radiation, the principals of optical physics, chemistry of cleaning materials, bleaching and deacidification, principals of microscopy and of the technical examination of materials employing Fourier Transform Infrared Spectroscopy (FTIR). Each specialist pathway will have sessions dedicated to specific areas of conservation science, for example students studying on the Stone, Wood & Decorative Surfaces pathway will have sessions on the theory of laser cleaning, focused ion beam (FIB), Raman spectroscopy and white light profilometry. Students studying on the Books & Paper pathway will have sessions focusing on chemical cleaning, fibre identification and spot tests.

You will have the opportunity of participating in workshop sessions to test the practical application of conservation science to conservation treatments. Throughout the unit you will be introduced to the relevant health and safety regulations and their practical application to the materials and processes you will be working with.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge and understanding of the science, principles and professional applications of relevant processes in relation to conservation practice;*
2. *Knowledge and understanding of the fundamental working principles of microscopy in relation to conservation practice;*
3. *Knowledge and understanding of the chemistry involved in the main types of wet and dry methods of cleaning used in conservation;*
4. *An ability to extract material, observe, record, evaluate and interpret optical information gathered through microscopy;*
5. *an ability to test, select and apply appropriate methods for*

	conservation cleaning;
	6. *Effective strategies for time management supporting work on conservation science project work;*
	7. *An ability to communicate findings in an accurate, structured and coherent form related to conservation professional practice.*
Learning Hours	300 notional learning hours are divided as follows:
	Scheduled 60%
	Self-directed 40%
Essential Resources	Berrie, B. H. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 4. London: Archetype. Castillejo, M. (ed.) (2008) Lasers in the conservation of artworks: proceedings of the international conference LACONA VII, Madrid, Spain, 17 - 21 September 2007. Boca Raton: CRC Press. Cooper, M. (ed.) (1998) Laser cleaning in conservation: an introduction. Oxford: Butterworth-Heinemann. Eastaugh, N. et al. (2008) Pigment compendium: A dictionary and optical microscopy of historic pigments. Oxford: Butterworth-Heinemann. England, N. et al. (2015) AQA A level physics. London: Hodder Education. Feller, R. L. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 1. London: Archetype. Fitzhugh, E. W. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 3. London: Archetype. Horie, C. V. (2010) Materials for conservation: organic consolidants, adhesives and coatings. 2nd edition. Oxford: Butterworth-Heinemann. Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums and Galleries Commission. Roy, A. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 2. London: Archetype. Turner, G.P.A. (2013) Introduction to paint chemistry and the principles of paint technology. 3rd edition. Boston: Springer. Specific chapters & journal articles Fields, J.A. et al. (2004) Finding substitute surfactants for Synperonic N. Journal of the American Institute for Conservation, 43, pp.55-73. Gervais, C. et al. (2010) Cleaning marble with ammonium citrate. Studies in Conservation, 55, pp.164-176.

Hackney, S. et al. (1990) Detergents soaps surfactants. In: Hackney, S. et al. (eds.) Dirt and pictures separated: papers given at a conference held jointly by UKIC and the Tate Gallery, January, 1990. London: United Kingdom Institute of Conservation

Romão, P.M.S. et al. (1990) Human saliva as a cleaning agent for dirty surfaces. Studies in Conservation, 35, pp.153-155.

Digital sources

www.khanacademy.org/

2 Learning & teaching BACS2.2

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include how to keep a record of findings and employ them to support conservation practice. Pathway specific indicative content is as follows:

Stone, Wood & Decorative Surfaces	Books & Paper
• microscopy: the optical properties of materials and polarising light and how to use a microscope to identify materials • the chemistry involved in the main types of wet and dry methods of cleaning used in conservation & how to select & apply appropriate methods of cleaning (gels, emulsions surfactants, detergents, soaps, enzymes, & saliva) • techniques in taking layered micro samples and in examining samples using white and UV polarising light microscopes • laser cleaning theory, EM radiation, & principles of FTIR & Raman analysis & the limitations of their application	• microscopy: the optical properties of materials and polarising light & how to use a microscope to identify materials • chemical tests & cleaning treatments used in conservation of Books & Paper • analytical techniques including colorimetry, FTIR, microfadeometry, UV and IR photography • fibre identification and spot testing • bleaching and acidification

	3 Assessment	BACS2.2
Method of assessment	Assessment is based on a presentation of work made during the unit to include supporting material.	
Submission Requirements	You should submit for assessment the following: • written pigment report (word count guide 750 to 1,250) • written answers to six questions on the chemistry of cleaning • practical test results • conservation report of cleaned artefacts (word count guide 750-1,250) The final assessment mark is calculated as an average of the assessment marks for all submissions	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.	
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.	
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:	
PASS 1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
PASS 1st	70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.
PASS 2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.

	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
		1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
		0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

Conservation Theory & Practice 2

Year 2

1 Overview BACS2.3

Credits

30 credits (15 ECTs)

Overview

This 30 credit, second year unit runs alongside Theory to Practice and builds upon the knowledge and practice skills you acquired during the unit, Conservation Theory and Practice 1. While the majority of the unit will be taught within your specialist pathway by practising conservation experts related to your subject specialism, there will be opportunities to review the work of your peers during the unit.

The aim of the unit is to further develop your knowledge base and understanding of the theoretical and ethical foundations of conservation practice specific to your specialism. It sets out to enable you to gain greater experience of the practice and principals of decision making processes related to the assessment, planning and implementation of conservation treatments.

During the unit you will learn in more depth about the formation, composition, properties and behaviour of materials.

You will continue to investigate the processes of decay and assess the impact of environments in which artefacts are housed. You will be able to gain a greater understanding of and experience with methods and materials for carrying out a number of conservation treatments, including cleaning, repair and consolidation.

The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the third year.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *Knowledge and critical understanding of the ethical and practical issues related to conservation practice informing treatment decision making*
2. *An ability to evaluate and implement appropriate conservation measures and treatments including cleaning, repair and consolidation.*
3. *An ability to analyse and critique conservation treatments carried out as well as the work of others*
4. *Effective and productive approach to project management to*

support conservation practice;

5. *An ability to effectively communicate findings in the form of professional conservation documentation.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Self-directed	30%

Essential Resources

Specific chapters and journal articles Reading is assigned during the unit and PDFs are supplied.

Stone, Wood & Decorative Surfaces

Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Rivers, S. & Umney, N. (2013) Conservation of Furniture. Routledge. London

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Books & Paper

Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.

Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

-1800. Oak Knoll.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). The AIC guide to digital photography & conservation documentation. American Institute for Conservation of Historic & Artistic Works. Waashington DC.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation

Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) Art on Paper: Mounting & Housing, Archetype.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Stuart, B.H. (2007) Analytical Techniques in Materials Conservation Paperback, J. W.

Thomson, G. (1986) The Museum Environment, Butterworth Heinemann.

Middleton, B. (1963) A History of English Craft Bookbinding Technique. Oak Knoll.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millenium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

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www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching BACS2.3

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, demonstrations, group discussion, practical exercises, reading, formal and informal presentations, and a writing exercise.

Indicative content

This unit will consider:

- *reading the object*: Methods of investigation: examination of objects and assessment of problems. Investigation and analysis of materials of fabrication, alteration products and historic conservation and repair materials. Research about the history of the artefact.
- *problem-solving:* combining research, analysis, examination and testing to understand the condition of the object.
- *preventive conservation*: impacts of environmental factors on materials, objects and collections, including light, relative humidity and temperature, pests, vibration, handling and use; impacts of past treatments.
- conservation issues arising from objects made from several elements and/or materials and techniques.

In addition, you will work on a number of practical exercises and case studies in relation to your pathway as follows:

Stone, Wood & Decorative Surfaces	Books & Paper
You will work on a number of practical exercises and case studies focusing on the conservation of objects made of	You will work on a number of practical exercises and case studies focusing on the conservation of paper based

	wood.	artefacts.

	3 Assessment	BACS2.3
Method of assessment	Assessment is based on a presentation of work made during the unit to include supporting material.	
Submission Requirements	You should submit: • treated artefacts • treatment proposals and treatment reports for each artefact treated (word count guide 2,000-3,000 words) The final mark is calculated as an average of the assessment marks for all submissions	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.	
Date & time	Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.	
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:	
PASS 1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
	70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.

	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
FAIL		1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
		0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

Theory to Practice

1 Overview BACS2.4

Credits

30 credits (15 ECTs)

Overview

This unit builds upon the knowledge and experience of study during the Conservation Theory and Practice 1 and 2 units that set out the basis for conservation practice along with the Conservation Science 3 unit.

For students studying on the Stone, Wood and Decorative Surfaces pathway you will focus on conservation materials and techniques related mostly to decorative surfaces. The unit enables you to learn about their construction, ornamentation and decoration and, by considering case studies, to understand what impacts upon their condition.

For students studying on the Books & Paper pathway you will work on a book related artefact. The unit enables you to learn about the specific properties of these artefacts and, by considering case studies, to understand what impacts upon their condition.

Through work on this unit you will be able to develop your ability to examine, test, research, plan, solve problems, and complete a conservation treatment and associated documentation, such as condition reports, treatment reports and photographic documentation, to a deadline. You will be supported to develop a range of skills and an appreciation of an artefact's broader context so that you can consider and propose ethically appropriate treatments. The unit will engage you in peer learning, working at times as a member of a team and presenting to the group on your findings. In this way you will be able to develop important inter-personal skills and presentation skills required for professional practice as a conservator.

The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the third year.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *knowledge and critical understanding of historical and modern techniques used in the making of artefacts as well as related*

conservation treatments;

2. *knowledge and critical understanding of conservation science and practice informing treatment proposals, schedules and budgets;*
3. *an ability to carry out conservation treatments, employing a critical approach based on considered problem solving;*
4. *effective and productive approach to project management, including health and safety informed by scientific analysis;*
5. *an ability to effectively communicate findings in the form of professional conservation documentation.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Self-directed	30%

Essential Resources

Stone, Wood & Decorative Surfaces

Alabone, G. The Picture Frame: knowing its place. found in Hermens, E. & Fiske, T. eds (2009) Art, Conservation & Authenticities: material, concept, context. Glasgow University. pp.60-69.

Bell, N. ed. (1997). Historic Framing & Presentation of Watercolours, Drawings & Prints. Institute of Paper Conservation. London

Bigelow, D. (ed.) (1991). Gilded Wood: conservation & history. Boston: Sound View Press.

Budden, S. (ed.) (1991). Gilding & Surface Decoration. UKIC. London

Child, G. (1990). World Mirrors 1650-1900. London: Sotheby's.

Mitchell, P. & Roberts, L. (1996). A History of European Picture Frames. London: Merrell Holberton.

Mitchell, P. & Roberts, L. (1996). Frameworks: form, function & ornament in European portrait frames. London: Merrell Holberton.

Mosco, M. (2007). Medici Frames: Baroque caprice for the Medici princes. Florence: Mauro Pagliai Editore.

Newbery, T. et al (1990). Italian Renaissance Frames. New York: Metropolitan Museum of Art.

Noel-Tod, J. & Boyer, V. (eds.) (2001). Gilding: approaches to treatment. London: UKIC.

Powell, C. & Allen, Z. (2010). Italian Renaissance Frames at the V&A: a technical study. London: Butterworth-Heinemann.

Simon, J. (1996). The Art of the Picture Frame: artists, patrons &

the framing of portraits in Britain. London: National Portrait Gallery.

Van Theil, P. & de Bruyn Kops, C. (1995). Framing in the Golden Age: picture & frame in 17th-century Holland. Amsterdam: Rijksmuseum.

Books & Paper

Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.

Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

-1800. Oak Knoll.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). The AIC guide to digital photography & conservation documentation. American Institute for Conservation of Historic & Artistic Works. Waashington DC.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum.

Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) Art on Paper: Mounting & Housing, Archetype.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Stuart, B.H. (2007) Analytical Techniques in Materials Conservation Paperback, J. W.

Thomson, G. (1986) The Museum Environment, Butterworth Heinemann.

Middleton, B. (1963) A History of English Craft Bookbinding Technique. Oak Knoll.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millenium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

Digital sources

www.npg.org.uk/research/programmes/the-art-of-the-picture-frame/researchbilbiography.php

www.theframeblog.wordpress.com

iadahome.org/ta99_089.pdf

www.fitzmuseum.cam.ac.uk/utc

www.conservation

www.wiki.com/wiki/Book_%26_Paper

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching BACS2.4

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include condition reports, treatment reports and photographic documentation. Pathway specific indicative content is as follows:

Stone, Wood & Decorative Surfaces	Books & Paper
• introduction to decorative gilded surfaces (frames) • materials, construction & joints • cleaning & consolidation • modelling, moulding & casting • matching clays, gilding & toning • conservation framing, glazing & back-boarding	• bookbinding techniques including hollow-back binding, stationary binding and limp parchment binding • sewing & end-leaf structures • board attachment & reattachment

3 Assessment BACS2.4

Method of assessment

Assessment is based on a presentation of work made during the unit to include supporting material.

Submission Requirements

You should submit for assessment the following:

- treated artefacts
- treatment reports for each artefact treated (word count guide 750-1,250 words)

The final mark is calculated as an average of the assessment marks for all submissions

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be

			designed in relation to your individual needs' assessment.
Date & time			Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
		1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
		0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

Specialist Conservation Practice

Year 3

Research & Treatment Proposals

1 Overview BACS3.1

Credits

30 credits (15 ECTs)

Overview

For the third year you will work on practical conservation projects, with artefacts relevant to your specialist subject from private or public collections. Sourcing andc selecting projects will involve careful consideration and you will be required to consult with your tutors, basing your decisions on your particular interests developed during the course.

For students studying on the Stone, Wood & Decorative Surfaces pathway you will be required to select one project related to stone and one project related to wood, usually one of these projects would be more substantial, complex and demanding.

For students studying on the Books & Paper pathway you will have decided which area (Books or Paper) to specialise in during your final year and your project work will need to be sufficiently challenging and complex to sustain your research and practice throughout the year with an expectation that you will complete a minimum of two projects.

This unit is in the first term, alongside the Research Project, during which you will undertake a systematic study and evaluation of options for the conservation of your artefact(s) making Condition Report(s) before further analysing this information to prepare Treatment Proposal(s) to present to your 'client(s)'. You will need to consider the context in which the artefact(s) will eventually be housed and the client's preferences as well as historical, ethical and material considerations.

In the final stages of the unit, following agreement with your client and supervisor, you will prepare for, and may begin, the treatment of your artefact(s). You will give a short presentation on your analysis and treatment plans at this stage as part of your assessment.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge and critical understanding of the historical, social and material contexts, and ethical implications of your proposed conservation project work;*
2. *knowledge and critical understanding of professional conservation strategies proposed for your conservation project work;*

	3. *knowledge and critical understanding of conservation techniques and materials proposed with effective analysis of their limitations;* 4. *synthesis of material, historical and contextual research and problem-solving evidenced in your treatment proposal and preparatory work;* 5. *effective and productive approach to project management, including all areas of conservation professional practice;* 6. *effective documentation and presentation supporting your findings and treatment proposals;* 7. *and effective communication employing appropriate conservation professional practice to present reasoned, accurate and detailed treatment proposals.*
Learning Hours	300 notional learning hours are divided as follows: Scheduled 25% Self-directed 75%
Essential Resources	Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will define your own reading list specifically related to your project work with the support of your supervisor. You will be expected to make full use of the Conservation research resources at the Art School to support your proposal.
	2 Learning & teaching BACS3.1
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.
Indicative content	Preliminary stages of self-directed project work including contextual research, laboratory testing and analysis. Workshop session on giving presentations.
	3 Assessment BACS3.1
Method of assessment	Assessment is on a presentation of findings together with a proposal for treatment.
Submission Requirements	You should submit: • condition reports • treatment proposals • presentation on findings and treatment proposals and *work-in-progress* through presentation of artefacts The final mark is calculated as an average of the assessment marks for all submissions

Alternative forms of assessment			These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time			Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
		1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
		0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.

Research Project

Year 3

Conservation Research Project

1 Overview BACS3.2

Credits

30 credits (15 ECTs)

Overview

This unit runs through the first two terms of the third year alongside the Specialist Conservation Practice units.

In this unit you will draw upon your learning so far on the course to undertake an independent research project. Your chosen topic for your research project should be based upon an area of conservation practice that you have identified as warranting a practical, theoretic and systematic investigation. This may be related to a topic that you have explored during the course or have come to light through your attendance at conservation related conferences or through volunteer work in Museums or other conservation related contexts.

Tutorial support will help you to define and refine your specific area of research and consider the methodologies most appropriate for you to employ. The research project will require you to conduct a thorough literature review of publications related to your topic, to conduct experiments and tests and to organise material and data in a coherent and professional way. You will then need to synthesise the knowledge acquired and draw conclusions based on your analysis of data and on a critical evaluation of your research approach.

To successfully tackle this unit you will need to consider complex arguments, and/or to solve complex problems and present this material in a coherent way. You will present your findings in an academic written report that illustrates your research methodology, experimental data and conclusions in the form of a thesis. You will prepare a visual and verbal presentation for the Conservation Symposium, a public-facing annual event that will involve your peers and to which professionals from the world of Conservation are invited. Your participation in the Symposium does not form part of your assessment however the illustrated digital information you presented should be submitted along with your thesis.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

	1. In-depth knowledge and systematic understanding of theoretical, ethical and professional contexts in relation to your research; 2. application of developed research skills and effective communication of complex findings and arguments; 3. sustained and effective project management utilised in a research project; 4. sustained and effective structuring, organisation, management and presentation of self-directed research.
Learning Hours	300 notional learning hours are divided as follows: Scheduled 25% Self-directed 75%
Essential Resources	Oshima, A. & Hogue, A. (2006) Writing Academic English: A Writing and Sentence Structure Handbook, London: Pearson Longman. Crème, P. & Lea, M. R. (2003) Writing at University. Open University Press. Maidnehead Turley, R.M. (2000) Writing Essays: A Guide for Students in English and the Humanities. Routledge. London. Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will be expected to make full use of the Conservation Library at the Art School to inform your research. Digital sources www.icon.org.uk www.iic.org.uk www.iccrom.org www.aic.org www.icom-cc.org www.cool.conservation-us.org www.getty.edu/conservation/search/publications www.tandfonline.com/ www.collectionslink.org.uk www.museumsassociation.org.uk
2 Learning & teaching	BACS3.2
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.

Indicative content	Literature review, contextual and scientific research related to the project.
	3 Assessment BACS3.2
Method of assessment	Assessment is on a presentation of findings in the form of a written dissertation and an illustrated digital presentation.
Submission Requirements	You should submit: 1. written and illustrated thesis (5000-6000 words) (80% of the final mark) 2. visual material from a digital presentation of approx. 10 minutes duration (20% of the final mark)
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS 1st 85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
PASS 1st 70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.
PASS 2.1 60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
PASS 2.2 50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.

	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
	FAIL	35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
	FAIL	1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
		0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback			Written and verbal feedback will be provided within 40 working days of the summative assessment.

Specialist Conservation Practice Realisation

Year 3

1 Overview BACS3.3

Credits

60 credits (30 ECTs)

Overview

This unit builds upon the research and analysis, experiments and findings that you conducted in the previous Specialist Conservation Practice unit leading to your condition reports and treatment proposals.

During this unit you will focus on the practical treatment of your artefacts based on your treatment proposals. Carrying out all phases of the live projects, systematically recording your progress and findings. You are expected to take professional responsibility of your project work liaising closely with your supervisor and continuing both practical and contextual research as the project work proceeds.

By the end of the unit you will be required to have completed your treatments with at least two fully realised conservation projects completed. To accompany your project work you will have professionally presented and realised treatment reports that include detailed documentation of all stages of the process, from proposal to treatment findings to future care. You will present your completed work and findings in the form of an exhibition and a poster presentation.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *In-depth knowledge and systematic critical understanding of the historical and social contexts, and ethical implications of your completed conservation project work*
2. *Knowledge and systematic critical understanding and reflection of professional conservation strategies employed in your conservation project work*
3. *Effective problem-solving & treatment handling informed by material & contextual research*
4. *Application of developed research skills and effective communication of complex findings and arguments*
5. *Evaluation and synthesis of material, historical and contextual research*

	6. *sustained and effective project management in support of conservation practical projects* 7. *effective and professional approach to documenting and presenting your conservation practice* 8. *sustained and effective structuring, organisation, management and presentation of conservation project work*
Learning Hours	600 notional learning hours are divided as follows: Scheduled 25% Self-directed 75%
Essential Resources	Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will define your own reading list specifically related to your project work with the support of your supervisor. You will be expected to make full use of the Conservation research resources at the Art School to support your proposal.
2 Learning & teaching	**BACS3.3**
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.
Indicative content	Self-directed project work including treatments and evaluations.
3 Assessment	**BACS3.3**
Method of assessment	Assessment is on a presentation of a completed conservation project together with related written reports and a poster presentation.
Submission Requirements	You should submit: • a full conservation report for each artefact making up your final year conservation practice including critical analysis of the final treatment (40% of the final marks) • treated artefact(s); (40% of the final marks) • poster presentation (20% of the final marks)
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	Formative Assessment takes place midway through the unit in the

			form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate how well the learning outcomes have been met.
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate how well the learning outcomes have been met.
PASS	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate how well the learning outcomes have been met.
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate how well the learning outcomes have been met.
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate how well the learning outcomes have been met.
		35-39%	There is inadequate evidence, with some examples of potential to demonstrate how well the learning outcomes have been met.
FAIL		1-34%	There is inadequate evidence to demonstrate how well the learning outcomes have been met.
		0%	No work submitted to demonstrate how well the learning outcomes have been met.
Feedback			Written and verbal feedback will be provided within 20 working days of the summative assessment.