



BA Conservation Studies  
Student Handbook  
Year of entry: 2018/19

City&Guilds  
of London  
Art School



Welcome to City & Guilds of London Art School. 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, the student charter, academic regulations and policies. Copies of the handbooks are kept in the Art School 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:

- Your programme specification
- Individual module descriptors
- 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.

Your course is validated by Ravensbourne University London. 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 Ravensbourne students.

## Part One: Course Information



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## The course

The Conservation Department at City & Guilds of London Art School is one of the longest standing in the UK, developed after the Second World War to train specialists for the restoration of London's architecture monuments and treasures. It continues to provide UK museums, historic houses and galleries with the next generation of conservators specialising in three-dimensional cultural artefacts.

The Conservation Studies course sets out to offer students a specialist, professionally orientated and immersive learning environment from which they can develop their practice as conservators through a focus on three dimensional objects in stone, wood and related material as well as decorative surfaces.

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 solid knowledge of chemistry and materials science and scientific analysis using optical microscopy, mass-spectrometry and IR-spectroscopy.

Sitting between C&GLAS' 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.

In the UK, conservation undergraduate study is provided by a relatively small number of higher education institutions with a trend towards a more theoretical approach. This course champions hand-skills alongside theoretical understanding to ensure that what are fast becoming 'endangered' craft skills are kept alive and integrated with contemporary processes that are at the forefront of conservation practice.

BA (Hons) Conservation Studies course 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, global 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 proactive participants in their own learning, preparing them for the challenges of further study and/or their professional futures.

Your course is based on a modular scheme and validated by Ravensbourne University London. In line with a national and European scheme your course is delivered over 3 years and each year corresponds to a **Level** of study. Each level of study comprises of 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 module and each module is usually worth 20, 40 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 1200 hours of learning) each year or level to progress to the next stage of the course and 360 credits (3600 hours of learning) to be awarded the BA (Hons) degree.

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:

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

## Term dates 2018/19

Autumn term	YEAR 1 ONLY	17 September – 14 December 2018
	YEARS 2 & 3	1 October – 14 December 2018
Spring term		7 January – 22 March 2019
Summer term		15 April – 28 June 2019

## Conservation team



**Marina Sokhan**

Head of Conservation

Conservation Science; Surface Analysis; Laser Cleaning

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**Nikkie Amouyal**

Conservation Technician

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**Gerry Alabone**

Frames Conservation; Wood Conservation Lead Tutor

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**Kim Amis**

Plaster Casting

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**Louise Ashon**

Stone conservation tutor

**Sophie Barton**

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**Dr Tracey Chaplin**  
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**Simon Hawkins**  
Wood carving tutor



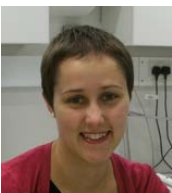
**Hugi Hicyilmaz**  
Conservation Tutor  
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**Alexandra Kosinova**  
History of Pigments  
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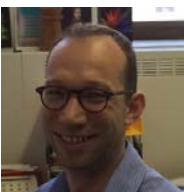
**David Luard**  
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**Alison Seed**  
History of Pigments; Microscopy  
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**Tom Young**  
Stonecarving Tutor; Lettering  
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## Art Histories team



**Tom Groves**  
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Course diagrams

Year 1: Level 4															120 Credits (Cert HE)														
Semester One															Semester Two														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
BACS1.1: <i>Historic Craft 1</i> : 20 credits											BACS1.4: <i>Historic Craft 2</i> : 20 credits																		
BACS1.2: <i>Introduction to Conservation 1</i> : 20 credits															BACS1.5: <i>Introduction to Conservation 2</i> : 20 credits														
BACS1.3: <i>Historical &amp; Cultural Contexts</i> : 20 credits															BACS1.6: <i>Conservation Theory &amp; Practice 1</i> : 20 credits														
Autumn Term										Spring					Term					Summer Term									

Year 2: Level 5															120 Credits (Dip HE)														
Semester One															Semester Two														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
BACS2.1: <i>Conservation Theory &amp; Practice 2</i> : 20 credits															BACS2.4: <i>Conservation Theory &amp; Practice 3</i> : 40 credits														
BACS2.2: <i>Conservation Science</i> : 20 credits																													
BACS2.3: <i>Practical Conservation 1</i> : 20 credits															BACS2.5: <i>Practical Conservation 2</i> : 20 credits														
Autumn Term										Spring					Term					Summer Term									

Year 3: Level 6															120 Credits (BA Hons)														
Semester One															Semester Two														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
BACS3.1: <i>Major Project</i> : 60 credits																													
BACS3.2: <i>Conservation Research Project</i> : 40 credits																													
															BACS3.3: <i>Minor Project</i> : 20 credits														
Autumn Term										Spring					Term					Summer Term									



## Module descriptors

Year 1

## BACS1.1 Historic Craft 1

BACS1.1

BACS1.1	OVERVIEW		
<b>Credit</b>	20		
<b>/ECT value</b>	(10)		
<b>Overview</b>	<p>This 15 week module runs alongside the modules <i>Introduction to Conservation 1</i> and <i>Historical and Cultural Contexts</i>. It sets out to introduce you to the tools and techniques central to historic crafts such as plaster casting, wood and stone carving and observational drawing. Practical workshop sessions will be complemented by demonstrations and group discussions.</p> <p>You are introduced to the complexities of working in three dimensions with exercises in casting and wood and stone carving, acquiring a basic set of skills in these techniques. You will test out methods of transcription from a plan/drawing or photograph into a 3-dimensional form, while working with materials will support you with the identification of materials and processes. Studying decorative ornament through observational drawing sessions will include an investigation of techniques for drawing drapery set within its historical context in statuary. Field-work in museums will engage you in the study of historical artefacts through drawing.</p> <p>Throughout the module you will be introduced to the relevant health and safety regulations and their practical application to the materials you will be working with.</p>		
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge of introductory level historic craft skills, to support conservation practice;</li> <li>2. application of introductory level practice based skills in historic crafts to support conservation practice.</li> </ol>		
<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	75	%
	<b>Guided independent</b> learning:	25	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
<b>Library &amp; Learning Resources</b>	<p><b>Purchase</b></p> <p>There are no titles that are necessary to be purchased.</p>		

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### Essential books and journals

- Dick Onians, Carving the Human Figure - Studies in Wood & Stone, Tiranti, Sculpture in Stone, Cami Santamera, Barron's Educational Series, 2001
- The Sculpting Techniques Bible: An Essential Illustrated Reference for Both Beginner and Experienced Sculptors, Chartwell Books; Spi edition, 2006
- Rock Sculpture: the Joy of Stone Carving for Beginners (Rocks, Minerals and Gemstones), Violet Stage, Naturegraph Publishers, 1996
- The Art of the Stonemason, Ian Cramb, Alan C. Hood & Company, 2006
- All About Anatomy for the Artist, Parramon's Editorial Team, Barron's Educational Series, 2003
- Robert Beverly Hale and Terence Coyle, Anatomy Lessons From the Great Masters, Watson-Guptill Pub, 1977
- Stephen Kliment, Architectural Sketching and Rendering : Techniques for Designers and Artists, Whitney Library of Design, 1984
- Robert Beverly Hale, Terence Coyle, Master class in figure drawing, Watson-Guptill, 1991
- 

### Digital sources

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

Reading is assigned during the module.

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BACS1.1

LEARNING &amp; TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

Pre-sessional /  
Preparation

No preparation is required

Introduction to plaster casting technique

Lecture and practical demonstration

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Follow-up / Preparation Preparing materials

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Plaster casting of individual objects

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Follow-up / Preparation Reading of hand-outs

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Plaster casting of individual objects

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Follow-up / Preparation

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Plaster casting of individual objects

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Follow-up / Preparation

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Plaster casting of individual objects

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Follow-up / Preparation Review Lecture hand-out

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Introduction to stone and wood carving techniques and tools

Stone and wood carving copy of the cast of Early Oak leaf

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Follow-up / Preparation

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Introduction to drawing technique and materials

Study of basic drapery in observational drawing sessions

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Follow-up / Preparation

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Stone and wood carving copy of the cast of Early Oak leaf

Study of basic drapery in observational drawing sessions

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Follow-up / Preparation

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Stone and wood carving copy of the cast of Early Oak leaf

Study of basic drapery in observational drawing sessions

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Follow-up / Preparation

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Stone and wood carving copy of the cast of Early Oak leaf

Study of basic drapery in observational drawing sessions

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Follow-up / Preparation

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Stone and wood carving copy of the cast of Early Oak leaf

Study of a plaster cast in observational drawing sessions

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Follow-up / Preparation

Stone and wood carving copy of the cast of basic ornament  
 Study of a plaster cast in observational drawing sessions

Follow-up / Preparation

Stone and wood carving copy of the cast of basic ornament  
 Study of a plaster cast in observational drawing sessions

Follow-up / Preparation

Stone and wood carving copy of the cast of basic ornament  
 Study of a plaster cast in observational drawing sessions

Follow-up / Preparation

Presentation and assessment of the completed casts, carving and drawing

BACS1.1

ASSESSMENT

**Method**

Presentation of project work supported by preparatory work in note/sketchbooks.

**Rationale**

Presentation of work produced allows you to review progress and to develop presentation and documentation skills necessary for conservation practice.

**Requirements**

You should submit a portfolio of project work undertaken during the module including:

- an example of a plaster cast
- an example of woodcarving
- an example of stone carving
- an example of a three dimensional transcription
- examples of drawings produced during observational drawing sessions

**Alternative forms of assessment**

These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.

**Week**

15

<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Scope</b>	The summative assessment will be supported by regular tutor interaction and feedback on each stage of the work in relation to the aims of the module and the learning outcomes.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	1 ... knowledge of introductory level historic craft skills, to support conservation practice; 2 ... application of introductory level practice based skills in historic crafts to support conservation practice.
	80-89%	
	70-79% 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...	
3rd 40-49% There is adequate evidence with some sound examples that demonstrate...		
<b>FAIL</b>	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...	

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**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

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**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

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## BACS1.2 Introduction to Conservation

BACS1.2	OVERVIEW
<b>Credit</b>	20
<b>/ECT value</b>	(10)
<b>Overview</b>	<p>This module runs from the beginning of the course, running alongside the <i>Historic Crafts 1</i> module and <i>Historical and Cultural Contexts</i>. It focuses on introducing you to the fundamentals of conservation ethics and the role of chemistry for conservation.</p> <p>The module introduces you to the History of Conservation, Conservation Ethics and Philosophy and introductory level Inorganic Chemistry for conservators. 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 science and practice for conservators.</p> <p>The module is intended to provide you with the confidence and the vocabulary to engage in meaningful discussion about the future management of cultural heritage and, eventually, to function as part of a professional team and community collaboration advocate.</p> <p>There are a range of approaches to learning and teaching, including: practical exercises, group activities, seminar discussions, PowerPoint presentations, the group study of written articles, gallery visits, close examination of conserved works and their presentation in varying museum contexts, and visits to conservation studios in London. You will study the evolution of selected Conservation Charters/Conventions/Standards (Boito, Athens, Venice, Burra, Narra, Intangible, English Heritage/CADW, Turin). 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.</p> <p>By the end of the module you should be comfortable with concepts such as 'multiple values', 'authenticity', and 'community consultation'. You should also have a basic understanding of the chemical and physical nature of materials, allowing a more in-depth understanding of conservation related issues.</p> <p>Recognising the different social, cultural and professional backgrounds of your peer group and the 'cultural capital' of your group, the module aims to provide you with an insight into the profession of conservation: whether working in a museum or as a private consultant, and the various international conservation bodies, further training programmes, internships, conferences, and professional accreditation provided by the Institute of Conservation (ICON).</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <hr/> <ol style="list-style-type: none"> <li>1. knowledge of chemical and physical concepts, research and analysis required to support conservation practice;</li> </ol> <hr/>

2. knowledge of the history, evolution, social, and legal conventions and contemporary ethics of conservation to support problem solving in conservation science.

<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	75	%
	<b>Guided independent</b> learning:	25	%
	<b>Placement</b> /external activity /study abroad:	00	%
See Learning & Teaching Schedule for further information.			

### Library & Learning Resources Purchase

There are no titles that are necessary to be purchased.

#### Essential books and journals

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

*Conservation: Principles, Dilemmas and Uncomfortable Truths*, Alison Richmond and Alison Bracker (Eds.) 2009

*Contemporary Conservation Theory*, Salvador Munoz Vinas, Routledge (2012)

*Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation)* Paperback –Getty 2006

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

Turner, G.P.A. (1998), *Introduction to Paint Chemistry and the Principles of Paint Technology*, 4th Ed. Chapman and Hall

#### Specific chapters and journal articles

Learner, T. 'A Review of synthetic binding media in twentieth-century paints.' *The Conservator* (2000) No. 24, 96 – 103

#### Digital sources

<http://www.chemguide.co.uk/>

<http://www.rsc.org/learn-chemistry/resource/res00001336/national-gallery-faces-of-chemistry>

<http://www.nationalgallery.org.uk/rembrandt-teachers-resource>

Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]



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ICCROM, [Conservation of Architectural Heritage, Historic Structures and Materials Laboratory Manual](#), 1999

Giorgio Torraca, [Lectures on Materials Science for Architectural Conservation](#), Getty Conservation Institute.

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation Distlist

<http://www.getty.edu/conservation/search/publications>

<http://www.tandfonline.com/> (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

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**Recommended**

Reading is assigned during the module.

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BACS1.2

LEARNING & TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

Pre-sessional /  
Preparation

No preparation is required.

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Lecture, General introduction to conservation including:

- Consultation with other professionals – Guerrilla Crocheting – Who to ask?
- Introductions (Name/languages/USP)
- Video of course & Social Media Planning
- Biography of Objects
- Draw 'the Object' (Subjectivity)
- History of conservation

Charters

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Follow-up /  
Preparation

Case Studies: Scientific analysis of materials and techniques of artworks  
Reading and research on an allocated charter in relation to essay task.

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Lecture Atomic structure and bonding I

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	<p>Documentation of Objects</p> <p>How we see and describe things</p> <p>Discussion on setting up &amp; running controlled scientific experiments</p>
Follow-up / Preparation	<p>Reading and research on an allocated charter in relation to essay task.</p> <p>Read Conservation Theory Article</p>
	<p>Lecture: Atomic structure and bonding II</p> <p>The Three Myths of conservation</p> <p>Conservation Theory Article – Read in Class – Discussion</p> <p>Moving Modern Art Work – Practical Exercise</p> <p>Discussion on Health and Safety in the laboratory</p>
Follow-up / Preparation	<p>Reading and research on an allocated charter in relation to essay task.</p> <p>Read 4 Conservation Case-studies for discussion in class and gallery visits.</p>
	<p>Lecture: States of materials I</p> <p>Group reading and discussion of 2 case-studies</p>
Follow-up / Preparation	<p>Reading article to review</p>
	<p>Lecture: States of materials II</p> <p>Visit to Tate Britain – Burne Jones Frame</p> <p>Visit to Kenwood House – Adam Gilded Window seats</p>
Follow-up / Preparation	<p>writing review of article</p> <p>Viewing of Toy Story II</p>
	<p>Progress tutorial</p> <p>Discussion: Conservation ideas in Toy Story II</p> <p>Seminar Discussion of ICON – Students &amp; ICON</p> <p>Reflection /general Q&amp;A session on any problematic elements so far</p>
Follow-up / Preparation	<p>writing review of article</p> <p>Prepare PowerPoint presentations</p>
	<p>Lecture: Properties of matter &amp; secondary bonding</p> <p>Student Power Point Presentation of 2 missing Charters</p> <p>Seminar discussion: Working as a Private Conservator –</p>

	Postcards – Assessing Value
Follow-up / Preparation	Complete review of article Small group exercise. Painting Materials and Techniques; Interpreting SEM-EDX results from paint samples
	Lecture: Organic Chemistry & Chemical nomenclature Health and safety for conservation practice Group activity involving carrying out risk assessments based on set scenarios, informal presentations Submission of review of article.
Follow-up / Preparation	Small group exercise; Painting Materials and Techniques; Interpreting FTIR results from paint samples Writing essay in relation to allocated charter
	Lecture: Organic Chemistry: Relating chemical behaviour to functional groups I
Follow-up / Preparation	Case Studies: Painting Materials and Techniques; Utilising High Performance Liquid Chromatography (HPLC) for the analysis of paint samples Writing essay in relation to allocated charter
	Lecture: Organic Chemistry: Relating chemical behaviour to functional groups II
Follow-up / Preparation	Case Studies: Paintings as physical objects & the importance of environmental conditions Writing essay in relation to allocated charter
	Lecture: Acids, bases and the measurement of pH
Follow-up / Preparation	Experiment' – measuring the pH of everyday materials Writing essay in relation to allocated charter
	Lecture: Chemical Reactions & Deterioration Q/A session
Follow-up / Preparation	Writing essay in relation to allocated charter
	Lecture: Polymers I Q/A session Essay submission

Follow-up / Preparation	Revise for test paper
	Lecture: Polymers II Q/A session
Follow-up / Preparation	Revise for test paper
	Lecture: Light & Colour Test paper
Follow-up	Reflection

BACS1.2	ASSESSMENT
<b>Method</b>	Assessment is on a submission of written work based on the learning outcomes for the module in relation to the grade descriptors.
<b>Requirements</b>	You should submit a portfolio of written work including: <ul style="list-style-type: none"> <li>• a review of a recently published article on Conservation Theory. (word count guide 750 to 1250)</li> <li>• an essay that considers a Conservation Charter, and the context of its creation. (word count guide 1250 to 1750)</li> <li>• a 1 hour written test based on Chemistry for conservation</li> </ul>
<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.
<b>Week</b>	15
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100%	<p>1 ... knowledge of chemical and physical concepts, research and analysis required to support conservation practice;</p> <p>2 ... knowledge of the history, evolution, social, and legal conventions and contemporary ethics of conservation to support problem solving in conservation science.</p>
	80-89%	
	70-79%	
	60-69%	
	50-59%	
40-49%	There is adequate evidence with some sound examples that demonstrate...	
<b>FAIL</b>	35-39%	<p>1</p> <p>2</p>
	1-34%	
	0%	

<b>Academic good practice</b>	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>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 leaflets available in the library on correct referencing.</p> <p>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.</p>
<b>Feedback</b>	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS1.3 Historical and Cultural Contexts

BACS1.3	OVERVIEW
<b>Credit</b>	20
<b>/ECT value</b>	(10)
<b>Overview</b>	<p>The module runs alongside BACS1.1 <i>Historic Craft</i> and BACS1.2 <i>Introduction to Conservation</i> and sets out to compliment your practical investigations and research on those modules by introducing you to key themes and concepts in the traditions of the history of art, the history of British Architecture and the history of decorative styles, principally based on a Western art historical perspective.</p> <p>The module will relate histories to cultural and social contexts as well as to developments in theories and criticism relating to the visual arts. Western art history and its status will be presented but also questioned and considered as a partial and specific view, with wider global perspectives enriching and questioning our understanding of this linear and developmental approach to art and its stories.</p> <p>Through a series of lectures, seminars, visits, discussions and tasks, you will be supported to develop academic knowledge and skills that are fundamental to your development as a practising conservator. Learning on this module will enable you to recognise, understand and contextualise artefacts through knowledge acquired as well as through an understanding of research resources available to you.</p> <p>The module considers two specific themes:</p> <ul style="list-style-type: none"> <li>• <b>History of Art and Architecture:</b> an introduction to the key styles and factors that have shaped European and British Art and architecture from the Middle Ages until the Modern period.</li> <li>• <b>History of Decorative Style:</b> an Introduction to the key styles and historical factors that have shaped the made and decorated object from the 15<sup>th</sup> Century until the Modern and late-modern periods.</li> </ul> <p>As shown by the course outline, these themes are integrated and complement one another chronologically.</p> <p>Workshops and talks introducing essay writing, academic conventions and research methodologies will support you to write a short (1-2,000 word) essay based on the content of the module. You will also conduct a short presentation in which you will examine and discuss a specific artefact in its historical, material and social context.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge of key themes and concepts in relation to the history of Western Art, and their relationship to conservation practice;</li> <li>2. application and effective communication of basic research skills, critical reflection, interpretation and contextualisation.</li> </ol>

<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	30	%
	<b>Guided independent</b> learning:	70	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
<b>Library &amp; Learning Resources</b>	<b>Purchase</b>		
	There are no titles that are necessary to be purchased.		
	<b>Essential books and journals</b>		
	Gombrich, H.E. 1950. <i>The Story of Art</i> . London: 16th revised edition 1995		
	Harrison, C. 2010. <i>An Introduction to Art</i> .		
	Kemp, M. (ed.) 2000. <i>The Oxford History of Western Art</i> .		
<b>Specific chapters and journal articles</b>			
See Moodle for specific week-by-week reading.			
<b>Recommended</b>			
Reading is assigned during the module.			
<b>Useful libraries outside the Art School</b>			
The National Art Library at the V&A: a specialist collection focusing on art and art history.			
The British Library: comprehensive coverage of scholarly books; also offers access to numerous electronic resources.			

BACS1.3

## LEARNING &amp; TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

<b>Overview and introduction</b>	This course offers a chronological introduction to the rich tradition of architectural design, sculpture, furniture and decorative style in Europe. It does so by focusing on the key stylistic movements and the historical factors that have shaped them. Emphasis will be placed on the technical challenges of making and construction and where possible, examples will be drawn from works held in London collections or with public access, so that you can follow up their own interests by viewing real objects and buildings in situ.	
	<b>Part 1</b>	<b>Part 2</b>
Pre-Sessional / Preparation	Familiarise yourself with Course documents on Moodle	Familiarise yourself with Course documents on Moodle
	<b>Lecture: the Dialectics of classicism and the Gothic</b>	<b>Site Visit: The British Museum – The Languages of Classicism</b>
	In this lecture we will begin by introducing the module, tutors and	Visiting the British Museum students will look at the British Museum

	<p>learning strategies, as well as answering any queries raised. We will then look at the language of classicism through a formal analysis of historic classical buildings, including the Parthenon in Athens and Colosseum in Rome, with students asked to identify and make notes on some of the key stylistic forms. You will then look at the Gothic, first as a form of dissent from Classicism, both in the hands of its detractors, such as Giorgio Vasari in the 16<sup>th</sup> century, and its supporters, such as A.N.W. Pugin in the 19<sup>th</sup> century, and then as an evolution from classicism via the Romanesque. This offers an initial introduction to classicism, Romanesque and the gothic in stylistic terms, and an initial introduction to the idea of a dialectical opposition between classicism and the gothic in art, architecture and design.</p>	<p>building itself, designed by Robert Smirke in 1823, with sculpture by Richard Westmacott, 1852, and make notes on and/or take photographs of some of the elements of this classical-revival building that identify it as in a classical style. Moving inside the building, students will make notes on and/or take photographs of elements from the museum's collection that might have contributed, directly or indirectly, to the type of architectural design seen in classical-revival architecture, such as the museum itself. This latter task will focus on the Nereid Monument and the Parthenon Marbles.</p>
<p><b>Follow-up / Preparation</b></p>	<p>Review of Power-points on Moodle; Review of lecture audio-recording Review of student's own notebooks and/or student's own visual records</p>	
	<p><b>Site Visit: The Victoria and Albert Museum</b></p> <p>Visiting the Victoria and Albert students will look at the sculpture and cast court collections, focusing on the early modern period. Using your note books and/or photographs to record observations you will visit the cast courts and the renaissance sculpture galleries to identify aspects of the historical language of classicism that was revived in Italy and elsewhere during this period. In addition you will be asked to look for other sources of influence on the early modern western world that were incorporated into the language of classicism during this period, such as the importation of ceramic glazing techniques from the muslim world seen in the work of artists such as Luca della Robbia, and to use the museum's displays to identify evidence of increased contacts between the west and the levant and orient.</p>	<p><b>Lecture: Intellect and Harmony: the Renaissance (c.1430 – 1580)</b></p> <p>The intellectual and literary climate of 15<sup>th</sup> century Italy not only saw humanist scholars rediscover manuscripts from the ancient world but also marked a return to the principles of balance and proportion seen in Greek and Roman art. Out of this came a new identity in the decorative arts of Renaissance Europe and the modern era of collecting and patronage. You will be asked to engage with your tutor and peers on the topic of the lecture through appropriate classroom discussion, and to keep notes on lectures in an art history notebook, where you should also attempt to make connections, where possible, with other lectures and site visits on the module.</p>
<p><b>Follow-up / Preparation</b></p>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording Review of student's own notebooks and/or student's own visual records</p>	



	<p><b>Site visit: Jones, Hawksmoor and Wren: Baroque in English Art and Architecture</b></p> <p>Centring initially on the Queen's House (begun 1616), on this site visit we will be visiting Greenwich where there are examples of the building work of Inigo Jones and his later followers, principally Hawksmoor and Wren. Recording information in notebooks and/or through photographs, students will be asked to look at how Jones introduced into English architecture aspects of Palladian and Vitruvian classicism, a result of his first-hand experience of seeing Renaissance buildings in Italy. This will lead on to the architectural work of Hawksmoor and Wren, the paintings of James Thornhill and sculptures of Benjamin West on the site, with students again asked to record in notebooks and/or photographically key examples of their work, and elements of their work that echoes or differs from that of Jones. They will be asked to note attempts in the seventeenth and eighteenth centuries to create a political and military palace complex at Greenwich that could rival the French royal palaces of the Louvre and Versailles at a time of competing imperial ambitions.</p>	<p><b>Lecture: Boldness and Theatricality: Baroque (c.1580 – 1720)</b></p> <p>Baroque style spanned the whole of the 17th century and beyond, a period in which notions of the exotic and the dramatic found fertile intellectual ground. This was reflected in the fine and decorative arts, from the virtuoso sculpture of Bernini, the floral marquetry of Northern European furniture and the auricular style of the silver creations of the brilliant van Vianen brothers, to the English court style of William and Mary under the rigorous eye of Daniel Marot. It was also the period in which conscious appreciation of everyday objects as 'antiques' germinated. This lecture explores the intellectual climate and the stylistic motifs that made the Baroque such a long-lived international style. Students will be asked to engage with their tutor and other students on the topic of the lecture through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module.</p>
<p><b>Follow-up / Preparation</b></p>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p> <p>Read relevant sections of Pevsner, N. and Cherry, B. <i>London: South</i> (New Haven: Yale University Press, 1983)</p>	
	<p><b>Site Visit: Rebuilding London: A Beginning of Empire</b></p> <p>On this site visit to the City of London, the students will be look at material evidence for the sudden change in London's appearance from a predominantly medieval city into a classical one following the Great Fire of London in 1666. In notebooks and/or through photography they will record architectural and monumental structures that emerged in the aftermath of the fire, including Wren's Monument and his rebuilt city churches, and buildings such as the</p>	<p><b>Lecture: The Honourable East India Company and East-West Trade: Chintz, Chinese Export and Chinoiserie, 1600 – 1800</b></p> <p>This lecture explores the way in which the East India Company developed its methods of trade to become the powerhouse of international exchange between East and West. It shows how the 17<sup>th</sup> century textile trade with India established a methodology of sending out patterns to be copied by the local weavers and dyers and looks at how this was replicated in the 18<sup>th</sup> century trade</p>

	<p>Royal Exchange, as physical exemplars of a stylistic change in the city which corresponded with a new socio-political environment. In this way they will use the material culture of the city to record London's emergence as the centre of a huge trading empire, founded on organisations such as the Levant Company and the East India Company.</p>	<p>with China. The distinction between Chinese export and Chinoiserie is drawn using examples made in Europe during the same period, while the evolution of textile design is traced throughout the 18<sup>th</sup> century. Students will be asked to engage with their tutor and other students on the topic of the lecture through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module</p>
<b>Follow-up / Preparation</b>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p> <p>Read relevant sections of Pevsner, N. and Bradley, S. <i>City of London</i> (New Haven: Yale University Press, 1997)</p>	
	<p><b>Site visit: The Wallace Collection</b></p> <p>Visit to the Wallace Collection to look at the paintings, sculptures and decorative arts objects of the Rococo period. Students will be asked to look at and make written and visual notes, as appropriate, on specific works of art and design, that embody the stylistic elements of the Rococo style, and to identify both the similarities and differences between it and other forms of classicism, such as Baroque, that they will have seen.</p>	<p><b>Lecture: Froth and Frivolity: Rococo (c.1720 – 1760)</b></p> <p>The unapologetic abandon of the mid-18<sup>th</sup> century's prevailing style saw very few straight lines. This lecture immerses itself in curves, cartouches, rockwork, shells, crustaceans and the arabesque. Students will be asked to engage with their tutor and other students on the topic of the lecture through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module</p>
<b>Follow-up / Preparation</b>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p>	
	<p><b>Site visit: Somerset House to The Athenaeum Club</b></p> <p>Making visual and/or written records in their note books, and/or photographically, students will examine the English Baroque style of Somerset House, and from their undertake a series of visits to buildings from the Strand to Pall Mall, to see how this evolved into a concept of 'good taste' in buildings such as the Royal Society of Arts by the Adam brothers, and the Athenaeum Club by</p>	<p><b>Lecture: Chaste Minimalism: Neo-Classicism (c.1760 – 1800)</b></p> <p>After the joyous excesses of the Rococo, the sparse reserve of the Neo-Classical period presented an altogether more intellectual and rigorous schema. Publications about archaeological discoveries, increasing numbers of Grand Tourists travelling into Greece and Winckelmann's codification of ancient classical works of art all helped to revive interest in classicism at its source. Robert Adam</p>

	<p>Decimus Burton. In their note books and through group discussion they will consider the differences between the classicism of buildings like Somerset House, and the later refined classicism of the Adam brothers and others. Through tutor input they will be introduced to historical concepts such as dandyism and restraint, the latter rooted partly in the moral philosophy of John Locke.</p>	<p>and Josiah Wedgwood were the key figures in British design and this lecture explores both their contributions and those of their peers. Students will be asked to engage with their tutor and other students on the topic of the lecture through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module</p>
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	<p><b>SITE VISIT: Reviving Romanesque and Gothic in Nineteenth Century Britain</b></p> <p>This visit will centre on the area of South Kensington known as Albertopolis, and specifically on three buildings, the Victoria and Albert Museum (Pirelli Gardens; the Natural History Museum; and, the Albert Memorial. On this site visit students will record visually and/or in written form, and/or photographically, aspects of non-classical revivalist styles in architecture and design in the nineteenth century. Through discussion with each other and their tutorial guide they will consider the way in which the neo-gothic or gothic revival style opened the flood gates for other styles, such as Romanesque, to be revived, and the way it led to a concomitant revival of various crafts. Also under discussion will be the way this led on to the development of a new generation of art and craft teaching institutions, including the earlier forms of the City and Guilds of London Art School and Royal College of Art.</p>	<p><b>Lecture: Looking Back: Revivalism in 19<sup>th</sup> century design (c.1800 – 1890)</b></p> <p>Running through the 19<sup>th</sup> century was a series historical reconstructions and '-isms': the conscious revival of past schemes of structure and ornament. This lecture explores the historicism of the Regency period, shot through with a dose of Egyptomania, along with Victorian interpretations of Gothic, Renaissance and Rococo design. Students will be asked to engage with the topic of the lecture with their tutor and other students through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module.</p>
<b>Follow-up / Preparation</b>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p> <p>Read relevant sections of Pevsner, N. and Cherry, B. <i>London: North West</i> (New Haven: Yale University Press, 1991)</p>	

	<p><b>Essay Structure Workshop.</b> Session equips students with the tools needed to research, structure and write a short essay to meet the requirements of the brief.</p> <p><b>Study Skills Workshop:</b> Research, Bibliography, Citation and Referencing workshop - Session based in the library that delivers key information regarding the formal requirements and expectations of the above.</p>		
<b>Follow-up / Preparation</b>	<p>Review of documents on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p>		
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<b>Follow-up / Preparation</b>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p> <p>Read relevant sections of Pevsner, N. and Cherry, B. <i>London: North West</i> (New Haven: Yale University Press, 1991)</p>		
	<p><b>Essay Tutorials</b></p> <p>Students engage in group and/or one to one tutorials to discuss ideas and receive guidance for research and assessment.</p>		
<b>Follow-up / Preparation</b>	<p>Review of information on Moodle</p> <p>Review of student's own notebooks and/or student's own visual records</p>		
	<table border="0"> <tr> <td style="vertical-align: top;"> <p><b>Site visit: The William Morris Gallery</b></p> <p>This visit will explore the ideas, work and legacy of William Morris. Students will be asked to look at the display of</p> </td> <td style="vertical-align: top;"> <p><b>Lecture: Go with the Flow: Art Nouveau (c.1890 – 1920)</b></p> <p>The sinuous, characteristically whiplash forms that provide the</p> </td> </tr> </table>	<p><b>Site visit: The William Morris Gallery</b></p> <p>This visit will explore the ideas, work and legacy of William Morris. Students will be asked to look at the display of</p>	<p><b>Lecture: Go with the Flow: Art Nouveau (c.1890 – 1920)</b></p> <p>The sinuous, characteristically whiplash forms that provide the</p>
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	<p>work by William Morris and his contemporaries, making written and/or visual notes in their notebooks, considering the historical origins of Morris's work and ideas in the Gothic Revival. Through discussion with their tutorial guide and other students they will be asked to keep notes on Morris's radical social and political beliefs, and to try to relate this to his work as a designer using the displays at the museum. In addition they will be asked to consider the possibility that some aspects of Morris's work prefigures Art Nouveau.</p>	<p>blueprint for Art Nouveau are seen time and again in the decorative art of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, until wiped away by the First World War. A truly international movement, the varied incarnations of the style seen in different countries is examined. Students will be asked to engage with the topic of the lecture with their tutor and other students through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module.</p>
<b>Follow-up / Preparation</b>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p>	
	<p><b>Site Visit: Public Sculpture (Hyde Park)</b></p> <p>On this visit students will be asked to look at, and keep written and visual notes on, some of the key public sculptures and monuments in and around Hyde Park, including Watt's Physical Energy and the war memorials at Hyde Park Corner. Through discussion with their tutor and each other they will be asked to consider and note aspects of the sculptures that seem to look back towards classical and other historical traditions, and to identify and note elements that might be looking towards ideas associated with modern and modernist movements, such as Abstractionism, Art Deco and Futurism. Through on site discussion they will also be asked to think about and note the role of the public sculpture as a locus for memory, identity and remembrance.</p>	<p><b>Lecture: Geometric Joys: Art Deco (c.1920 – 1939)</b></p> <p>This lecture looks at Art Deco in terms of its historical context (a new style that emerged in the aftermath of the First World War) and its design characteristics. It will trace the various sources of inspiration (avant-garde art, Africa, Aztec and Mayan cultures, Egypt etc.) and follow the evolution of the style from its grand statement of luxury at the Paris Expo of 1925 to the later forms based on technological and material developments in the late 1920s and 30s. Students will be asked to engage with their tutor and other students on the topic of the lecture through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module</p>
<b>Follow-up / Preparation</b>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p>	
	<p><b>Site Visit: Tate Britain</b></p> <p>Using Tate Britain as a broad-ranging resource, on this visit students will be asked to look at the development of three dimensional art during the twentieth and twenty-first centuries, making written and visual notes of</p>	<p><b>Lecture: Utility and Post-war Design (c.1939 – 1960)</b></p> <p>The war years brought innovations that we now all recognize as key practices in competitive markets: limited variety, low-cost materials and streamlining. Some utility designs in</p>

	<p>what they see, and on the discussions they have with other students and their tutor guide. In particular they will be asked to think about the relationship between two and three dimensional art during this period, including the change from object based sculptures by artists such as Barbara Hepworth and Anthony Caro, to sculptural installations by figures such as Susan Hiller, depending on the current displays at the gallery. Students will be asked to discuss and note relevant examples, where appropriate, of works of art that seem to still relate to the historical dialectic between classicism and non-classicisms such as the gothic, and to question whether this dichotomy has any relevance today.</p>	<p>furniture still stand up to scrutiny. The place of the industrial designer was clearly stated in this period and played a key part in the decorative style of the 1950s, when new technologies such as x-ray crystallography influenced product design. Exploring major UK exhibitions such as <i>Britain Can Make It</i>, 1946, and the Festival of Britain in 1951, this lecture highlights key characteristics of period style. Students will be asked to engage with their tutor and other students on the topic of the lecture through appropriate classroom discussion, and to keep notes on their lectures in an art history notebook, where they should also attempt to make connections, where possible, with other lectures and site visits on the module</p>
<b>Follow-up / Preparation</b>	<p>Review of Power-points on Moodle; Review of Moodle audio-recording</p> <p>Review of student's own notebooks and/or student's own visual records</p>	
	<p><b>Presentation Tutorials</b></p> <p>Students engage in group and/or one to one tutorials to discuss ideas and receive guidance for research and assessment.</p>	
<b>Follow-up / Preparation</b>	<p>Preparation for Assessment</p>	
	<p><b>5 minute presentation assessment followed by submission of portfolio of material for assessment</b></p>	
<b>Follow-up / Preparation</b>	<p>Feedback and consolidation of learning.</p>	

BACS1.3 ASSESSMENT	
<b>Method</b>	<p>Assessment is based on a portfolio of material for the module with a short essay based on the content of the module (suggested word count 1000 – 2000), and the notes and visual material from a 5 minute presentation examining and discussing specific artefact or artefacts in historical, material and social contexts.</p>
<b>Requirements</b>	<p>You should submit a portfolio of work based on the module comprising:</p> <ul style="list-style-type: none"> <li>• a short essay (1000-2000 words)</li> <li>• text and images from a 5 minute presentation</li> </ul>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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</p>

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.

<b>Week</b>	15
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.

**Marking Criteria** The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<p>90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</p>	<p>1 ... knowledge of key themes and concepts in relation to the history of Western Art, and their relationship to conservation practice;</p> <p>2 ... application and effective communication of basic research skills, critical reflection, interpretation and contextualisation</p>
	<p>1<sup>st</sup> 80-89%</p>	
	<p>70-79% There is substantial and strong evidence with excellent examples that demonstrate...</p>	
	<p>2.1 60-69% There is substantial evidence with some very good examples that demonstrate...</p>	
	<p>2.2 50-59% There is consistent evidence with some good examples that demonstrate...</p>	
<p>3<sup>rd</sup> 40-49% There is adequate evidence with some sound examples that demonstrate...</p>		
<b>FAIL</b>	<p>35-39% There is inadequate evidence, with some examples of potential to demonstrate...</p>	
	<p>1-34% There is inadequate evidence to demonstrate...</p>	
	<p>0% No work submitted to demonstrate...</p>	

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<b>Academic good practice</b>	<p>Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work.</p> <p>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 leaflets available in the library on correct referencing.</p> <p>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.</p>
<b>Feedback</b>	<p>Written and verbal feedback will be provided within 20 term-time days of the summative assessment.</p>

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## BACS1.4 Historic Craft 2

BACS1.4	OVERVIEW		
<b>Credit</b>	20		
<b>/ECT value</b>	(10)		
<b>Overview</b>	<p>This module builds upon the experience of the <i>Historic Craft 1</i> Module, and introduces you to increasingly more complex and detailed work in Historic Crafts such as gilding and japanning while furthering your techniques in observational drawing. Practical workshop sessions will be complemented by demonstrations and group sessions.</p> <p>You will be introduced to working with surfaces already gilded as well as gilding and japanning objects, learning each aspect of the process. You will be supported to acquire an understanding of the context and skills involved in both water and oil gilding, including learning how to identify gilding applied to different materials such as plaster, wood, glass and metals. Studying the human figure through observational life drawing sessions is intended to enable you to visually analyse objects and artefacts. Field-work in museums will engage you in the study of historical figurative sculpture through drawing.</p> <p>Throughout the module you will be introduced to the relevant health and safety regulations and their practical application to the materials you will be working with.</p>		
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and understanding of introductory level historic craft skills, to support conservation practice;</li> <li>2. application of appropriate practice based skills in historic crafts to support conservation practice.</li> </ol>		
<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	75	%
	<b>Guided independent</b> learning:	25	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
<b>Library &amp; Learning Resources</b>	<p><b>Purchase</b></p> <p>There are no titles that are necessary to be purchased.</p> <p><b>Essential books and journals</b></p> <p>All About Anatomy for the Artist, Parramon's Editorial Team, Barron's Educational Series, 2003</p>		

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- Bigelow, et al, eds, *Gilded Wood, Conservation and History*, Sound View Press, Connecticut, 1991,
- MacTaggart, Peter & Ann, *Practical Gilding*, Mac & Me Ltd, Somerset, England,
- Robert Beverly Hale and Terence Coyle, *Anatomy Lessons From the Great Masters*, Watson-Guptill Pub, 1977
- Robert Beverly Hale, Terence Coyle, *Master class in figure drawing*, Watson-Guptill, 1991
- Simon, Jacob, *The Art of the Frame, Artists, Patrons and the Framing of Portraits in Britain*, National Portrait Gallery Publications, 1996,
- Stephen Kliment, *Architectural Sketching and Rendering : Techniques for Designers and Artists*, Whitney Library of Design, 1984
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### Specific chapters and journal articles

- Budden, Sophie (Ed.), *Gilding and Surface Decoration*, Preprints of the UKIC Conference Restoration 1991, UKIC, 1991,
- Charteris, Leslie, *Gilding: Approaches to Treatment*, Abstracts of the Conference, 28th September, 2000, UKIC, 2000,
- Mitchell, Paul; Roberts, Lynn, *Frameworks, Form, Function and Ornament in European Portrait Frames*, Merrell Holberton Publishers Ltd., 1996,
- Society of Gilders, *The Gilder's Manual*, Excelsior Publishing House, New York, 1990,
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### Recommended

Reading is assigned during the module.

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BACS1.4

## LEARNING & TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

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Pre-sessional / Preparation    No preparation is required

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Introduction to gilding technique  
Lecture and practical demonstration

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Follow-up / Preparation    Preparing materials

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Preparation of primary board  
Introduction to life drawing

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Follow-up / Preparation

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Introduction to water gilding technique  
Introduction to life drawing

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Follow-up / Preparation

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Practical application of water gilding technique Life drawing
Follow-up / Preparation
Practical application of water gilding technique Life drawing
Follow-up / Preparation    Review lecture hand-out
Practical application of water gilding technique Life drawing
Follow-up / Preparation
Introduction to oil gilding technique Life drawing
Follow-up / Preparation
Practical application of the oil gilding technique Life drawing
Follow-up / Preparation
Introduction to <i>Verre églomisé</i> technique Life drawing
Follow-up / Preparation
Practical application of <i>Verre églomisé</i> technique Life drawing
Follow-up / Preparation
Practical application of <i>Verre églomisé</i> technique Life drawing
Follow-up / Preparation
Practical application of <i>Verre églomisé</i> technique Life drawing
Follow-up / Preparation
Submission and assessment of practical projects in gilding Study of plaster casts in drawing sessions at the V&A Museum
Follow-up / Preparation

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	Study of plaster casts in drawing sessions at the V&A Museum
Follow-up / Preparation	
	Presentation and assessment of the completed drawings
Follow-up	
<b>BACS1.4</b>	<b>ASSESSMENT</b>
<b>Method</b>	Presentation of project work supported by preparatory work in note/sketchbooks.
<b>Requirements</b>	<p>You should submit a portfolio of project work undertaken during the module including:</p> <ul style="list-style-type: none"> <li>• examples of gilding</li> <li>• a number of drawings produced during observational life drawing sessions in the drawing studio and on site in a museum</li> </ul>
<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100% 1 <sup>st</sup> There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	knowledge and understanding of introductory level historic craft skills, to support conservation practice; 1 application of appropriate practice based skills in historic crafts to support conservation practice. 2
	80-89%	
	70-79% There is substantial and strong evidence with excellent examples that demonstrate...	
	60-69% 2.1 There is substantial evidence with some very good examples that demonstrate...	
	50-59% 2.2 There is consistent evidence with some good examples that demonstrate...	
40-49% 3 <sup>rd</sup> There is adequate evidence with some sound examples that demonstrate...		
<b>FAIL</b>	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...	

**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS1.5 Introduction to Conservation 2

BACS1.5	OVERVIEW
<b>Credit</b>	20
<b>/ECT value</b>	(10)
<b>Overview</b>	<p>This module builds upon your learning so far on the course and specifically on <i>Introduction to Conservation 1</i>, where you learned about the context of conservation and how basic chemical and physical principals can be applied to conservation related problems. The <i>Historical and Cultural Contexts</i> module is also an important reference point. The module runs alongside and compliments, <i>Historic Craft 2</i> and <i>Conservation Theory and Practice 1</i>.</p> <p>The module sets out to introduce you to further areas of conservation practice and focuses on developing your understanding of decorative painted surfaces, fundamental for object conservation practice. Over the course of the module approximately 80 pigments will be introduced to you with information about a variety of binding media and surface coatings. This information is presented chronologically together with the art historical and social context of the development and use of pigments and colour in Western Art. The history and context is taught together with lectures focussing on the technology of painted surfaces, introducing the physical and chemical properties of paints, their deterioration and technical analysis, and implications for conservation. Lectures are complemented with student seminar presentations, which aim to increase your knowledge in particular subject areas, navigating the context of different conservation literature, and supporting the development of your critical and analytical skills.</p> <p>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 figurative painted surface (usually a painting from the National Gallery, London). 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.</p> <p>You will be introduced to the process of researching, planning and executing a practical project, involving evaluation of your work, report writing and presentation skills.</p> <p>You will also be involved for the first time on this course to the process of delivering a seminar presentation. Two seminars will require you to critically evaluate conservation literature, and make a presentation as an individual and as a group. This will introduce you to a range of published conservation literature, and enable you to develop your understanding of conservation research and the presentation of information. The seminars will also count as formative assessment with feedback supporting your development on the module.</p>

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*In order to successfully complete this module your work should demonstrate:*

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<b>Learning outcomes</b>	<ol style="list-style-type: none"> <li>1. knowledge of the history of paint technology, chemical and physical properties of pigments and paint media, including technical analysis and deterioration;</li> <li>2. ability to plan, execute and appropriately complete a small scale practical project with reference to COSHH and other professional working models.</li> </ol>
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<b>Learning hours</b>	200
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<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	75	%
	<b>Guided independent</b> learning:	25	%
	<b>Placement</b> /external activity /study abroad:	00	%
See Learning & Teaching Schedule for further information.			

### Library & Learning Resources

There are no titles that are necessary to be purchased.

#### Essential books and journals

- Ashley-Smith, J. Ed. (1987, 1992), *Science for Conservators: Books 1-3*, The Conservation Unit, Crafts Council
- Berrie, Barbara, (ed.), *Artists Pigments vol. IV: A Handbook of their history and characteristics*, Archetype, 2007
- Elisabeth West Fitzhugh (ed.), *Artists Pigments vol. III: A Handbook of their history and characteristics*, National Gallery of Art, Washington, 1997
- F Delamare, & B Guineau, *Colour: Making and using dyes and pigments*, Thames and Hudson, 2000,
- Feller, R (ed.), *Artists Pigments vol. I: A Handbook of their history & Characteristics*, Cambridge, 1986
- J Nadolny (ed.), *Medieval Painting in Northern Europe: Techniques, Analysis, Art History*, Archetype, 2006
- Mills, J.S., and White, R. (1999), *The Organic Chemistry of Museum Objects*, Second edition, Butterworths-Heinemann
- R Ellison et al (eds.) *Mixing and Matching*, Archetype, 2010
- R Gettens & G Stout, *Painting Materials: a short encyclopaedia*, Dover, new edition, 1966
- Roy, Ashok, *Artists Pigments vol. II: A Handbook of their history and characteristics*, Washington, 1993
- S Bucklow et al (eds.), *In Artists' footsteps: the reconstruction of pigments and paintings* (Studies in honour of Renate Woudhuysen-Keller), Archetype, 2012
- T Learner & J Crook, *The Impact of Modern Paints*, Tate, 1999
- T Learner (ed.), *Modern Paints Uncovered*, Getty Conservation Institute, 2008
- Turner, G.P.A. (1998), *Introduction to Paint Chemistry and the Principles of Paint Technology*, 4th Ed. Chapman and Hall

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W. Stanley Taft & J. W Mayer, *The Science of Paintings*, Springer 2000

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### Specific chapters and journal articles

- E. Rene de la Rie, 1988 'Photochemical and thermal degradation of films of dammar resin' in *Studies in Conservation*, vol. 33, 2, May
- J Mills & R White *The Organic Chemistry of Museum Objects*, Butterworth-Heinemann, 1987 (Chapter 3 oils and fats, chapter 7 proteins, chapter 9 synthetic materials)
- M. Spring, C. Higgitt, D. Saunders, 2005 'Investigation of pigment-medium interaction and processes in oil paint containing degraded smalt' in *National Gallery Technical Bulletin*, vol. 26, pp. 56-71
- Mayer, R, *The Artist's Handbook of Materials and Techniques*: Fifth Edition, Revised and Updated, Viking, 1991, Chapters 1, 2 & 13
- R. White et al 'Analyses of Paint Media' in *National Gallery Technical Bulletin*, vol. 19, 1998, pp. 74 – 95.
- Staniforth, S., 'Retouching and Colour Matching: The Restorer and Metamerism' in *Studies in Conservation*, Vol. 30, No. 3 (Aug., 1985), pp. 101-111, International Institute for Conservation of Historic and Artistic Works
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### Digital sources

The National Gallery Technical Bulletins contain articles relating to all the subject categories covered in this module. [All are available free to download online](#). See volumes 17 and 18 in particular for research of early oil and egg tempera techniques.

National Gallery [Making Colour Videos](#)

A Wallert, E Hermens, & M Peek (eds.), [Historical Painting Techniques, Materials, and Studio Practice, Preprints](#), University of Leiden, The Netherlands, 26-29 June 1995, The Getty Conservation Institute.

[Conference Proceedings Painted Wood: History and Conservation, Symposium of the AIC](#), Getty Institute, 1994.

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### Recommended

- Brill, T., *Light: Its Interaction with Art & Antiquities*, 1980, Plenum Press, London & New York
- C., Higgitt, M., Spring and D., Saunders, Pigment-medium interactions in oil paint films containing red lead or lead tin yellow, *National Gallery Technical Bulletin*, vol. 24 2003 pp.75-95
- D., Saunders and J., Kirby, The effect of relative humidity on artists' pigments, vol. 25 2004, pp.62-72.
- E H Gombrich *Art & Illusion: A study in the psychology of pictorial representation*, Phaidon, fifth edition, 1977
- Eastaugh, N., et al., *Pigment Compendium: A Dictionary and Optical Microscopy of Historic Pigments*, Butterworth-Heinemann, 2008
- Jaap J. Boon, Frank Hoogland and Katrien Keune, 'Chemical processes in aged oil paints affecting metal soap migration and aggregation' In: [AIC paintings specialty group postprints: papers pres. at the 34th annual meeting of the AIC of Historic & Artistic Works Providence](#), Rhode Island, June 16-19, 2006
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/ed. H. Mar Parkin. – Washington: AIC, 2007. – pp. 16-23 (AIC PSG Postprints; volume 19).

Kirsh, A., Levenson, R., (eds.) *Seeing Through Paintings: Physical Examination in Art Historical Studies*, Yale University Press, 2000

Roy, A & Smith, R. (eds.). 1998. *Painting Techniques, History, Materials and Studio Practice, Contributions to the Dublin Congress*, IIC

Spring, M. and Grout, R. 'The blackening of vermilion: and analytical study of the process in paintings' in *National Gallery Technical Bulletin*, vol. 23 2002 pp.50-61

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BACS1.5

## LEARNING &amp; TEACHING

***This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.***

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Pre-sessional /  
Preparation

Reference: Mayer, R, *The Artist's Handbook of Materials and Techniques*. Fifth Edition, Revised and Updated, Viking, 1991, Chapters 1, 2 & 13

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Lecture and practical exercise: What is paint?

- Pigments 1
  - Health & Safety
  - Panel preparation
- 

Follow-up /  
Preparation

Case Studies: Painting Materials and Techniques; Utilising High Performance Liquid Chromatography (HPLC) for the analysis of paint samples

Read text(s) from the Ultramarine Seminar Hand-out and prepare presentation

Reference: G. Thompson et al., '[The Scientific Department of the National Gallery](#)' in *National Gallery Technical Bulletin*, vol. 1, 1977.

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Lecture and practical exercise: Ultramarine

- Pigments 2a
  - Examination Techniques 1
  - Context- Early Italian
- 

Follow-up /  
Preparation

Choose your team, and choose a painting to reconstruct from the National Gallery.

Reference: Bomford, D. 1989. et al (eds.), *Art in the Making: Italian Painting Before 1400*. London: National Gallery.

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Group session reviewing: Pigments 1

Pigments 2b

Visit to National Gallery

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Follow-up /  
Preparation

Choose section of painting to reconstruct with your team.

Reference: Thompson, G. 1978. *The Museum Environment*, Chapter on 'Light' pp. 2-64

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	<p>Lecture and practical exercise: Conservation Science - Light &amp; Colour Early Italian Materials &amp; Techniques</p> <p>Reference: Billinge, R. 1997. et al, 'Methods and Materials of Northern European Painting in the National Gallery, 1400–1550' in <a href="#">National Gallery Technical Bulletin</a>, Volume 18.</p> <p>Panel Preparation</p>
Follow-up / Preparation	<p>Begin research for reconstruction project</p> <p>Reference: Billinge, R. et al, 1997. 'Methods and Materials of Northern European Painting in the National Gallery, 1400–1550' in <a href="#">National Gallery Technical Bulletin</a>, Volume 18.</p>
	<p>Group session: Context – Early Northern, Materials &amp; Techniques</p> <p>Begin colour wheels, panel preparation</p>
Follow-up / Preparation	<p>Write up report for reconstruction project</p> <p>Reference: Taft, W. S. and Mayer, J. W. 2000. <i>The Science of Paintings</i>, Springer.</p> <p>And make sure you have a print out of your section of painting to reconstruction to do the image transfer</p>
	<p>Group session: Review of Pigments 2</p> <p>Examination Techniques 2</p> <p>Colour wheels, transfer of underdrawing</p>
Follow-up / Preparation	<p>Complete written report for reconstruction project</p> <p>Reference: White, R. &amp; Kirby, J. 'Rembrandt and his Circle; Seventeenth-century Dutch Paint Media Re-examined' in <i>National Gallery Technical Bulletin</i>, vol. 15, 1994. Available to download (see above)</p> <p>Read Painted Wood: History and Conservation, Symposium of the AIC, Getty Institute, 1994. Available to download (see above), pp.17-62</p>
	<p>Lecture and practical exercise: Pigments 3</p> <p>Paint Media 1</p> <p>Practical exercise: Colour wheels, seal underdrawing</p>
Follow-up / Preparation	<p>Select a topic for the seminar Presentation 1</p> <p>Reference: West Fitzhugh, E. 1997. (ed.), <i>Artists Pigments vol. III: A Handbook of their history and characteristics</i>, National Gallery of Art, Washington, Chapters on Prussian Blue, and Vandyke Brown</p>
	<p>Lecture and practical exercise: Paint technology</p> <p>Pigments 4</p> <p>Visit: National Gallery Archive</p>
Follow-up / Preparation	<p>Read the two articles for seminar presentation 1.</p> <p>Continue researching practical reconstruction project.</p>

	<p>Prepare presentation for technical analysis seminar and read Howard 'Perugino's Copies' in <i>National Gallery Technical Bulletin</i>, vol. 31, 2010 (Available to download)</p>
	<p>Student Seminar: Presentation 1</p>
Follow-up / Preparation	<p>Read: Delamare, F. and Guineau, B. 2000. <i>Colour: Making and using dyes and pigments</i>, Thames and Hudson.</p> <p>Continue researching practical reconstruction project.</p> <p>Reference: Feller, R (ed.), 1986. <i>Artists Pigments vol. I: A Handbook of their history &amp; Characteristics</i>, Cambridge, chapters on chrome yellow.</p> <p>Barbara, B. (ed.) 2007. <i>Artists Pigments vol. IV: A Handbook of their history and characteristics</i>, Archetype, chapter on Cobalt blue.</p>
	<p>Lecture and practical exercise: Pigments 5a</p> <p>Painting exercises</p> <p>Continue researching practical reconstruction project.</p> <p>Reference: Feller, R (ed.) <i>Artists Pigments vol. I: A Handbook of their history &amp; Characteristics</i>, Cambridge, 1986, chapters on zinc white and cadmium yellow</p>
Follow-up / Preparation	<p>Select a topic to research for Seminar Presentation 2 and read two articles.</p> <p>Reference: Feller, R (ed.) <i>Artists Pigments vol. I: A Handbook of their history &amp; Characteristics</i>, Cambridge, 1986, chapters on zinc white and cadmium yellow</p>
	<p>Lecture and practical exercise: Pigments 5b</p> <p>Colour theory</p> <p>Painting exercises</p>
Follow-up / Preparation	<p>Read articles for Seminar Presentation 2</p> <p>Reference: Mills, J. &amp; White, R. 1987. <i>The Organic Chemistry of Museum Objects</i>, Butterworth-Heinemann, (Chapter 3 oils and fats, chapter 7 proteins)</p>
	<p>Lecture and practical exercise: Chemistry of oil paint</p> <p>Work with reconstruction team on practical reconstruction presentation.</p>
Follow-up / Preparation	<p>Write and prepare PowerPoint presentation for seminar presentation 2.</p>
	<p>Student Seminar Presentation 2</p> <p>Seminar: 21<sup>st</sup> century approaches to retouching</p> <p>Solvent based retouching media</p> <p>Water based retouching media</p> <p>Gilding &amp; varnishing</p>
Follow-up / Preparation	<p>Write report for reconstruction project. Complete practical project.</p> <p>Reference: Learner, T and Crook, J. 1999. <i>The Impact of Modern Paints</i>, Tate.</p>
	<p>Presentation at the National Gallery</p>

	<p>Lecture: Pigments 6</p> <p>20<sup>th</sup> century context</p> <p>Modern Paints</p> <p>Practical options for retouching &amp; health &amp; safety</p> <p>Texturing losses</p>
Follow-up / Preparation	<p>Read: Croll, S. 2007. 'Overview of developments in the paint industry since 1930', in <i>Modern Paints Uncovered, Proceedings from the Modern Paints Uncovered Symposium, May 16-19, 2006, Tate Modern, London</i>, ed. T.J.S. Learner et al Getty Conservation Institute. Los Angeles. 17–29.</p> <p>Preparing work for assessment</p> <p>Reference: J Mills &amp; R White <i>The Organic Chemistry of Museum Objects</i>, Butterworth-Heinemann, 1987 (chapter 9 synthetic materials)</p>
	Submission of assessment material
Follow-up	Reflection on learning

## BACS1.5

## ASSESSMENT

**Method**

The reconstruction project work should provide evidence of each step in the painting process while the written report is seen as part of the holistic practice of a conservator and should include an outline of process as well as a critical evaluation of methods employed.

**Requirements**

You should submit a presentation of your reconstruction project to include:

- practical work
- log book
- 1,250 – 2,500 word report

**Alternative forms of assessment**

These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.

**Week**

30

**Date & time**

Notified in module briefings and detailed on Moodle.

**Marking Criteria**

The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100%	<p>... knowledge of the history of paint technology, chemical and physical properties of pigments and paint media, including technical analysis and deterioration;</p> <p>... ability to plan, execute and appropriately complete a small scale practical project with reference to COSHH and other professional working models.</p>
	80-89%	
	70-79%	
	60-69%	
	50-59%	
40-49%	There is adequate evidence with some sound examples that demonstrate...	
<b>FAIL</b>	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...
		<b>1</b>
		<b>2</b>

### Academic good practice

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 leaflets available in the library on correct referencing.

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.

### Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS1.6 Conservation Theory and Practice 1

BACS1.6	OVERVIEW		
<b>Credit</b>	20		
<b>/ECT value</b>	(10)		
<b>Overview</b>	<p>The module runs alongside <i>Historic Craft 2</i> and <i>Introduction to Conservation 2</i> and introduces you to the essentials of theory and practice relevant to the conservation of stone and wooden objects. The aim is to provide you with the base knowledge from which you will develop the skills, understanding and ethical foundations that will enable you to assess, treat and care for objects as a practising conservator in a range of contexts. The module involves lectures, group discussion, group projects, practical exercises, reading, formal and informal presentations.</p> <p>Taught sessions set out to enable you to develop a basic understanding of the formation, composition, properties and behaviour of materials, fabrication processes and how materials can change over time. Lectures, discussion, exercises, research and visits will help to inform your understanding of the options for conservation and encourage the development of your analytical skills, judgement and decision making.</p>		
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and understanding of the history of conservation, the structure of the conservation world and social and legal conventions within which it operates;</li> <li>2. practical, observational, research and analytical skills used to investigate the nature and behaviour of a variety of materials and the factors that affect them.</li> </ol>		
<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	40	%
	<b>Guided independent</b> learning:	60	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
<b>Library &amp; Learning Resources</b>	<p><b>Purchase</b></p> <p>Conserving Context: Relating Object Treatment to Collections and Setting Editor Gerry Alabone, Archtype Publications (2014)</p> <hr/> <p><b>Essential books and journals</b></p> <p><i>Contemporary Conservation Theory</i>, Salvador Munoz Vinas, Routledge (2012)</p>		

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*Historical and Philosophical Issues in the Conservation of Cultural Heritage*  
(Readings in Conservation) Paperback –Getty 2006

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### Digital sources

Doehne, E and Price, C, [\*Stone Conservation. An Overview of Current Research\*](#), 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]

ICCROM, [\*Conservation of Architectural Heritage, Historic Structures and Materials Laboratory Manual\*](#), 1999

Giorgio Torraca, [\*Lectures on Materials Science for Architectural Conservation\*](#), Getty Conservation Institute.

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation Distlist

<http://www.getty.edu/conservation/search/publications>

<http://www.tandfonline.com/> (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

[www.museumsassociation.org.uk](http://www.museumsassociation.org.uk)

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### Recommended

*The sources on this list are **not** set texts, they are for reference and further reading. The list is not exhaustive but should provide information on some of the topics discussed. Many of these titles are available through the School library or via some of the websites listed above. More information on specific topics will be provided in hand-outs supplied during the module.*

Ashurst, John and Dimes, Francis, *Conservation of Building and Decorative Stone*. Butterworth-Heinemann. 1990. vols 1 & 2

Ashurst, J, *Conservation of Ruins*, Butterworth-Heinemann, 2007

Ashurst, N, *Cleaning Historic Buildings*, Donhead, 1994

Bassett, Jane and Fogelman, Peggy, *Looking at European Sculpture*, J P Getty Museum, 1997

Beckmann and Bowles, *Structural Aspects of Building Conservation*, Elsevier, 2004

BSI, PAS 198:2012: *Specification for managing environmental conditions for cultural collections*

Caneva, G, Nugari, M, Salvadori, O, *Biology in the Conservation of Works of Art*, ICCROM, 1991

Cassar, M, *Climate Change and the Historic Environment*. University College London 2005

Charola, A. E., 'Salts in the deterioration of porous materials: An overview' in *Journal of the American Institute for Conservation*, 2000, 39 (3): 327-43

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- Cooke, R U and Gibbs, G B, *Crumbling Heritage? Studies of Stone Weathering in Polluted Atmospheres*, London: University College, 1993
- Cooper, M, ed, *Laser Cleaning in Conservation: An Introduction*. Butterworth-Heinemann, 1998
- D'Armada, P and Hirst, E. 'Nano-lime for consolidation of plaster and stone' in *Journal of Architectural Conservation*, 18, 1, 2012
- Dinsmore, J. 'Considerations of adhesion in the use of silanes' in *The Conservator*, volume 11, 1987
- Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]
- English Heritage, *Bats in Traditional Buildings*, 2009
- Fawcett, Jane, *Historic Floors*. Butterworth Heinemann, 2001
- Feilden, B, *Conservation of Historic Buildings*, Architectural Press, 3<sup>rd</sup> edition, 2003
- Fidler, John, ed, *Stone. Stone Building Materials, Construction and Associated Component Systems: Their Decay and Treatment*. English Heritage Research Transactions. Vol. 2, 2002.
- Grossman, J B, Podany, J and True, M, eds, *History of Restoration of Ancient Stone Sculpture*, Getty Publications, 2003
- Griswold, J and Uricheck, S, 'Loss compensation methods for stone' in *Journal of the American Institute for Conservation*, 1998, 37 (1): 89-110
- Halahan, Frances and Plowden, Anna, *Looking After Antiques*, National Trust, 2003
- Henry, Alison, *Stone Conservation, Principles and Practice*, Donhead, 2006
- Herrmann, John J., Herz, Norman and Newman, Richard, eds., *Interdisciplinary Studies on Ancient Stone*; *Asmosia* 5, 1998
- Heuman, Jackie, ed., *From Marble to Chocolate*. Archetype Publications. 1995
- Historic Scotland, *Conservation of Historic Graveyards*, 2001
- Historic Scotland, *Guide for Practitioners-Stone Cleaning*, 1994
- Historic Scotland, *Stone Cleaning of Granite Buildings*, 1997
- Historic Scotland, *The Treatment of Graffiti on Historic Surfaces*, 1999
- Historic Scotland *Inform* leaflets: information for historic building owners [www.historic-scotland.gov.uk](http://www.historic-scotland.gov.uk)
- ICCROM, Conservation of Architectural Heritage, Historic Structures and Materials *Laboratory Manual*, 1999
- Kumar, R and Kumar, A V, *Biodeterioration of Stone in Tropical Environments*, Getty Conservation Institute, 1999
- Lapidus, Dorothy, *Collins Dictionary of Geology*. Harper Collins, 1990
- Malacrino, Carmelo, *Construction the Ancient World. Architectural Techniques of the Greeks and Romans*, Getty Publications, 2010
- National Trust, *Manual of Housekeeping*, Butterworth-Heinemann, 2006
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- Odgers, David and Henry, Alison, eds, *Practical Building Conservation: Stone*, Ashgate Publishing Ltd, 2012
- Penny, Nicholas, *The Materials of Sculpture*. Yale University Press. 1993
- Price, Monica, *Decorative Stone, the Complete Sourcebook*, Thames & Hudson, 2007
- Rockwell, Peter, *The Art of Stoneworking*. Cambridge University Press. 1993
- Shadmon, Asher, *Stone. An Introduction*. Intermediate Technology Publications, Inc. 1989
- Schaffer, R J, *The Weathering of Natural Building Stones*, Donhead, (originally published 1932), 2004
- Torraca, Giorgio, *Porous Building Materials*. ICCROM, 3<sup>rd</sup> edition 1988.
- Torraca, Giorgio, *Lectures on Materials Science for Architectural Conservation*, Getty Conservation Institute, 2009 (available as a PDF from the Getty Conservation Institute)
- Trench, Lucy, ed., *Materials and Techniques in the Decorative Arts*. John Murray, 2000
- Trusted, Marjorie, ed, *The Making of Sculpture*, V&A Publications, 2007
- Wheeler, George, *Alkoxysilanes and the Consolidation of Stone*, Getty Conservation Institute, 2005
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## BACS1.6

## LEARNING &amp; TEACHING

***This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.***

Pre-sessional /  
Preparation

No preparation is required

Lecture, group discussion, demonstrations: How we see and describe things;  
Documentation of Objects

Follow-up /  
Preparation

Read Conservation Theory article

Lecture, group discussion, demonstrations: Health and safety for conservation  
*practice*

Group activity involving carrying out risk assessments based on set scenarios,  
informal presentations

Follow-up /  
Preparation

Review conservation case-studies for discussion.

Lectures, group discussion, practical exercises, informal presentations: Origin  
and properties of materials and fabrication methods of objects

Follow-up /  
Preparation

Record experience of exercises in log book

Conduct personal research

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	Review hand-outs.
	Lectures, group discussion, and practical exercises: 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 objects; recognising the effects of damage and decay on objects.
Follow-up / Preparation	Reflect on discussions and lecture content; review hand-out, record the outcome of exercise in log book. Assigned reading and presentation of critical assessment of the content.
	Lectures, group discussion, practical exercises: Introduction to geology for conservators, including rock formation, geological processes, methods for examining and identifying rocks and minerals
Follow-up / Preparation	Reflect on discussions and lecture content; record the results of exercises in log book.
	Lectures, group discussion, practical exercises: Introduction to photography for conservators: requirements for conservation documentation, composition, lighting, image processing and manipulation, using imaging software for analytical purposes
Follow-up / Preparation	Reflect on discussion, record outcome of exercises in log book.
	Lectures, group discussion, practical exercises: Introduction to cleaning: how and why objects become dirty; ethics of cleaning; decision making including extent of cleaning, approach and methodology; dry methods; basic chemistry related to cleaning including, solvents, functional groups, polarity, detergency; how to characterise the dirt found on an object; carrying out cleaning tests.
Follow-up / Preparation	Reflect on discussions and lecture content; review hand-out, record the outcome of exercise in log book. Assigned reading and presentation of critical assessment of the content.
	Lectures, group discussion, practical exercises: Introduction to repair: how and why objects become damaged; the ethics of repair; decision making relating to repair: type and extent of repair; original and historical repair; basic chemistry and properties of adhesives, including understanding adhesion and cohesion, thermoplastic and thermosetting resins, strength of bond required; practical applications.
Follow-up / Preparation	Reflect on discussions and lecture content Review hand-out Record the outcome of exercise in log book Assigned reading and presentation of critical assessment of the content
	Group discussion, practical exercises involving repair.
Follow-up / Preparation	Locate material to use in exercise, following information provided.

	Practical object conservation session with supervision
Follow-up / Preparation	Reflect on session, update log book
	Practical object conservation session with supervision
Follow-up / Preparation	Reflect on session, update log book
	Practical object conservation session with supervision
Follow-up / Preparation	Reflect on session, update log book
	Practical object conservation session with supervision
Follow-up / Preparation	Reflect on session, update log book
	Writing up results, compiling material for assessment, self-directed
Follow-up / Preparation	Writing up results, compiling material for assessment
	Submission of assessment material
Follow-up	Reflection on learning

**BACS1.6****ASSESSMENT****Method**

The assessment will require completed practical and written work, review of log book entries recording the outcome of practical exercises and reflections on treatments.

**Requirements**

You should submit a portfolio of project work undertaken during the module including:

- treated objects
- log books, including evaluation of practical exercises and responses to questionnaires
- treatment proposals and condition reports (word count guide 750 -1,500 words)

**Alternative forms of assessment**

These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.

<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...	... knowledge and understanding of the history of conservation, the structure of the conservation world and social and legal conventions within which it operates;  ... practical, observational, research and analytical skills used to investigate the nature and behaviour of a variety of materials and the factors that affect them.
	80-89% There is substantial and strong evidence with excellent examples that demonstrate...	
	70-79% There is substantial evidence with some very good examples that demonstrate...	
	60-69% There is consistent evidence with some good examples that demonstrate...	
	50-59% There is adequate evidence with some sound examples that demonstrate...	
<b>FAIL</b>	40-49% There is inadequate evidence, with some examples of potential to demonstrate...	<b>1</b>
	35-39% There is inadequate evidence to demonstrate...	<b>2</b>
	1-34% No work submitted to demonstrate...	
	0% No work submitted to demonstrate...	

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**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

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**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

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## BACS2.1 Conservation Theory and Practice 2

BACS2.1	OVERVIEW		
<b>Credit</b>	20		
<b>/ECT value</b>	(10)		
<b>Overview</b>	<p>This module builds upon the first year module <i>Conservation Theory and Practice 1</i> and runs alongside <i>Practical Conservation 1</i> and <i>Conservation Science</i>.</p> <p>It further explores theory and practice relevant to the conservation of objects made of stone, stone related materials and wood as well as decorative surface finishes such as gesso, gilding and painted surfaces. The aim is to enable you to develop your knowledge and understanding of the ethical and practical issues related to treatments and to enable you to begin to assess, treat and care for objects. The module will enable you to develop a portfolio of examples and experience that you can build on as the course progresses.</p> <p>The module involves lectures, group discussion, group projects, practical exercises, reading, formal and informal presentations, and a writing exercise. Taught sessions set out to enable you to develop knowledge of the formation, composition, properties and behaviour of materials, fabrication processes and treatment options. You will assess environmental and other risks to objects and 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.</p>		
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and critical understanding of the ethical, theoretical and professional frameworks and material processes for conservation practice;</li> <li>2. application of a range of analytical, reflective, research and communication skills and established techniques to undertake and record conservation practice.</li> </ol>		
<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	75	%
	<b>Guided independent</b> learning:	25	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
<b>Library &amp; Learning Resources</b>	<p><b>Purchase</b></p> <p>There are no titles that are necessary to be purchased.</p>		

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### Essential books and journals

Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]

ICCROM, Conservation of Architectural Heritage, *Historic Structures and Materials Laboratory Manual*, 1999

Giorgio Torraca, *Lectures on Materials Science for Architectural Conservation*, Getty Conservation Institute.

Rivers, S, and Umney, N, (2013) *Conservation of Furniture*. Routledge.

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### Specific chapters and journal articles

Reading is assigned during the module and PDFs are supplied.

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### Digital sources

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation Distlist

<http://www.getty.edu/conservation/search/publications>

<http://www.tandfonline.com/> (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

[www.museumsassociation.org.uk](http://www.museumsassociation.org.uk)

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### Recommended

*The sources on this list are not set texts, they are for reference and further reading. The list is not exhaustive but should provide information on some of the topics discussed. Many of these titles are available through the Art School library or via some of the websites listed above. More information on specific topics will be provided in hand-outs supplied during the module.*

Ashurst, John and Dimes, Francis, *Conservation of Building and Decorative Stone*. Butterworth-Heinemann. 1990. vols 1 & 2

Ashurst, J, *Conservation of Ruins*, Butterworth-Heinemann, 2007

Ashurst, N, *Cleaning Historic Buildings*, Donhead, 1994

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Beckmann and Bowles, *Structural Aspects of Building Conservation*, Elsevier, 2004

BSI, PAS 198:2012: *Specification for managing environmental conditions for cultural collections*

Caneva, G, Nugari, M, Salvadori, O, *Biology in the Conservation of Works of Art*, ICCROM, 1991

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- Cassar, M, *Climate Change and the Historic Environment*. University College London 2005
- Charola, A. E., 'Salts in the deterioration of porous materials: An overview' in *Journal of the American Institute for Conservation*, 2000, 39 (3): 327-43
- Cooke, R U and Gibbs, G B, *Crumbling Heritage? Studies of Stone Weathering in Polluted Atmospheres*, London: University College, 1993
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- D'Armada, P and Hirst, E. 'Nano-lime for consolidation of plaster and stone' in *Journal of Architectural Conservation*, 18, 1, 2012
- Dinsmore, J. 'Considerations of adhesion in the use of silanes' in *The Conservator*, volume 11, 1987
- Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]
- English Heritage, *Bats in Traditional Buildings*, 2009
- Fawcett, Jane, *Historic Floors*. Butterworth Heinemann, 2001
- Feilden, B, *Conservation of Historic Buildings*, Architectural Press, 3<sup>rd</sup> edition, 2003
- Fidler, John, ed, *Stone. Stone Building Materials, Construction and Associated Component Systems: Their Decay and Treatment*. English Heritage Research Transactions. Vol. 2, 2002.
- Grossman, J B, Podany, J and True, M, eds, *History of Restoration of Ancient Stone Sculpture*, Getty Publications, 2003
- Griswold, J and Uricheck, S, 'Loss compensation methods for stone' in *Journal of the American Institute for Conservation*, 1998, 37 (1): 89-110
- Halahan, Frances and Plowden, Anna, *Looking After Antiques*, National Trust, 2003
- Henry, Alison, *Stone Conservation, Principles and Practice*, Donhead, 2006
- Herrmann, John J., Herz, Norman and Newman, Richard, eds., *Interdisciplinary Studies on Ancient Stone*; *Asmosia* 5, 1998
- Heuman, Jackie, ed., *From Marble to Chocolate*. Archetype Publications. 1995
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- Historic Scotland, *The Treatment of Graffiti on Historic Surfaces*, 1999
- Historic Scotland *Inform* leaflets: information for historic building owners [www.historic-scotland.gov.uk](http://www.historic-scotland.gov.uk)
- ICCROM, Conservation of Architectural Heritage, Historic Structures and Materials *Laboratory Manual*, 1999
- Kumar, R and Kumar, A V, *Biodeterioration of Stone in Tropical Environments*, Getty Conservation Institute, 1999
- Lapidus, Dorothy, *Collins Dictionary of Geology*. Harper Collins, 1990
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- Malacrino, Carmelo, *Construction the Ancient World. Architectural Techniques of the Greeks and Romans*, Getty Publications, 2010
- National Trust, *Manual of Housekeeping*, Butterworth-Heinemann, 2006
- Odgers, David and Henry, Alison, eds, *Practical Building Conservation: Stone*, Ashgate Publishing Ltd, 2012
- Penny, Nicholas, *The Materials of Sculpture*. Yale University Press. 1993
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- Shadmon, Asher, *Stone. An Introduction*. Intermediate Technology Publications, Inc. 1989
- Schaffer, R J, *The Weathering of Natural Building Stones*, Donhead, (originally published 1932), 2004
- Torraca, Giorgio, *Porous Building Materials*. ICCROM, 3<sup>rd</sup> edition 1988.
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- Trusted, Marjorie, ed, *The Making of Sculpture*, V&A Publications, 2007
- Wheeler, George, *Alkoxysilanes and the Consolidation of Stone*, Getty Conservation Institute, 2005

## BACS2.1

## LEARNING &amp; TEACHING

***This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.***

Pre-sessional /  
Preparation

No preparation is required.

Group discussion, demonstrations.

Group activity involving carrying out risk assessments based on set scenarios, informal presentations

Follow-up /  
Preparation

Review working procedures and make changes as appropriate.

Locate material to use in exercise, following information provided.

Follow-up /  
Preparation

Lecture, group discussion, practical exercises, informal presentations on the origin and properties of materials and fabrication methods of objects

Record experience of exercises in log book; conduct personal research; review hand-outs.

Lecture, group discussion, practical exercises, informal presentations on Deterioration of materials: decay processes and damage factors, including

	natural weathering Biological deterioration, internal and external environments, atmospheric pollution, physical damage, soiling.
Follow-up / Preparation	Reflect on discussions and lecture content; review hand-out, record the outcome of exercise in log book. Contextual reading
	Lecture, group discussion, practical exercises, informal presentations on Deterioration of materials: decay processes and damage factors, including natural weathering Biological deterioration, internal and external environments, atmospheric pollution, physical damage, soiling.
Follow-up / Preparation	Assigned reading and presentation of critical assessment of the content.
	Lecture: Understanding the impacts of environmental factors on objects; recognising the effects of damage and decay on objects.
Follow-up / Preparation	Reflect on session, record outcome in logbook.
	Group discussion, practical exercises, including examination and condition reporting of objects.
Follow-up / Preparation	Reflect on session, record outcome in logbook.
	Group discussion, practical exercises, visits
Follow-up / Preparation	Reflect on discussions and lecture content; record the results of exercises in log book.
	Lecture: Developing timber technology: physiology, and timber identification.
Follow-up / Preparation	Reflect on session, record outcome of exercises in logbook.
	Group discussion, practical exercises, including examination and condition reporting of objects.
Follow-up / Preparation	Reflect on discussion, record outcome of exercises in log book. Locate material to use in exercise, following information provided.
	Lecture and demonstration: cleaning, approaches and methodologies; dry methods; basic chemistry related to cleaning including, solvents, functional groups, polarity, detergency; how to characterise the dirt found on an object; carrying out cleaning tests.
Follow-up / Preparation	Reflect on discussions and lecture content; review hand-out, record the outcome of exercise in log book. Assigned reading and presentation of critical assessment of the content. Locate material to use in exercise, following information provided.

	Lecture and demonstration: Repair: further understanding of properties of adhesives, including understanding adhesion and cohesion, thermoplastic and thermosetting resins, strength of bond required; practical applications.
Follow-up / Preparation	<p>Reflect on discussions and lecture content; review hand-out, record the outcome of exercise in log book. Assigned reading and presentation of critical assessment of the content.</p> <p>Contextual reading and assigned reading.</p> <p>Selection of objects for practical</p>
	Lecture and demonstration: Reading the object. Methods of investigation: examination of objects and assessment of problems present. Investigation and analysis of materials of fabrication,
Follow-up / Preparation	Ensure log book is up to date and ready for assessment submission.
	Compiling a condition report, including appropriate historical research on objects. Informal presentations of initial condition assessment. Formal presentation of assigned reading
Follow-up / Preparation	Completing condition report to accompany portfolio for assessment
	Problem solving: combining the results of research, analysis, examination and testing to understand the condition of the object; selection options for treatment proposals, decision making involved in developing and implementing a treatment plan.
Follow-up / Preparation	Compiling material for assessment
	Submission of material for assessment
Follow-up	Reflection on learning

## BACS2.1

## ASSESSMENT

**Method**

The assessment will require completed practical and written work, review of log book entries recording the outcome of practical exercises and reflections on treatments.

**Requirements**

You should submit a portfolio of project work undertaken during the module including:

- treated objects
- log books, including evaluation of practical exercises and responses to questionnaires
- treatment proposals and condition reports (word guide 1000-2000 words)

**Alternative forms of assessment** These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.

**Week** 30

**Date & time** Notified in module briefings and detailed on Moodle.

**Marking Criteria** The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100% 1 <sup>st</sup> 80-89%	<p>1 ... knowledge and critical understanding of the ethical, theoretical and professional frameworks and material processes for conservation practice;</p> <p>2 ... application of a range of analytical, reflective, research and communication skills and established techniques to undertake and record conservation practice.</p>
	70-79%	
	60-69% 2.1	
	50-59% 2.2	
	40-49% 3 <sup>rd</sup>	
<b>FAIL</b>	35-39%	
	1-34%	
	0% No work submitted to demonstrate...	

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**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

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**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

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## BACS2.2 Conservation Science

BACS2.2	ASSESSMENT		
<b>Credit</b>	20		
<b>/ECT value</b>	(10)		
<b>Overview</b>	<p>This module runs alongside <i>Conservation Theory and Practice 2</i> and <i>Practical Conservation 1</i> 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.</p> <p>Areas covered include the theory of electromagnetic radiation, the principals of optical physics, the theory of laser cleaning, chemistry of cleaning materials, principals of microscopy and of the technical examination of materials employing fourier transform infrared spectroscopy (FTIR), focused ion beam (FIB), Raman spectroscopy and white light profilometry. You will have the opportunity of participating in workshop sessions to test the practical application of conservation science to conservation treatments. Throughout the module 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.</p>		
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and critical understanding of relevant conservation and material science processes and their applications;</li> <li>2. development of skills in a range of conservation science applications and their reporting.</li> </ol>		
<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	75	%
	<b>Guided independent</b> learning:	25	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		
<b>Library &amp; Learning Resources</b>	<p><b>Purchase</b></p> <p>There are no titles that are necessary to be purchased.</p> <p><b>Essential books and journals</b></p> <p><i>Moncrief, A. Science for Conservators 2: Cleaning Museums and Galleries Commission (1992)</i></p> <p><i>Turner, G.P.A. Introduction to Paint Chemistry and the Principles of Paint Technology (4<sup>th</sup> edition) Chapman and Hall (1998)</i></p> <p><i>Eastaugh, N., Walsh, V., Chaplin, T.D. &amp; Siddall, R. The Pigment Compendium – Optical Microscopy of Historical Pigments Elsevier Science (2004).</i></p>		

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*Artists' Pigments - A handbook of their History & Characteristics 1-4* National Gallery of Art, Washington (1986-2007).

Horie, C.V. *Materials for Conservation – Organic Consolidants, Adhesives and Coatings* Butterworth-Heinemann (1996)

Cooper, M. *Laser in Conservation*, Butterworth-Heinemann, 1998

Muncaster, R. *A level Physics*, Oxford, 1993

England, N., Pollard, J., Thomas, N., Davenport, C. *AQA A Level Physics Student*, Hodder Education, 2015

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### Specific chapters and journal articles

Romão, P.M.S.; Alarcão, A.M. & Viana, C.A.N. "Human saliva as a cleaning agent for dirty surfaces" *Studies in Conservation* 35 (1990) 153-155.

Fields, J.A., Wingham, A., Harthog, F. & Daniels, W. "Finding substitute surfactants for Synperonic N" *Journal of the American Institute for Conservation* 43 (2004) 55-73.

Hackney, S. Townsend, J. & Eastaugh, N. "Detergents soaps surfactants" in *Dirt and pictures separated: papers given at a conference held jointly by UKIC and the Tate Gallery* (Ed: V. Todd), UKIC (1990).

Gervais, C., Grissom, C.A., Little, N. & Wachowiak, M.J. "Cleaning marble with ammonium citrate" *Studies in Conservation* 55 (2010) 164-176.

### Digital sources

<https://www.khanacademy.org/>

[Lacona Conference](#)

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BACS2.2

## LEARNING & TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

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Pre-sessional /  
Preparation

Microscopy  
Introduction to paint layer analysis  
(Lecture & practical sessions)

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Follow-up /  
Preparation

Report writing: practical methodology  
Review of 1<sup>st</sup> year materials in inorganic/organic chemistry

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Follow-up /  
Preparation

Lecture on materials' structure and theory of EM radiation

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Reading of hand-outs  
Review of 1<sup>st</sup> year materials  
A-Level Physics textbook

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	Lecture on theory of colour and optical physics
Follow-up / Preparation	testing use of microscopes
	Microscopy Identification of materials in paint layers (Lecture and practical session)
Follow-up / Preparation	Report writing: description and interpretation of paint layers Review general chemistry; reading hand-out for the chemistry lecture
	Chemistry/Microscopy Introduction to mechanical cleaning Further paint layer analysis (Lecture & practical session)
Follow-up / Preparation	Mechanical cleaning methods applied to objects Review chemistry lecture hand-out
	Chemistry/Microscopy Introduction to wet cleaning methods I (chelation) Introduction to polarised light microscopy I (Lecture & practical session)
Follow-up / Preparation	Practical cleaning of metallic surfaces Review chemistry lecture hand-out
	Chemistry/Microscopy Introduction to wet cleaning methods II (soaps, detergents, surfactants) Polarised light microscopy II (Lecture & practical session)
Follow-up / Preparation	Review chemistry lecture hand-out
	Chemistry/Microscopy Introduction to wet cleaning methods III (enzymes & saliva) Polarised light microscopy III (Lecture & practical session)
Follow-up / Preparation	Preparation of coated wood panels



	Review chemistry lecture hand-out
	Chemistry/Microscopy Introduction to wet cleaning methods IV (solvents & solubility) Polarised light microscopy IV (Lecture & practical session)
Follow-up / Preparation	Cleaning of coated wood panels using wet cleaning methods Review chemistry lecture hand-out
	Chemistry/Microscopy Introduction to wet cleaning methods V (emulsions, gels; practical cleaning) Polarised light microscopy V (Lecture & practical session)
Follow-up / Preparation	Chemistry revision Polarised microscopy revision Chemistry revision Polarised microscopy revision
	Chemistry/Microscopy Written exam (chemistry) Practical exam (polarised light microscopy)
Follow-up / Preparation	Revision of optical physics
	Theory of laser cleaning and its application
Follow-up / Preparation	Practical application of the laser cleaning on stone wood, decorative surfaces Revision of theory of materials structure
	Technical examination of materials in art conservation - FTIR
Follow-up / Preparation	Practical application of FTIR analysis Revision of theory of materials structure
	Technical examination of materials: Raman, white light profilometry, FIBS
Follow-up / Preparation	Analysis of Raman and FIBS spectra Preparation of material for assessment submission
	Submission of assessment work
Follow-up	Reflection on learning

BACS2.2	ASSESSMENT
<b>Method</b>	Assessment is on a submission of written work and a practical test based on the learning outcomes for the module in relation to the grade descriptors.
<b>Requirements</b>	<p>You should submit a portfolio of work produced during the module including:</p> <ul style="list-style-type: none"> <li>• written report (word count guide 750 to 1250)</li> <li>• written answers to six questions on the chemistry of cleaning</li> <li>• practical test that involves the identification of two 'unknown' pigments in dispersion form by polarising light microscopy with notes and books available for consultation; one hour is given for this exercise</li> </ul>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.</p>
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.</p>

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100% 1 <sup>st</sup> 80-89%	<p>1 ... knowledge and critical understanding of relevant conservation and material science processes and their applications;</p> <p>2 ... development of skills in a range of conservation science applications and their reporting.</p>
	70-79%	
	60-69% 2.1	
	50-59% 2.2	
	40-49% 3 <sup>rd</sup>	
<b>FAIL</b>	35-39%	
	1-34%	
	0% No work submitted to demonstrate...	

**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS2.3 Practical Conservation 1

BACS2.3	ASSESSMENT		
<b>Credit</b>	20		
<b>/ECT value</b>	(10)		
<b>Overview</b>	<p>This module runs alongside and compliments the modules: <i>Conservation Theory and Practice 2</i> and <i>Conservation Science</i>. For this module you will work with a number of artefacts in stone, plaster, terracotta and/or wood and take them through the various stages of a conservation project. Working under supervision as a member of a team and also individually you will engage in aspects of analysis, testing and treatment, to learn about the challenges of conservation practice decision-making and develop essential hand skills.</p> <p>The module will enable you to develop a deeper understanding of decay processes and procedures for assessing the impacts of the environments in which objects are housed. You will be able to gain a greater understanding of and experience with methods and materials for carrying out a number of treatments, including cleaning, repair, consolidation, desalination and coatings. Exploring a number of preventive conservation strategies you will be supported to gain further experience in the assessment of risks to objects and collections. The ethics of approaches to restoration and replacement as well as site preservation will be discussed during group sessions.</p> <p>The module involves demonstrations, group discussion, group projects, analysis and assessment of artefacts, documentation and treatment of a range of objects.</p>		
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. a working knowledge and critical understanding of a range of conservation methods and materials in order to assess the risks and benefits associated with their use;</li> <li>2. a developing capacity in practical and observational skills and in methods of recording and communicating, employing analytical, reflective and research skills.</li> </ol>		
<b>Learning hours</b>	200		
<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	75	%
	<b>Guided independent</b> learning:	25	%
	<b>Placement</b> /external activity /study abroad:	00	%
	See Learning & Teaching Schedule for further information.		

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## Library & Learning Purchase Resources

There are no titles that are necessary to be purchased.

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### Essential books and journals

Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]

ICCROM, Conservation of Architectural Heritage, Historic Structures and Materials *Laboratory Manual*, 1999

Giorgio Torraca, *Lectures on Materials Science for Architectural Conservation*, Getty Conservation Institute.

Rivers, S, and Umney, N, (2013) *Conservation of Furniture*. Routledge.

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### Specific chapters and journal articles

Reading is assigned during the module and PDFs are supplied.

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### Digital sources

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation Distlist

<http://www.getty.edu/conservation/search/publications>

<http://www.tandfonline.com/> (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

[www.museumsassociation.org.uk](http://www.museumsassociation.org.uk)

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### Recommended

*The sources on this list are **not** set texts, they are for reference and further reading. The list is not exhaustive but should provide information on some of the topics discussed. Many of these titles are available through the School library or via some of the websites listed above. More information on specific topics will be provided in hand-outs supplied during the module.*

Ashurst, John and Dimes, Francis, *Conservation of Building and Decorative Stone*. Butterworth-Heinemann. 1990. vols 1 & 2

Ashurst, J, *Conservation of Ruins*, Butterworth-Heinemann, 2007

Ashurst, N, *Cleaning Historic Buildings*, Donhead, 1994

Bassett, Jane and Fogelman, Peggy, *Looking at European Sculpture*, J P Getty Museum, 1997

Beckmann and Bowles, *Structural Aspects of Building Conservation*, Elsevier, 2004

BSI, PAS 198:2012: *Specification for managing environmental conditions for cultural collections*

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- Caneva, G, Nugari, M, Salvadori, O, *Biology in the Conservation of Works of Art*, ICCROM, 1991
- Cassar, M, *Climate Change and the Historic Environment*. University College London 2005
- Charola, A. E., 'Salts in the deterioration of porous materials: An overview' in *Journal of the American Institute for Conservation*, 2000, 39 (3): 327-43
- Cooke, R U and Gibbs, G B. 1993. *Crumbling Heritage? Studies of Stone Weathering in Polluted Atmospheres*, London: University College.
- Cooper, M, ed, *Laser Cleaning in Conservation: An Introduction*. Butterworth-Heinemann, 1998
- D'Armada, P and Hirst, E. 'Nano-lime for consolidation of plaster and stone' in *Journal of Architectural Conservation*, 18, 1, 2012
- Dinsmore, J. 'Considerations of adhesion in the use of silanes' in *The Conservator*, volume 11, 1987
- Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]
- English Heritage, *Bats in Traditional Buildings*, 2009
- Fawcett, Jane, *Historic Floors*. Butterworth Heinemann, 2001
- Feilden, B, *Conservation of Historic Buildings*, Architectural Press, 3<sup>rd</sup> edition, 2003
- Fidler, John, ed, *Stone. Stone Building Materials, Construction and Associated Component Systems: Their Decay and Treatment*. English Heritage Research Transactions. Vol. 2, 2002.
- Grossman, J B, Podany, J and True, M, eds, *History of Restoration of Ancient Stone Sculpture*, Getty Publications, 2003
- Griswold, J and Uricheck, S, 'Loss compensation methods for stone' in *Journal of the American Institute for Conservation*, 1998, 37 (1): 89-110
- Halahan, Frances and Plowden, Anna, *Looking After Antiques*, National Trust, 2003
- Henry, Alison, *Stone Conservation, Principles and Practice*, Donhead, 2006
- Herrmann, John J., Herz, Norman and Newman, Richard, eds., *Interdisciplinary Studies on Ancient Stone*; *Asmosia* 5, 1998
- Heuman, Jackie, ed., *From Marble to Chocolate*. Archetype Publications. 1995
- Historic Scotland, *Conservation of Historic Graveyards*, 2001
- Historic Scotland, *Guide for Practitioners-Stone Cleaning*, 1994
- Historic Scotland, *Stone Cleaning of Granite Buildings*, 1997
- Historic Scotland, *The Treatment of Graffiti on Historic Surfaces*, 1999
- Historic Scotland [Inform](#) leaflets: information for historic building owners
- ICCROM, Conservation of Architectural Heritage, Historic Structures and Materials *Laboratory Manual*, 1999
- Kumar, R and Kumar, A V, *Biodeterioration of Stone in Tropical Environments*, Getty Conservation Institute, 1999
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- Lapidus, Dorothy, *Collins Dictionary of Geology*. Harper Collins, 1990
- Malacrino, Carmelo, *Construction the Ancient World. Architectural Techniques of the Greeks and Romans*, Getty Publications, 2010
- National Trust, *Manual of Housekeeping*, Butterworth-Heinemann, 2006
- Ogders, David and Henry, Alison, eds, *Practical Building Conservation: Stone*, Ashgate Publishing Ltd, 2012
- Penny, Nicholas, *The Materials of Sculpture*. Yale University Press. 1993
- Price, Monica, *Decorative Stone, the Complete Sourcebook*, Thames & Hudson, 2007
- Rockwell, Peter, *The Art of Stoneworking*. Cambridge University Press. 1993
- Shadmon, Asher, *Stone. An Introduction*. Intermediate Technology Publications, Inc. 1989
- Schaffer, R J, *The Weathering of Natural Building Stones*, Donhead, (originally published 1932), 2004
- Torraca, Giorgio, *Porous Building Materials*. ICCROM, 3<sup>rd</sup> edition 1988.
- Torraca, Giorgio, *Lectures on Materials Science for Architectural Conservation*, Getty Conservation Institute, 2009 (available as a PDF from the Getty Conservation Institute)
- Trench, Lucy, ed., *Materials and Techniques in the Decorative Arts*. John Murray, 2000
- Trusted, Marjorie, ed, *The Making of Sculpture*, V&A Publications, 2007
- Wheeler, George, *Alkoxysilanes and the Consolidation of Stone*, Getty Conservation Institute, 2005
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## BACS2.3

## LEARNING &amp; TEACHING

***This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.***

Pre-sessional /  
Preparation

Contextual reading  
Selection of objects for practical conservation projects

Lecture and demonstrations: 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 object.

Follow-up /  
Preparation

Reflect on discussions and lecture content  
Review hand-out  
Record the outcome of practical experience and conservation processes in log book  
Selection of objects for practical conservation projects

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	<p>Discussion and practical experience of techniques relevant to investigating materials and how materials and objects change and deteriorate over time.</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p>
	<p>Presentation on: Compiling a condition report</p> <p>Including:</p> <ul style="list-style-type: none"> <li>• appropriate historical research on objects</li> <li>• informal presentations of initial condition assessment</li> </ul> <p>Assigned reading.</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p>
	<p>Presentation on: Problem solving</p> <ul style="list-style-type: none"> <li>• combining the results of research, analysis, examination and testing to understand the condition of the object</li> <li>• selection options for treatment proposals</li> <li>• decision making involved in developing and implementing a treatment plan</li> </ul>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p>
	<p>Understanding the materials and techniques of construction, ornamentation and decoration</p> <p>Working directly with objects on relevant tests and analysis with tutor support</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p>
	<p>Understanding the materials and techniques of construction, ornamentation and decoration</p> <p>Working directly with objects on relevant tests and analysis with tutor support</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p>



	<p>Record the outcome of any practical experience and conservation processes in log book</p> <p>Contextual reading</p>
	<p>Understanding the materials and techniques of construction, ornamentation and decoration</p> <p>Working directly with objects on relevant tests and analysis with tutor support</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p>
	<p>Treatments of objects with tutor supervision</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p> <p>Contextual reading; Assigned reading</p>
	<p>Treatments of objects with tutor supervision</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p> <p>Contextual reading; Assigned reading</p>
	<p>Treatments of objects with tutor supervision</p> <p>Formal presentation of assigned reading</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p>
	<p>Treatments of objects with tutor supervision</p> <p>Group discussion: issues considered when working in professional practice as a conservator</p>
Follow-up / Preparation	<p>Reflect on any discussions and lecture content</p> <p>Review any hand-outs</p> <p>Record the outcome of any practical experience and conservation processes in log book</p>
	<p>Talks, demonstrations and led discussions at the external visit</p>

Follow-up / Preparation	Reflect on, and record in logbook Prepare and collate material for assessment
	Working on site as part of a group project
Follow-up / Preparation	Reflect on progress on the module Prepare and collate material for assessment
	Working on site as part of a group project
Follow-up / Preparation	Collate material for assessment
	Submission of work for assessment
Follow-up	Reflection on learning

BACS2.3 ASSESSMENT	
<b>Method</b>	The assessment is based on a presentation of studio practice, and evaluation of practical conservation projects, including log-book entries.
<b>Requirements</b>	You are required to submit for assessment a portfolio of work produced during the module including: <ul style="list-style-type: none"> <li>• examples of treatments</li> <li>• treatment reports and evaluation (word count guide 750 to 1250)</li> <li>• logbook</li> </ul>
<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.
<b>Week</b>	15
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<p>90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</p> <p>80-89%</p>	<p>... a working knowledge and critical understanding of a range of conservation methods and materials in order to assess the risks and benefits associated with their use;</p> <p>... a developing capacity in practical and observational skills and in methods of recording and communicating, employing analytical, reflective and research skills.</p>
	<p>70-79% There is substantial and strong evidence with excellent examples that demonstrate...</p>	
	<p>2.1 60-69% There is substantial evidence with some very good examples that demonstrate...</p>	
	<p>2.2 50-59% There is consistent evidence with some good examples that demonstrate...</p>	
	<p>3rd 40-49% There is adequate evidence with some sound examples that demonstrate...</p>	
<b>FAIL</b>	<p>35-39% There is inadequate evidence, with some examples of potential to demonstrate...</p>	1
	<p>1-34% There is inadequate evidence to demonstrate...</p>	
	<p>0% No work submitted to demonstrate...</p>	2

**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS2.4 Conservation Theory and Practice 3

BACS2.4	OVERVIEW
<b>Credit</b>	40
<b>/ECT value</b>	(20)
<b>Overview</b>	<p>This 40 credit second year module runs alongside <i>Practical Conservation 2</i> and builds upon knowledge and practice skills acquired during the module, <i>Conservation Theory and Practice 2</i>.</p> <p>The aim of the module is to further develop your knowledge base and understanding of the theoretic and ethical foundations of conservation practice. 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.</p> <p>During the module you will learn in more depth about the formation, composition, properties and behaviour of materials including: plaster, terracotta, gilding, paints, lacquer and japanning. The risks to these materials and to other decorative and ornamented surfaces will be considered. Historical polychrome sculpture will be studied, providing examples of objects with complex layers of material and surface decoration. You will continue to investigate the processes of decay and assess the impact of environments in which objects 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, consolidation, desalination and coatings.</p> <p>The module involves lectures, demonstrations, group discussion, practical exercises, reading, formal and informal presentations, and a writing exercise.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. application of a working knowledge and critical understanding of the ethical, theoretical and professional frameworks and material processes for complex conservation surface treatments;</li> <li>2. application of a range of analytical, reflective, research and communication skills and established techniques to propose, undertake and record conservation practice and treatment options;</li> <li>3. synthesis of material and contextual research and problem solving;</li> <li>4. effective project management, evaluation and documentation.</li> </ol>
<b>Learning hours</b>	200

Learning hours breakdown	Scheduled learning and teaching activities:	75	%
	Guided independent learning:	25	%
	Placement /external activity /study abroad:	00	%

See Learning & Teaching Schedule for further information.

### Library & Learning Resources

There are no titles that are necessary to be purchased.

#### Essential books and journals

Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]

ICCROM, Conservation of Architectural Heritage, Historic Structures and Materials *Laboratory Manual*, 1999

Giorgio Torraca, *Lectures on Materials Science for Architectural Conservation*, Getty Conservation Institute.

Rivers, S, and Umney, N, (2013) *Conservation of Furniture*. Routledge.

#### Specific chapters and journal articles

Reading is assigned during the module and PDFs are supplied.

#### Digital sources

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation Distlist

<http://www.getty.edu/conservation/search/publications>

<http://www.tandfonline.com/> (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

[www.museumsassociation.org.uk](http://www.museumsassociation.org.uk)

#### Recommended

*The sources on this list are **not** set texts, they are for reference and further reading. The list is not exhaustive but should provide information on some of the topics discussed. Many of these titles are available through the School library or via some of the websites listed above. More information on specific topics will be provided in hand-outs supplied during the module.*

Ashurst, John and Dimes, Francis, *Conservation of Building and Decorative Stone*. Butterworth-Heinemann. 1990. vols 1 & 2

Ashurst, J, *Conservation of Ruins*, Butterworth-Heinemann, 2007

Ashurst, N, *Cleaning Historic Buildings*, Donhead, 1994

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- Bassett, Jane and Fogelman, Peggy, *Looking at European Sculpture*, J P Getty Museum, 1997
- Beckmann and Bowles, *Structural Aspects of Building Conservation*, Elsevier, 2004
- BSI, PAS 198:2012: *Specification for managing environmental conditions for cultural collections*
- Caneva, G, Nugari, M, Salvadori, O, *Biology in the Conservation of Works of Art*, ICCROM, 1991
- Cassar, M, *Climate Change and the Historic Environment*. University College London 2005
- Charola, A. E., 'Salts in the deterioration of porous materials: An overview' in *Journal of the American Institute for Conservation*, 2000, 39 (3): 327-43
- Cooke, R U and Gibbs, G B, *Crumbling Heritage? Studies of Stone Weathering in Polluted Atmospheres*, London: University College, 1993
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- D'Armada, P and Hirst, E. 'Nano-lime for consolidation of plaster and stone' in *Journal of Architectural Conservation*, 18, 1, 2012
- Dinsmore, J. 'Considerations of adhesion in the use of silanes' in *The Conservator*, volume 11, 1987
- Doehne, E and Price, C, *Stone Conservation. An Overview of Current Research*, 2<sup>nd</sup> edition, Getty Conservation Institute, 2010 [contains extensive bibliography and lists of sources of information]
- English Heritage, *Bats in Traditional Buildings*, 2009
- Fawcett, Jane, *Historic Floors*. Butterworth Heinemann, 2001
- Feilden, B, *Conservation of Historic Buildings*, Architectural Press, 3<sup>rd</sup> edition, 2003
- Fidler, John, ed, *Stone. Stone Building Materials, Construction and Associated Component Systems: Their Decay and Treatment*. English Heritage Research Transactions. Vol. 2, 2002.
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- Griswold, J and Uricheck, S, 'Loss compensation methods for stone' in *Journal of the American Institute for Conservation*, 1998, 37 (1): 89-110
- Halahan, Frances and Plowden, Anna, *Looking After Antiques*, National Trust, 2003
- Henry, Alison, *Stone Conservation, Principles and Practice*, Donhead, 2006
- Herrmann, John J., Herz, Norman and Newman, Richard, eds., *Interdisciplinary Studies on Ancient Stone*; Asmosia 5, 1998
- Heuman, Jackie, ed., *From Marble to Chocolate*. Archetype Publications. 1995
- Historic Scotland, *Conservation of Historic Graveyards*, 2001
- Historic Scotland, *Guide for Practitioners-Stone Cleaning*, 1994
- Historic Scotland, *Stone Cleaning of Granite Buildings*, 1997
- Historic Scotland, *The Treatment of Graffiti on Historic Surfaces*, 1999
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- Historic Scotland *Inform* leaflets: information for historic building owners [www.historic-scotland.gov.uk](http://www.historic-scotland.gov.uk)
- ICCROM, Conservation of Architectural Heritage, Historic Structures and Materials *Laboratory Manual*, 1999
- Kumar, R and Kumar, A V, *Biodeterioration of Stone in Tropical Environments*, Getty Conservation Institute, 1999
- Lapidus, Dorothy, *Collins Dictionary of Geology*. Harper Collins, 1990
- Malacrino, Carmelo, *Construction the Ancient World. Architectural Techniques of the Greeks and Romans*, Getty Publications, 2010
- National Trust, *Manual of Housekeeping*, Butterworth-Heinemann, 2006
- Odgers, David and Henry, Alison, eds, *Practical Building Conservation: Stone*, Ashgate Publishing Ltd, 2012
- Penny, Nicholas, *The Materials of Sculpture*. Yale University Press. 1993
- Price, Monica, *Decorative Stone, the Complete Sourcebook*, Thames & Hudson, 2007
- Rockwell, Peter, *The Art of Stoneworking*. Cambridge University Press. 1993
- Shadmon, Asher, *Stone. An Introduction*. Intermediate Technology Publications, Inc. 1989
- Schaffer, R J, *The Weathering of Natural Building Stones*, Donhead, (originally published 1932), 2004
- Torraca, Giorgio, *Porous Building Materials*. ICCROM, 3<sup>rd</sup> edition 1988.
- Torraca, Giorgio, *Lectures on Materials Science for Architectural Conservation*, Getty Conservation Institute, 2009 (available as a PDF from the Getty Conservation Institute)
- Trench, Lucy, ed., *Materials and Techniques in the Decorative Arts*. John Murray, 2000
- Trusted, Marjorie, ed, *The Making of Sculpture*, V&A Publications, 2007
- Wheeler, George, *Alkoxysilanes and the Consolidation of Stone*, Getty Conservation Institute, 2005
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## BACS2.4

## LEARNING &amp; TEACHING

***This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.***

Pre-sessional /  
Preparation

Contextual reading and assigned reading.  
Selection of objects for practical conservation projects.

Lecture and demonstrations:

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 object.

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Follow-up / Preparation	<p>Reflect on discussions and lecture content; review hand-out. Record the outcome of practical experience and conservation processes in log book.</p> <p>Discussion and practical experience of techniques relevant to investigating materials, how materials and objects change and deteriorate over time.</p>
Follow-up / Preparation	<p>Reflect on session, review hand-out, recommended reading</p> <p>Lecture and demonstrations: Failure of structure, and inherent vice; begin compiling a condition report, including appropriate historical research on objects. Informal presentations of initial condition assessment. Formal presentation of assigned reading.</p>
Follow-up / Preparation	<p>Reflect on session, review hand-out, recommended reading</p> <p>Lecture and demonstrations: Problem solving: combining the results of research, analysis, examination and testing to understand the condition of the object.</p>
Follow-up / Preparation	<p>Reflect on session, review hand-out, recommended reading</p> <p>Lecture and demonstrations: Selection options for treatment proposals, decision making involved in developing and implementing a treatment plan.</p>
Follow-up / Preparation	<p>Reflect on session, review hand-out, recommended reading</p> <p>Lecture and demonstrations: Considering the conservation issues arising from objects made from several elements and/or materials and techniques.</p>
Follow-up / Preparation	<p>Reflect on session, review hand-out, recommended reading</p> <p>Lecture and demonstrations: Deterioration of modern materials. Progress tutorials</p>
Follow-up / Preparation	<p>Reflect on session, review hand-out, recommended reading</p> <p>Lecture and demonstrations: 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.</p>
Follow-up / Preparation	<p>Reflect on discussions and lecture content; review hand-out. Record the outcome of practical experience and conservation processes in logbook.</p>



	Group discussion: Strategies for environmental monitoring and control and the reduction of risk.
Follow-up / Preparation	Reflect on discussions and lecture content; review hand-out. Record the outcome of practical experience and conservation processes in log book.
	Group discussion and practical experience of environmental monitoring. Formal presentation of assigned reading.
Follow-up / Preparation	Reflect on session, review hand-out, recommended reading
	Group discussion: Materials, methods and approaches to cleaning. Building on the knowledge and experience gained during Conservation Theory and Practice 1 and 2.
Follow-up / Preparation	Reflect on session, review hand-out, recommended reading
	Self-directed study of additional methods and materials for cleaning, including emulsions, gels, poultices and chelating agents. Discussion and practical experience of testing, evaluating and implementing cleaning methods on objects.
Follow-up / Preparation	Reflect on discussions and lecture content; review hand-out. Record the outcome of practical experience and conservation processes in log book.
	Exploring how cleaning activity can be modified and modulated.
Follow-up / Preparation	Preparing submission for assessment
	Analysis of cleaning activity continues
Follow-up / Preparation	Preparing submission for assessment
	Submission of work for assessment
Follow-up	Reflection on learning

**BACS2.4****ASSESSMENT****Method**

Assessment is on a submission of project work based on the learning outcomes for the module in relation to the grade descriptors.

Assessment will be based on the presentation of studio practice to include: treated objects; log books; evaluation of practical exercises; responses to questionnaires; treatment proposals and condition reports.

**Requirements**

You should submit a portfolio of project work undertaken during the module including:

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	<ul style="list-style-type: none"> <li>• completed practical work</li> </ul>
	<ul style="list-style-type: none"> <li>• log book including evaluation notes and responses to questionnaires</li> </ul>
	<ul style="list-style-type: none"> <li>• treatment proposals and reports (word count guide 2000-3000)</li> </ul>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.</p>
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 25% of the mark for the module.</p>

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Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<p><b>1<sup>st</sup></b></p> <p>90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds...</p> <p>80-89%</p>	<p><b>1</b> ... application of a working knowledge and critical understanding of the ethical, theoretical and professional frameworks and material processes for complex conservation surface treatments;</p> <p><b>2</b> ... application of a range of analytical, reflective, research and communication skills and established techniques to propose, undertake and record conservation practice and treatment options;</p> <p><b>3</b> ... synthesis of material and contextual research and problem solving;</p> <p><b>4</b> ... effective project management, evaluation and documentation.</p>
	<p>70-79% There is substantial and strong evidence with excellent examples that demonstrate...</p>	
	<p><b>2.1</b></p> <p>60-69% There is substantial evidence with some very good examples that demonstrate...</p>	
	<p><b>2.2</b></p> <p>50-59% There is consistent evidence with some good examples that demonstrate...</p>	
	<p><b>3rd</b></p> <p>40-49% There is adequate evidence with some sound examples that demonstrate...</p>	
<b>FAIL</b>	<p>35-39% There is inadequate evidence, with some examples of potential to demonstrate...</p>	
	<p>1-34% There is inadequate evidence to demonstrate...</p>	
	<p>0% No work submitted to demonstrate...</p>	

**Academic good practice**

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 Correct Referencing available in the library. 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.

**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS2.5 Practical Conservation 2

BACS2.5	OVERVIEW									
<b>Credit</b>	20									
<b>/ECT value</b>	(10)									
<b>Overview</b>	<p>This module builds upon the knowledge and experience of study during the <i>Practical Conservation 1</i> module that set out the basis for conservation practice. In this module you will focus on conservation materials and techniques related to picture frames. The module enables you to learn about their construction, ornamentation and decoration and, by considering case studies, to understand what impacts upon their condition.</p> <p>Through work on this module you will be able to develop your ability to examine, test, research, plan, solve problems, and complete a conservation treatment and associated documentation to a deadline. You will be supported to develop a range of skills and an appreciation of an object's broader context so that you can consider and propose ethically appropriate treatments.</p> <p>The module 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.</p>									
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. a working knowledge and critical understanding of cultural, historical, ethical and technical contexts in relation to conservation practice;</li> <li>2. practical skills in the research and diagnosis of conservation problems, planning treatment programme personal responsibility and decision-making.</li> </ol>									
<b>Learning hours</b>	200									
<b>Learning hours breakdown</b>	<table border="1"> <tbody> <tr> <td><b>Scheduled</b> learning and teaching activities:</td> <td>40</td> <td>%</td> </tr> <tr> <td><b>Guided independent</b> learning:</td> <td>60</td> <td>%</td> </tr> <tr> <td><b>Placement</b> /external activity /study abroad:</td> <td>00</td> <td>%</td> </tr> </tbody> </table> <p>See Learning &amp; Teaching Schedule for further information.</p>	<b>Scheduled</b> learning and teaching activities:	40	%	<b>Guided independent</b> learning:	60	%	<b>Placement</b> /external activity /study abroad:	00	%
<b>Scheduled</b> learning and teaching activities:	40	%								
<b>Guided independent</b> learning:	60	%								
<b>Placement</b> /external activity /study abroad:	00	%								
<b>Library &amp; Learning Resources</b>	<p><b>Purchase</b></p> <p>There are no titles that are necessary to be purchased.</p> <p><b>Specific chapters and journal articles</b></p> <p>Alabone, G. 'The Picture Frame: knowing its place'. In <i>Art, Conservation and Authenticities: material, concept, context</i>. Erma Hermens and Tina Fiske (eds.). Glasgow University, 2009, pp.60-69.</p>									

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**Digital sources**

[www.npg.org.uk/research/programmes/the-art-of-the-picture-frame/research-bibliography.php](http://www.npg.org.uk/research/programmes/the-art-of-the-picture-frame/research-bibliography.php)

[www.theframeblog.wordpress.com](http://www.theframeblog.wordpress.com)

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**Recommended**

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

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

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

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 17<sup>th</sup>-century Holland*. Amsterdam: Rijksmuseum.

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BACS2.5

## LEARNING &amp; TEACHING

***This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.***

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Pre-sessional /  
Preparation

No preparation is required.

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Introductions and module outline  
Lecture Introduction to frames.  
Frame treatment projects allocation

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Follow-up /  
Preparation

Reading of hand-outs: schedule and bibliography.  
authenticity, terminology, Simon, Scott-Mitchell, examination checklist & report template.

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	<p>Demonstration: materials, construction &amp; joints.</p> <p>Discussion: structure, terminology, examination &amp; profile drawing.</p> <p>Practical: examination &amp; profile drawing (inc. description of profile, ornament &amp; decorative scheme/s), examining condition &amp; testing treatment options.</p> <p>Discussion: planning treatment, written &amp; photographic documentation.</p>
Follow-up / Preparation	<p>Continue with any relevant hand-outs and reading</p> <p>Write up log books</p>
	<p>Demonstration (&amp; practical): making, pressing &amp; mounting English composition.</p> <p>Discussion: ornamentation of the frames being treated. Lecture: Bloomsbury Collection.</p>
Follow-up / Preparation	<p>Continue with any relevant hand-outs and reading: Tate recipe &amp; Miller and Tanous.</p> <p>Write up log books</p>
	<p>All students present their treatment plan (3 mins. per project).</p> <p>Discussion: cleaning &amp; consolidation.</p> <p>Demonstration: whitening, puttying &amp; cutting back.</p> <p>Demonstration: modelling, moulding &amp; casting.</p>
Follow-up / Preparation	<p>Continue with any relevant hand-outs and reading</p> <p>Write up log books</p>
	<p>Lecture: English compo trade.</p> <p>Student/s presentation on treatment: 10 mins.</p> <p>Practical: treatment.</p>
Follow-up / Preparation	<p>Continue with any relevant hand-outs and reading: Thornton.</p> <p>Write up log books</p>
	<p>Lecture: 'Painting, Frame, Setting' historical development of picture frames.</p> <p>Demonstration: matching clays, gilding &amp; toning.</p> <p>Practical: treatment continues.</p> <p>Student/s presentation on treatment: 10 mins.</p>
Follow-up / Preparation	<p>Continue with any relevant hand-outs and reading: Newbery</p> <p>Write up log books</p>
	<p>Practical: treatment continues.</p> <p>Lecture/demonstration: conservation framing, glazing, backboarding &amp; building-up.</p> <p>Student/s presentation on treatment: 10 mins.</p>

Follow-up / Preparation	Hackney and Newbery (England). Write up log books
	Visit to studio, workshop, museum /gallery.
Follow-up / Preparation	Write up log books
	Discussion: frames for works on paper. Discussion: mouldings, carving & re-cutting in the white. Practical: treatment continues. Student/s presentation on treatment: 10 mins.
Follow-up / Preparation	Write up log books
	Discussion: mirror frames. Practical: treatment continues. Student/s presentation on treatment: 10 mins.
Follow-up / Preparation	Write up log books
	Discussion: ethics & preventive measures. Practical: treatment continues.
Follow-up / Preparation	Write up reports on treatment
	Practical: treatment continues
Follow-up / Preparation	Write up reports on treatment
	Treatment completed
Follow-up / Preparation	complete reports on treatment and update log book
	Submission of assessment material
Follow-up / Preparation	
	Self-directed evaluation and review of notes Assessment
Follow-up	

BACS2.5	ASSESSMENT
<b>Method</b>	Assessment is on a submission of work based on the learning outcomes for the module in relation to the grade descriptors.
<b>Requirements</b>	<p>You should submit a portfolio of work produced during the module including:</p> <ul style="list-style-type: none"> <li>• treated object</li> <li>• treatment report (word count guide 750 to 1250)</li> <li>• logbook</li> </ul>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.</p>
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.</p>



Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100% 1 <sup>st</sup> 80-89%	... a working knowledge and critical understanding of cultural, historical, ethical and technical contexts in relation to conservation practice;  ... practical skills in the research and diagnosis of conservation problems, planning treatment programme personal responsibility and decision-making.
	70-79%	
	2.1 60-69%	
	2.2 50-59%	
	3 <sup>rd</sup> 40-49%	
<b>FAIL</b>	35-39%	1  2
	1-34%	
	0%	

**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS3.1 Major Project

BACS3.1	OVERVIEW
<b>Credit</b>	60
<b>/ECT value</b>	(30)
<b>Overview</b>	<p>For the third year you will work on two practical conservation projects, working on artefacts from private or public collections made of stone (or related material) and of wood (or related material). Sourcing and selecting projects involves careful consultation with your tutors and will be based on your particular interests developed during the course. You will choose which of the specialist areas of Conservation you wish to focus on for your major and minor projects. The major project is a more substantial project and needs to be of a scale and complexity to sustain your research and practice across the year.</p> <p>The major project module runs alongside the other two modules, <i>Minor Project</i> and <i>Conservation Research Project</i> and involves a year-long 'live project' where you will carry out a systematic study and evaluation of options before proposing a treatment to your 'client'. You will need to consider the context in which the object will eventually be housed and the client's preferences as well as the historical, ethical and material considerations. Following agreement with the client you will carry out all phases of the 'live project' through to a completed treatment, treatment report including documentation of all phases of the process, proposal for future care and a presentation of findings in the form of an exhibition and poster presentation.</p> <p>The module and the accompanying module <i>Minor Project</i> sets out to enable you to synthesise all of the key aspects of your field of study, to further develop your conservation skills enabling you to present completed work to a professional standard. You will work on all phases of the conservation of your object, including contextual research, practical conservation and associated health and safety considerations.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and systematic understanding of the historical and social contexts, ethical implications and professional conservation strategies related to your major conservation project;</li> <li>2. analysis, evaluation, critical reflection and interpretation employed to support sound decision-making for a major conservation project;</li> <li>3. realisation of a sustained and developed major conservation project that synthesises material and contextual research, problem solving and treatment handling;</li> <li>4. sustained and effective project management, evaluation, documentation and presentation of your conservation project.</li> </ol>
<b>Learning hours</b>	200

<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	15	%
	<b>Guided independent</b> learning:	85	%
	<b>Placement</b> /external activity /study abroad:	00	%

See Learning & Teaching Schedule for further information.

### Library & Learning Resources Purchase

There are no titles that are necessary to be purchased.

#### Essential books and journals

Students will be expected to make full use of the Conservation Library at the School to support each decision they take during this module, under the supervision and guidance of staff.

#### Specific chapters and journal articles

Reading is assigned during the module based on the nature of the project undertaken.

#### Digital sources

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation DistList

<http://www.getty.edu/conservation/search/publications>

<http://www.tandfonline.com/> (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

[www.museumsassociation.org.uk](http://www.museumsassociation.org.uk)

#### Recommended

Reading is assigned during the module.

BACS3.1

### LEARNING & TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

Pre-sessional /  
Preparation

No preparation is required.

Individual discussion at tutorial.

Researching project

Follow-up /  
Preparation

Contextual research related to the project

	Contextual research related to the project
Follow-up / Preparation	Contextual research related to the project
	Individual discussion at tutorial. research, analysis, examination and testing to understand the condition of the object;
Follow-up / Preparation	Contextual research related to the project
	research, analysis, examination and testing to understand the condition of the object;
Follow-up / Preparation	Record experience of exercises in log book; conduct personal research; review hand-outs. Contextual reading
	research, analysis, examination and testing to understand the condition of the object;
Follow-up / Preparation	Review working procedures and make changes as appropriate.
	Individual discussion at tutorial. research, analysis, examination and testing to understand the condition of the object;
Follow-up / Preparation	Review working procedures and make changes as appropriate. Contextual reading and assigned reading.
	Selection options for treatment proposals, decision making involved in developing and implementing a treatment plan.
Follow-up / Preparation	Reflect on discussions, record the outcome of exercises in log book. Review working procedures and make changes as appropriate Contextual reading and assigned reading.
	Preparation of the treatment proposal.
Follow-up / Preparation	Preparation of the treatment proposal. Contextual reading and assigned reading.
	Individual discussion at tutorial. Submission of the treatment proposal.
Follow-up / Preparation	Note outcomes of treatment proposal and make any changes to proposal as required Contextual reading and assigned reading.

	Planning and implementing a remedial treatment.
Follow-up / Preparation	Record the results of treatment in log book. Contextual reading and assigned reading.
	Individual discussion at tutorial. Practical remedial treatment.
Follow-up / Preparation	Record the results of treatment in log book.
	Practical remedial treatment.
Follow-up / Preparation	
	Practical remedial treatment.
Follow-up / Preparation	
	Practical remedial treatment.
Follow-up / Preparation	
	Individual discussion at tutorial. Practical remedial treatment.
Follow-up / Preparation	
	Practical remedial treatment.
Follow-up / Preparation	
	Practical remedial treatment.
Follow-up / Preparation	
	Individual discussion at tutorial. Practical remedial treatment.
Follow-up / Preparation	
	Practical remedial treatment.
Follow-up / Preparation	
	Practical remedial treatment.
Follow-up / Preparation	
	Individual discussion at tutorial.

Follow-up / Preparation	Practical remedial treatment.
Follow-up / Preparation	Practical remedial treatment.
Follow-up / Preparation	Practical remedial treatment.
Follow-up / Preparation	Individual discussion at tutorial. Practical remedial treatment. Preparation of the conservation report and future care proposal.
Follow-up / Preparation	Practical remedial treatment. Preparation of the conservation report and future care proposal.
Follow-up / Preparation	Practical remedial treatment. Preparation of the conservation report and future care proposal.
Follow-up / Preparation	Individual discussion at tutorial. Practical remedial treatment. Preparation of the conservation report and future care proposal.
Follow-up / Preparation	Completion of remedial treatment. Completion of the conservation report and future care proposal.
Follow-up / Preparation	Completion of major project and submission of the final conservation report. Prepare studio presentation of object and poster presentation
Follow-up / Preparation	Presentation of project and poster presentation

BACS3.1	ASSESSMENT
<b>Method</b>	Assessment is on a presentation of a completed conservation project together with related written reports and a poster presentation.
<b>Requirements</b>	<p>You are required to make a presentation of the 'live project' to include:</p> <ol style="list-style-type: none"> <li>1) a conservation report, including: <ul style="list-style-type: none"> <li>• condition report</li> <li>• treatment proposal</li> <li>• treatment report</li> <li>• evaluation</li> </ul> </li> <li>2) treatment of an artefact</li> <li>3) a poster presentation illustrating the condition, treatment decisions and findings</li> </ol>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.</p>
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 25% of the mark for the module.</p>

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	90-100%	<p>1 ... knowledge and systematic understanding of the historical and social contexts, ethical implications and professional conservation strategies related to your major conservation project;</p> <p>2 ... analysis, evaluation, critical reflection and interpretation employed to support sound decision-making for a major conservation project;</p> <p>3 ... realisation of a sustained and developed major conservation project that synthesises material and contextual research, problem solving and treatment handling;</p> <p>4 ... sustained and effective project management, evaluation, documentation and presentation of your conservation project</p>
	80-89%	
	70-79%	
	2.1 60-69%	
	2.2 50-59%	
	3rd 40-49%	
<b>FAIL</b>	35-39%	
	1-34%	
	0%	

**Academic good practice**

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 Correct Referencing available in the library. 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.

**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.



## BACS3.2 Conservation Research Project

BACS3.2	OVERVIEW
<b>Credit</b>	40
<b>/ECT value</b>	(20)
<b>Overview</b>	<p>This module runs through the first semester of the third year alongside the 60 credit <i>Major Project</i> module.</p> <p>In this module 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.</p> <p>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.</p> <p>To successfully tackle this module 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. The Symposium is not part of your assessment however your ITC supported (e.g. PowerPoint) presentation should be submitted along with your thesis.</p>
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. in-depth knowledge and systematic understanding of theoretical, ethical and professional contexts in relation to your research;</li> <li>2. analysis, evaluation, critical reflection, interpretation and contextualisation in support of your research;</li> <li>3. application of developed research skills and effective communication of complex findings and arguments;</li> <li>4. sustained and effective structuring, organisation, management and presentation of self-directed research.</li> </ol>
<b>Learning hours</b>	200

<b>Learning hours breakdown</b>	<b>Scheduled</b> learning and teaching activities:	20	%
	<b>Guided independent</b> learning:	80	%
	<b>Placement</b> /external activity /study abroad:	00	%

See Learning & Teaching Schedule for further information.

### Library & Learning Resources Purchase

Materials related to conservation project up to £50.

#### Essential books and journals

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*. Maidenhead: Open University Press.

Turley, R. M. 2000. *Writing Essays: A Guide for Students in English and the Humanities*. London: Routledge.

#### Specific chapters and journal articles

Reading is assigned during the module.

#### Digital sources

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation Distlist

[www.getty.edu/conservation/search/publications](http://www.getty.edu/conservation/search/publications)

[www.tandfonline.com/](http://www.tandfonline.com/) (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

[www.museumsassociation.org.uk](http://www.museumsassociation.org.uk)

#### Recommended

Reading is assigned during the module.

BACS3.2

### LEARNING & TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

Pre-sessional / Preparation

There is no preparation required for this module.

Submission and approval of research topic

	Tutorial discussion Submission of a research proposal
Follow-up / Preparation	Working on the literature review
	Work on literature bibliography Submission of critical bibliography
Follow-up / Preparation	Working on literature review
	Work on literature review planning research Tutorial discussion
Follow-up / Preparation	Work on literature review planning research
	Work on literature review planning practical research
Follow-up / Preparation	
	Practical research Writing the literature review
Follow-up / Preparation	
	Writing the literature review Experiment data Progression tutorial discussion
Follow-up / Preparation	
	Writing the literature review Experiment data
Follow-up / Preparation	
	Submission of chapters outline Writing the literature review Experiment data
Follow-up / Preparation	

	Experiment data Analysis of results Tutorial discussion
Follow-up / Preparation	
	Experiment data Analysis of results
Follow-up / Preparation	
	Analysis of results Writing up
Follow-up / Preparation	
	Writing up Tutorial discussion
Follow-up / Preparation	Writing up Preparing presentation
	Writing up final version
Follow-up / Preparation	Writing up final version Preparing presentation
	Submission of your thesis
Follow-up / Preparation	Preparing presentation
	Submission of digital presentation
Follow-up	Reflection on learning

BACS3.2	ASSESSMENT
<b>Method</b>	Assessment is on submission of a written and illustrated thesis with a digital presentation.
<b>Requirements</b>	<p>You should submit:</p> <hr/> <p>1) written and illustrated thesis (word count guide 5,000 to 6,000) with:</p> <ul style="list-style-type: none"> <li>• logbook; and</li> <li>• supporting material</li> </ul> <hr/> <p>2) notes and visual material from a digital presentation (approximately, 10 minutes in duration)</p>
<b>Alternative forms of assessment</b>	<p>These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.</p>
<b>Week</b>	15
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	<p>The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 25% of the mark for the module.</p>

Grade	Marking Criteria	Learning Outcomes				
<b>PASS</b>	90-100%	... in-depth knowledge and systematic understanding of theoretical, ethical and professional contexts in relation to your research ... analysis, evaluation, critical reflection, interpretation and contextualisation in support of your research; ... application of developed research skills and effective communication of complex findings and arguments; ... sustained and effective structuring, organisation, management and presentation of self-directed research.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
	80-89%					
	70-79%					
	60-69%					
	50-59%					
40-49%						
<b>FAIL</b>	35-39%	... in-depth knowledge and systematic understanding of theoretical, ethical and professional contexts in relation to your research ... analysis, evaluation, critical reflection, interpretation and contextualisation in support of your research; ... application of developed research skills and effective communication of complex findings and arguments; ... sustained and effective structuring, organisation, management and presentation of self-directed research.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
	1-34%					
	0%					

**Academic good practice**

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 Correct Referencing available in the library. 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.

**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

## BACS3.3 Minor Project

BACS3.3	OVERVIEW									
<b>Credit</b>	20									
<b>/ECT value</b>	(10)									
<b>Overview</b>	<p>For the third year you will work on two practical conservation projects, working on artefacts from private or public collections made of stone (or related material) and of wood (or related material). Sourcing and selecting projects involves careful consultation with your tutors and will be based on your particular interests developed during the course. You will choose which of the specialist areas of Conservation you wish to focus on for your major and minor projects. The minor project needs to be of a scale to be undertaken during a single semester.</p> <p>The <i>Minor Project</i> module runs alongside the <i>Major Project</i> module and involves a 15 week 'live project' where you will carry out a systematic study and evaluation of options before proposing a treatment to your 'client'. You will need to consider the context in which the object will eventually be housed and your client's preferences as well as the historical, ethical and material considerations. Following the agreement of the client you will carry out all phases of the 'live project' through to a completed treatment, treatment report including documentation of all phases of the process, proposal for future care and a presentation of findings in the form of an exhibition and poster presentation.</p> <p>The module and the accompanying module <i>Major Project</i> sets out to enable you to synthesise all of the key aspects of your field of study, to further develop your conservation skills enabling you to present completed work to a professional standard. You will work on all phases of the conservation of your object, including contextual research, practical conservation and associated health and safety considerations.</p>									
<b>Learning outcomes</b>	<p><i>In order to successfully complete this module your work should demonstrate:</i></p> <ol style="list-style-type: none"> <li>1. knowledge and systematic understanding of the historical and social contexts, ethical implications and professional conservation strategies related to your minor conservation project</li> <li>2. realisation of a developed minor conservation project that synthesises material and contextual research, problem solving and treatment handling.</li> </ol>									
<b>Learning hours</b>	200									
<b>Learning hours breakdown</b>	<table border="1"> <tbody> <tr> <td><b>Scheduled</b> learning and teaching activities:</td> <td>15</td> <td>%</td> </tr> <tr> <td><b>Guided independent</b> learning:</td> <td>85</td> <td>%</td> </tr> <tr> <td><b>Placement</b> /external activity /study abroad:</td> <td>00</td> <td>%</td> </tr> </tbody> </table> <p>See Learning &amp; Teaching Schedule for further information.</p>	<b>Scheduled</b> learning and teaching activities:	15	%	<b>Guided independent</b> learning:	85	%	<b>Placement</b> /external activity /study abroad:	00	%
<b>Scheduled</b> learning and teaching activities:	15	%								
<b>Guided independent</b> learning:	85	%								
<b>Placement</b> /external activity /study abroad:	00	%								

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**Library & Learning Resources**

There are no additional purchases necessary.

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**Specific chapters and journal articles**

Students will be expected to make full use of the Conservation Library at the School to support each decision they take during this module, under the supervision and guidance of staff.

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**Digital sources**

[www.icon.org.uk](http://www.icon.org.uk)

[www.iic.org.uk](http://www.iic.org.uk)

[www.iccrom.org](http://www.iccrom.org)

[www.aic.org](http://www.aic.org)

[www.icom-cc.org](http://www.icom-cc.org)

[www.cool.conservation-us.org](http://www.cool.conservation-us.org) Conservation Distlist

[www.getty.edu/conservation/search/publications](http://www.getty.edu/conservation/search/publications)

[www.tandfonline.com/](http://www.tandfonline.com/) (Journal of Architectural Conservation)

[www.collectionslink.org.uk](http://www.collectionslink.org.uk)

[www.museumsassociation.org.uk](http://www.museumsassociation.org.uk)

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**Recommended**

Reading is assigned during the module.

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BACS3.3

## LEARNING &amp; TEACHING

*This schedule is indicative and subject to adjustments that will be clearly communicated through the Module Brief and Timetable.*

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 Pre-sessional /  
Preparation

There is no preparation required for this module.

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 Individual discussion at tutorial

Contextual research

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 Follow-up /  
Preparation

Contextual research

---

 Research, analysis, examination and testing to understand the condition of the object

---

 Follow-up /  
Preparation

Record experience of exercises in log book

Conduct personal research

Review hand-outs.

Contextual reading

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	Individual discussion at tutorial Research, analysis, examination and testing to understand the condition of the object
Follow-up / Preparation	Record experience of exercises in log book Conduct personal research Review hand-outs Contextual reading
Follow-up / Preparation	Select options for treatment proposals Preparation of the treatment proposal Contextual reading Assigned reading
Follow-up / Preparation	Preparation of the treatment proposal Preparation of the treatment proposal Contextual reading Assigned reading
Follow-up / Preparation	Individual discussion at tutorial Submission of the treatment proposal. Reflect on discussions Review treatment proposal Contextual reading Assigned reading
Follow-up / Preparation	Practical remedial treatment Record the results of treatment in log book. Contextual reading Assigned reading
Follow-up / Preparation	Practical remedial treatment Record the results of treatment in log book Contextual reading Assigned reading
Follow-up / Preparation	Individual discussion at tutorial Practical remedial treatment Record the results of treatment in log book

	Practical remedial treatment
Follow-up / Preparation	Record the results of treatment in log book
	Individual discussion at tutorial Practical remedial treatment
Follow-up / Preparation	Record the results of treatment in log book
	Practical remedial treatment
Follow-up / Preparation	Record the results of treatment in log book
	Individual discussion at tutorial Completion of remedial treatment Preparation of the final conservation report
Follow-up / Preparation	Preparation of the final conservation report
	Completion of Minor Project Submission of the final conservation report.
Follow-up / Preparation	Prepare presentation
	Presentation of Minor Project and report
Follow-up	Reflection on learning

BACS3.3

## ASSESSMENT

**Method**

Assessment is on a presentation of a completed conservation project together with related written reports.

**Requirements**

You are required to make a presentation of the 'live project' to include:

## 1) A conservation report, including:

- condition report
- treatment proposal
- treatment report
- evaluation

## 2) treatment of an artefact

<b>Alternative forms of assessment</b>	These are the standard requirements for the assessment of this module. Alternative forms of assessment will be detailed in the module 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.
<b>Week</b>	30
<b>Date &amp; time</b>	Notified in module briefings and detailed on Moodle.
<b>Marking Criteria</b>	The criteria used in marking are set out in the matrix below. Your grade for the module will be determined by your achievement of each learning outcome when judged against the marking criteria. Each Learning Outcome is worth 50% of the mark for the module.

Grade	Marking Criteria	Learning Outcomes
<b>PASS</b>	<b>1<sup>st</sup></b> 90-100% There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds... 80-89%	... knowledge and systematic understanding of the historical and social contexts, ethical implications and professional conservation strategies related to your minor conservation project; ... realisation of a developed minor conservation project that synthesises material and contextual research, problem solving and treatment handling.
	70-79% There is substantial and strong evidence with excellent examples that demonstrate...	
	<b>2.1</b> 60-69% There is substantial evidence with some very good examples that demonstrate...	
	<b>2.2</b> 50-59% There is consistent evidence with some good examples that demonstrate...	
	<b>3rd</b> 40-49% There is adequate evidence with some sound examples that demonstrate...	
<b>FAIL</b>	35-39% There is inadequate evidence, with some examples of potential to demonstrate...	<b>1</b>
	1-34% There is inadequate evidence to demonstrate...	
	0% No work submitted to demonstrate...	

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**Academic good practice**

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 leaflets available in the library on correct referencing.

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.

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**Feedback**

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

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## Part Two: Learning and Teaching



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## Learning and teaching strategy

The Art School provides a high level of staff contact time so that our students receive the intensive tuition and individual attention that we believe our subjects require. As active professionals and experts in their subjects, our tutors are committed to teaching at the Art School and enthusiastic about working with our students because of the level of critical engagement and the high standard of work.

We prioritise skill-based teaching and cultivate knowledge and curiosity in the historical and contemporary contexts of our subjects. The relationships between tradition and innovation and the interaction between the different subjects provide important insights and this is supported through the shared study centres of Drawing and Art Histories.

Learning is supported in a number of ways through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and document your work through writing, verbal presentations, and visual recording. As the course progresses your knowledge of historical, theoretical and cultural issues will provide you with an invaluable frame of reference to understand and develop an ethical and informed approach to conservation practice. Throughout the course there is a focus on the development of practical skills in traditional craft techniques as well as contemporary scientific approaches, some at the forefront of conservation practice.

The course will be mainly delivered in the departmental studios and workshops and structured around a series of inter-related modules. You will be encouraged to take increasing responsibility for your own learning and, as the course develops, you will evaluate your learning and progress in studio discussion and tutorials. Your tutors and the Conservation Technician are responsible for managing Health and Safety and will introduce you to the important principals of Health and Safety and studio maintenance for conservation practice and safeguards that you will have to comply with while on the course and in the future as a professional conservation practitioner.

For issues of Health and Safety, security, parity and fairness students are not permitted to remove conservation project objects from the Art School premises unless they have explicit written permission from the Head of Department and the tutor supervising the project.

The Art School's Learning & Teaching Strategy can be accessed in full on [Moodle](#) > Art School Office > Policies & Procedures.

## Teaching methods

### Definition of terms

#### TUTORIALS

All members of staff have responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect:

1. a named Pastoral Tutor who is a point of contact for matters of a personal nature that may impact on your studies; and
2. a named Personal Tutor responsible for supporting you in areas relating to your academic progress, through:
  - a. the systematic monitoring of your progress with an agreed record in writing; and
  - b. the discussion of module specific and general progress.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your Pastoral Tutor as for your Personal Tutor.

The tutorial system is integral to the course. In addition to the frequent contact time that you have with tutors through either sign up tutorials or tutor supervised sessions, there are at least two formally arranged tutorials for you per term with a tutorial report written each term recording your progress and advice given.

For more information on tutorials, see the Art School's Tutorial Policy, available to access on [Moodle](#) > Art School Office > Policies & Procedures.

PERSONAL PROGRESS TUTOR	Personal Tutors have responsibility to support you in your learning on all modules of the academic year. Personal Tutors are usually allocated in the first few weeks of term. You may be allocated a different Personal Tutor for different years of study on the course. Your tutor will arrange tutorials with you directly.
PASTORAL TUTOR	Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for Pastoral Tutorials is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their <a href="mailto:cityandguildsartschool.ac.uk">cityandguildsartschool.ac.uk</a> email to book a meeting.
INDIVIDUAL / PERSONAL PROGRESS TUTORIAL	Conducted between you and your tutor, reviewing your progress and monitoring development with reference to a portfolio of your work in progress. To get the most out of tutorials you are advised to prepare for them in advance. It is advisable to have all of the material you wish to discuss with you in an easily accessible form, a list of the key things that you consider you have achieved and a list of the areas you wish to examine through discussion.
GROUP TUTORIAL	Involves a group of students and staff or visiting specialists. The emphasis is on the sharing of experience and the critical examination of work to which all contribute. Differing solutions to project work are examined, encouraging working as a team, group debates and critical response.
SEMINAR	Can be either staff- or student-led. Involves a group of students with a member of staff, seeking to explore and expand an aspect of course work and encourage debate. Seminars may be based on specific reading or following the study of an artefact or conservation project. They help to define the critical framework and to develop your confidence in the expression of your opinions and engage you in critical discourse with your peers.
STUDIO SEMINAR	Studio seminars are normally conducted by a member of the studio staff, they sometimes may be student-led, under the guidance of a tutor. These seminars offer you the opportunity to discuss your own and other's work together with wider issues concerning the history and theory of art conservation in a formal and critical manner. They also provide an opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.
LECTURE	Given to student groups by staff and visiting speakers presenting a body of information in a formal way. They provide a common taught element to a

group of students. To get the most out of Lectures you should understand your own role as an active participant by taking notes, identifying areas to follow up with research after the lecture and by engaging in the questions and answers session at the conclusion of the lecture.

WRITTEN  
SUBMISSIONS

Written submissions come in a range of forms. Whether they are essays, written reports, proposals or evaluation documents, they are intended to enable you to develop your study and research skills and your ability to express concepts, findings and arguments coherently in written form.

DISSERTATION /  
RESEARCH  
PROJECT

Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation.

PROJECTS

These are tutor-instigated elements of teaching, introducing a range of differing standpoints. They are intended to enhance the student's understanding, skills and knowledge, to encourage discussion and debate between students and between staff and students, and to promote personal research. At the end of each project there is a critical review of the work produced.

COLLABORATIVE  
PROJECT

Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.

CRITICAL REVIEW

“Crits” are usually led by a tutor with a group of students, normally in discussion of studio based work. They provide useful opportunities for you to engage in discussion surrounding your own work and that of your peers. For Conservation the emphasis may be on more technical aspects of treatment or shared conservation problems and different ways of tackling them.

WORKSHOP /  
DEMONSTRATION

Instruction in skills provided by staff and specialist visitors, often supported by technical staff, who use demonstration and example as a method of teaching the characteristics of materials, sound working practice and techniques.

LIVE PROJECTS

Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience the pace, responsibilities and issues associated with professional work in your subject area.

GALLERY/  
MUSEUM VISITS

The Art School takes full advantage of its central location to utilise the city's cultural resources. Group visits under staff supervision to galleries and/or museums are organised while you are also encouraged to seek out specific artefacts/ artworks and exhibitions through tutorial advice as well as your own research.

STUDY TRIPS

In recent years there has been an annual (optional) Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore for Conservation and Historic Carving Students. In 2016 this cost each student £460 for travel and accommodation (£500 if a single room was required). Such trips are carefully organised and engage you in an intensive few days of visits, talks, drawing and research.



## Art Histories

To become a creative, successful practitioner requires knowledge of historical context – traditional and contemporary – and an awareness of the latest critical debates within today's visual and material culture. We also believe that successful learning depends on the quality of the learning experience. Our solution is to make Art Histories an integral part of all our courses, and to teach it in such a way that it informs, inspires and incentivises the makers of today.

We believe that the study of Art Histories and studio work should sustain and enhance each other, engendering in students a good observational ability and a deeper awareness of the historical and critical contexts underlying contemporary studio practice. Regular discussions and debates in museums and galleries also form an essential aspect of student learning.

The Art Histories Department aims to:

- Ensure that Art Histories learning is integrated, relevant and core to students' main areas of study
- Enable every student to develop the academic skills, knowledge and critical tools needed to succeed as artists, craftspeople and creative thinkers
- Uphold the highest standards in teaching and learning, valuing a student-centred approach and being sensitive to the learning styles of practising artists and craftspeople
- Engage in wider debates about the role of Art Histories in shaping societal attitudes, politics, scientific research and philosophical thought

Assessment is usually based upon essays, aural presentations and a final year thesis. All are thoroughly supported by workshops, one to one tutorials and special learning support where required. Library inductions and advice are arranged to enable you to carry out independent research and study. Moodle and online resources will aid your learning and provide you with the necessary tools, skills and confidence to work as a professional artist or researcher on successful completion of the course.

## Royal Literary Fund Writing Fellow

As part of the [Royal Literary Fund's Fellowship Scheme](#), Writing Fellow Sally Kindberg will be onsite every Tuesday and Friday during term time to offer support for any student who wishes for advice on good writing practice, be it for written assignments, personal statements or grant applications.

Email [writingfellow@cityandguildsartschool.ac.uk](mailto:writingfellow@cityandguildsartschool.ac.uk) to make an appointment.

## Moodle

The Art School's online learning platform is Moodle, available at [moodle.cityandguildsartschool.ac.uk](http://moodle.cityandguildsartschool.ac.uk)

Moodle acts as your own personal website for your time at City & Guilds Art School. It is where you can go to access all sorts of information, including:

- Course information: timetables, project briefs, assessment forms
- Lecture notes, presentations, and readings
- Research and study skills including essay writing, referencing and citation guides
- Student support information
- Bursary and prize information
- Course calendars
- News and updates

All of the learning materials on Moodle are available remotely, so you can access them and engage with your studies off campus as well. As it is used to communicate news and updates regarding your courses, make sure that you regularly check Moodle for announcements and information (e.g. timetable changes).

All students will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance with using Moodle, please contact the Librarian [h.lam@cityandguildsartschool.ac.uk](mailto:h.lam@cityandguildsartschool.ac.uk).

## Referencing

Referencing is an important part of any written assessment, as the method by which you acknowledge the background reading and research that you have done to inform your argument. When writing an essay, you need to provide sufficient information about this background reading so that the person assessing your work can identify your sources. Proper referencing is also important as a way of avoiding *plagiarism* (the presentation of someone else's work and/or ideas as one's own). Plagiarism is a serious academic offence, and will result in a formal investigation.

In order to provide students with direction and support with referencing, the Library has produced a guide to referencing and citations for use in all Art Histories assignments, based on the Harvard system. It can be accessed on [Moodle](#).

## Assessment

Assessment is another word for judgement and is an integral part of the learning process. In teaching we use three forms of assessment:

1. **Diagnostic** assessment usually occurs early on in a module; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration.
2. **Formative** assessment focuses on looking forward at the development of your work. It usually occurs part way through a module, for example in a *Progress Tutorial* or through a group presentation. Tutors will advise you on areas for improvement, for development, for consideration, and indicate your strengths and any areas for concern with your work-in-progress. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the module.
3. **Summative** assessment is applied to work submitted for module assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the module, there will also be some advice on areas for development.

The different forms of assessment can be applied through:

1. **Self-assessment**, which is undertaken by you. In addition to the process of constant self-assessment intrinsic to learning and making work, there are occasions when you will be required to conduct formal self-assessment, for example by completing a Self-Evaluation form.
2. **Peer-assessment** or **Peer-evaluation** may be undertaken by a fellow student, or a group of students. This may occur informally during critiques and seminars or at the end of a module.
3. **Tutor assessment**, is undertaken for all formal assessments of your work. Sometimes this is in conjunction with self and or peer-assessment.

The work you should submit for formal assessment will always be clearly communicated as assessment **Requirements**. Marks are determined by assessing the extent to which your work demonstrates the module Learning Outcomes and Marking Criteria. There are two ways in which the assessment work /Requirements may be assessed:

1. **Component** assessment provides an individual mark for each separate Requirement, with an overall module grade determined through a predetermined, mathematical formula.
2. **Holistic** assessment (typically a *portfolio of work*) considers all of the Requirements as a single body of work, providing the module grade.

## Learning outcomes and module assessment

Learning outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the modules on your course and against which your work will be assessed.

- Your work will be assessed on the extent to which it meets the Learning Outcomes described for each module.
- To pass a module your work will need to demonstrate that all of the Learning Outcomes have been met.
- Each module will have between 2 to 4 Learning Outcomes.
- Where there are 2 Learning Outcomes they will each be worth 50%, where there are 3 outcomes they will each be worth 33.3% and where there are 4 they will be valued at 25% each. In this way Learning Outcomes are 'equally weighted'.

## Assessment deadlines

In order to be awarded the full marks your assessment submission deserves, you must ensure your work satisfies the learning outcomes, assessment requirements and deadlines provided.

While any work submitted late will be assessed and you will receive an indicative mark, it will be recorded as a 'Late Submission' with any mark capped at 40% on your student record.

If you believe that either the quality or completeness of your work may have been effected by other factors such as health or circumstances outside of your control, please seek guidance on the submission of Extenuating Circumstances. Advice is available on how to make an application from Student Support or from the Office Administration team. Forms are available in the Art School office and can be downloaded from [Moodle](#) > Art School Office > Art School Office Information.

If you believe that you have an ongoing condition that impacts upon your work you are advised to seek guidance from Student Support as early as possible.

Please be advised that there are no extensions to deadlines.

There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (e.g. a doctor's letter).

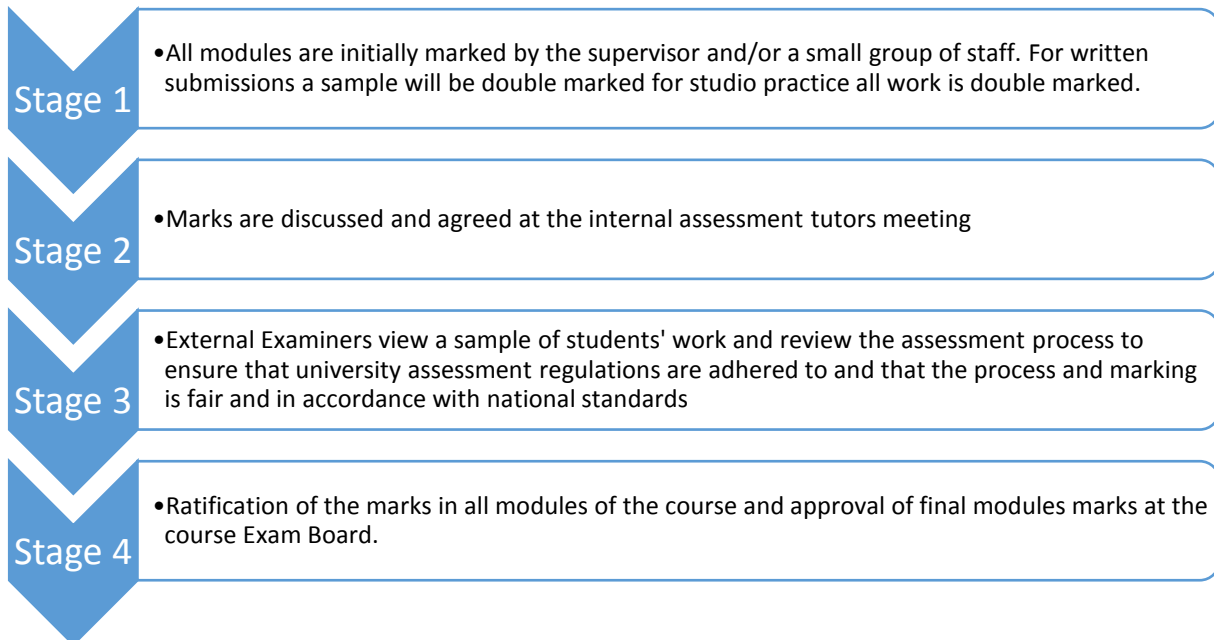
## How will you be assessed?

You will be assessed against the learning outcomes set out in each module descriptor using the marking criteria to determine the actual mark. Each module descriptor outlines the Marking Criteria. The table below gives you an indication of how marks are graded.

FAIL			PASS				
0%	1 – 34%	35 – 39%	3	2.2	2.1	1	
			40 – 49%	50 – 59%	60 – 69%	70 – 79%	80 – 100%
No work submitted	There is inadequate evidence	There is inadequate evidence, with some examples of potential	There is adequate evidence with some sound examples	There is consistent evidence with some good examples	There is substantial evidence with some very good examples	There is substantial and strong evidence with excellent examples	There is consistent and strong evidence with outstanding examples

Specific requirements for the display and presentation of final work, oral and written presentations will be indicated in the module descriptors and any related project briefs. These will be discussed in a briefing session and will also be available on [Moodle](#).

In terms of procedure, for all modules on the course the following stages are adhered to:



### External examiners

External Examiners are appointed to all courses in order to ensure that our courses are comparable to courses at the same level in other institutions and that the quality and standards of the course are maintained at an appropriate level.

External examiners do not mark students' work. External examiners do however see the assessed work of a sample of students across the full range of attainment (including any failed work) in order to check the appropriateness of standards and the marks awarded. They might also meet students in order to find out their views about the course.

External examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.

The External Examiner for BA (Honours) Conservation Studies is:

Lorna Calcutt (MA ACR), Programme Leader, MA Conservation Studies, West Dean College  
[www.westdean.org.uk/study/tutors/lorna-calcutt](http://www.westdean.org.uk/study/tutors/lorna-calcutt)

### Grade descriptors

The following descriptors are indicative of levels of achievement related to undergraduate level grading bands such as 1st, 2.1, 2.2 and 3rd. Each module on the course will be assessed in relation to the learning outcomes for the module that are specifically related to the area of study, level of study and credit value.

Grade	%	Indicative descriptors	Keywords
1st	85-100	Evidence of an outstanding level of understanding of the subject its context and issues. Reflection and planning are consistently outstanding, informed by critical evaluation and analysis demonstrating an exceptional level of personal insight and creative independent problem solving. Fully realised ambitious goals building upon personal strengths and the development of areas of perceived weakness to an outstanding effect. Research and examination of contextual material is exemplary, based on a wide range of sources, successfully informing and propelling practice. Communication is compelling demonstrating outstanding critical awareness of divers audiences and contexts. Evidence of consistent outstanding judgment, decision-making and command of relevant technical skills. Evidence of outstanding critical awareness, and originality in the use of, professional working practices.	Outstanding Exemplary Exceptional
1st	70-84	Evidence of an excellent level of understanding of the subject its context and issues. Reflection and planning are consistently excellent, informed by critical evaluation and analysis demonstrating a high level of personal insight leading to creative independent solutions. Realised ambitious goals building upon personal strengths and development of areas of perceived weakness to excellent effect. Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. Communication is compelling demonstrating excellent critical awareness of divers audiences and contexts. Evidence of consistent excellent judgment and decision-making with a high level of command of relevant technical skills and their highly effective employment. Evidence of an excellent critical awareness, and highly effective use of, professional working practices.	Excellent In-depth Compelling
2.1	60-69	Evidence of an extensive understanding of the subject, its context and issues. Reflection and planning are highly effective. Evaluation and analysis are at a high level, and work builds upon a thorough understanding of personal strengths and areas for development. Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. Communication is highly effective demonstrating a critical awareness of audience and context. Evidence of consistent very good judgment and decision-making with a full command of relevant technical skills and their appropriate employment. Evidence of a critical awareness, and highly effective use of, professional working practices.	Very good Highly effective Extensive

2.2	50-59	Evidence of a good level of understanding of the principles of the subject, its context and issues. Reflection and planning are consistently effective. Evaluation and analysis has led to developments based on an understanding of personal strengths and areas for development. Research and examination of contextual material is consistently relevant and supporting practice. Communication is effective demonstrating a good level of awareness of audience and context. Decision-making is informed and effective. Technical skills are good and appropriately employed. Evidence of awareness, and consistent use of, professional working practices with a good standard of techniques employed.	Good Effective Consistent
3rd	40-49	Evidence of an understanding of the key principles of the subject, its context and issues. Reflection and planning are mainly effective and have led to a developing awareness of personal strengths and areas for further development. Research and examination of contextual material is mainly relevant and supporting practice. Communication is adequate demonstrating an awareness of conventions, audience and context. Decision-making is informed and mainly effective. Technical skills are adequate and appropriately employed. Evidence of awareness, and use of, the main standards for professional working and satisfactory command of techniques applied.	Adequate Satisfactory Appropriate
F	35-40	Engagement is limited with inconsistent grasp of the basic principles of the subject. Limited evidence of reflection, awareness of personal strengths and areas for development. Evidence of a rudimentary level of research and examination of contextual material. Communication is mainly ineffective with little evidence of sound judgment and limited and inconsistent command of techniques.	Limited Inconsistent Rudimentary
F	1-35	Engagement is poor with little grasp of the basic principles of the subject. Lack of evidence of reflection, awareness of personal strengths and areas for development. Little evidence of research or examination of contextual material. Communication is ineffective with poor judgments and very limited command of techniques.	Ineffective Poor Lack of evidence
NS	0	Non-submission	

# Part Three: The Art School



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## Opening Hours

### Cleaver Square site

<b>Monday</b>	08.45 – 20.00
<b>Tuesday</b>	08.45 – 20.00
<b>Wednesday</b>	08.45 – 20.00
<b>Thursday</b>	08.45 – 20.00
<b>Friday</b>	08.45 – 18.00

### BT Building – Foundation site

<b>Monday</b>	09.00 – 18.00
<b>Tuesday</b>	09.00 – 18.00
<b>Wednesday</b>	09.00 – 18.00
<b>Thursday</b>	09.00 – 18.00
<b>Friday</b>	09.00 – 16.30



## Location and Orientation

Map of the two sites

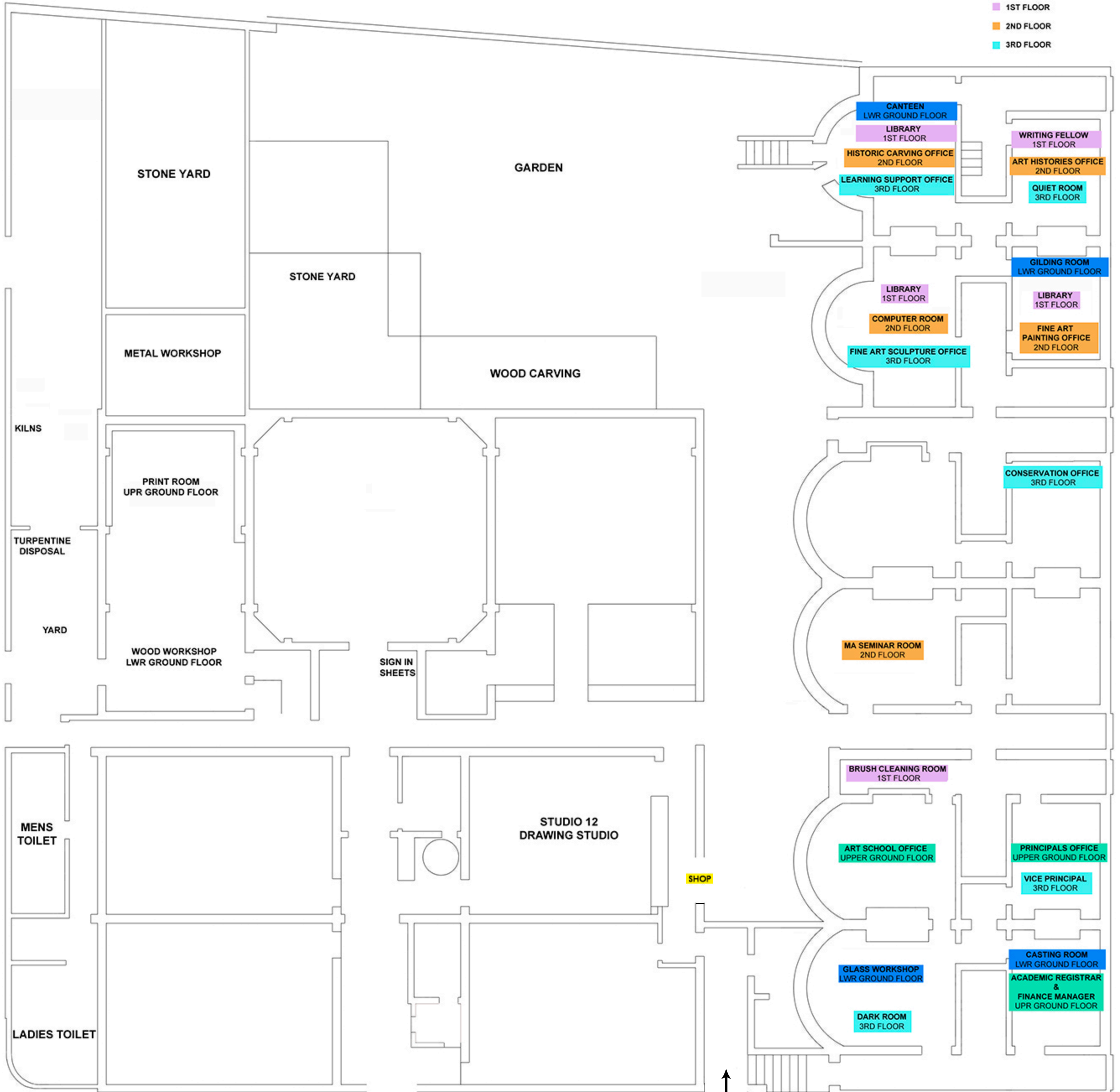


Plan of the Cleaver Square campus

See map overleaf

# PLAN OF CLEAVER SQUARE SITE

- LOWER GROUND FLOOR
- UPPER GROUND FLOOR
- 1ST FLOOR
- 2ND FLOOR
- 3RD FLOOR



\* ALL UNMARKED AREAS ARE STUDIO SPACE

STUDENT ENTRANCE

## The Art School Team

### Senior Management Team



**Tamiko O'Brien**  
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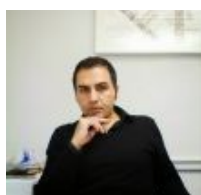
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Finance Director

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**Mari Shiba**

Art School Administrator

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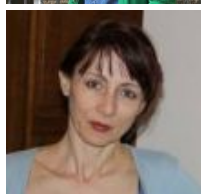


**Takayuki Hara**

Admissions Officer

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**Colette Ozanne**

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**Wed:** 08.45-16.00

**Fri:** 08.45-18.00



**Sarm Micciche**

Receptionist

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**Mon:** 08.45-20.00

**Wed:** 16.00-20.00

**Thu:** 08.45-20.00



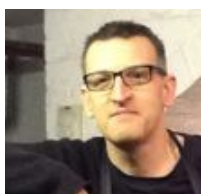
**Piotr Szmer**  
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### Librarian



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### Print Room team



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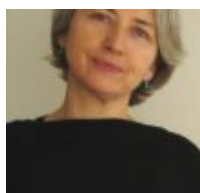


**Matthew Beach**  
Print room fellow



**Catherine Greenwood**  
Print room fellow

### Drawing Studio



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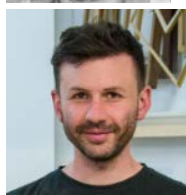
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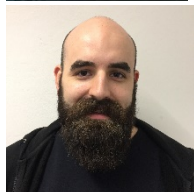
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Artist Woodwork Fellow



**Ana Kazaroff**  
Artist Woodwork Fellow

**TBC**  
Casting Technician



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**Josh Vaughan**  
Carving Technician & General Technician  
[j.vaughan@cityandguildsartschool.ac.uk](mailto:j.vaughan@cityandguildsartschool.ac.uk)

## The Art School Office

During term time, the Art School Office is open for casual student drop-in at the following times:

<b>Monday</b>	CLOSED	15.00 – 16.00
<b>Tuesday</b>	09.30 – 14.00	15.00 – 16.00
<b>Wednesday</b>	09.30 – 14.00	CLOSED
<b>Thursday</b>	09.30 – 14.00	15.00 – 16.00
<b>Friday</b>	CLOSED	CLOSED

You are welcome to schedule appointments with Art School Office staff outside of these times. To make an appointment please call 020 7735 2306, or email [office@cityandguildsartschool.ac.uk](mailto:office@cityandguildsartschool.ac.uk). As well as in English, if at all helpful, we may also be able to assist you in French, German, Japanese and Portuguese.

## Library



The Sackler Library, situated across three rooms on the first floor of the terraced houses, holds a collection of books, journals and magazines to support all taught programmes in the Art School. You will receive a full library induction from the Librarian, Harriet Lam, at the start of your first term at the Art School; and ongoing research and study support is offered through both scheduled, course-specific workshops and one-to-one drop in sessions.

### Library opening hours

#### Term time only

Monday–Thursday	09.00 – 19.00
Friday	10.00 – 17.00

### Library catalogue

The library catalogue is available to access online [here](#).

### Borrowing

You will automatically be given a library account on enrolment, which entitles you to borrow

- ✓ Up to 10 books for 2 weeks
- ✓ Up to 3 DVDs for 7 nights

Please present your student ID card to the librarian or evening library assistants to borrow items. Items requested by another student must be returned within 1 week. Items can be renewed if they haven't been requested by another student. All journals and magazines are for reference use only and may not be removed from the library. Books should be returned to the librarian or evening library assistants during library opening hours.

### Fines

Late fees are not charged; however, please note that all items that you borrow from the library are your responsibility and that others may need access to the same material. You will be charged the full replacement cost of any item that you lose, damage or fail to return within 1 month of borrowing, plus an administration fee of 10% of the value. As a small library we generally only hold single copies of each title, and it is important that books remain available for all of our students.

### London Library

[www.londonlibrary.co.uk](http://www.londonlibrary.co.uk)

The Art School holds an institutional membership to the London Library. BA, Diploma and MA students can request to borrow London Library books. Please note that fines will be charged should these not be returned in time.

Although the Art School Library does not directly subscribe to any electronic resources, you can request articles from the London Library's online resources (such as JSTOR). Please ask the librarian for more information.



### Portfolio Collection

The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. These portfolios are in the process of being catalogued but can be accessed and used by students; please apply to the Librarian for more information.

### Photocopying

There is a colour photocopier in the periodicals room. Credit can be purchased at Reception.

A4 Black & White: £0.05      A4 Colour: £0.10

A3 Black & White: £0.15      A3 Colour: £0.30

### Library environment

Please respect your fellow students by turning mobile phones to silent whilst in the library, and keeping noise to a minimum in the quiet study room. Only bottled water is allowed in the library. Please do not bring any other food or drink into the library as it may damage the books. The canteen is located on the ground floor.

### Suggestions

We welcome your input regarding the library's collections. Feel free to make any purchase suggestions, either by email or in person.

## The Drawing Studio



The Drawing Studio focuses on the diverse applications of drawing that can both inform and stimulate the development of your practice as artists and crafts specialists.

Timetabled day and evening classes provide opportunities to engage with drawing through a range of ideas and approaches, in response to a variety of subjects, including the figure. Specialist drawing tutors provide structure and focus for each drawing class, specific to the requirements of your course, whilst building on your individual abilities and experience.

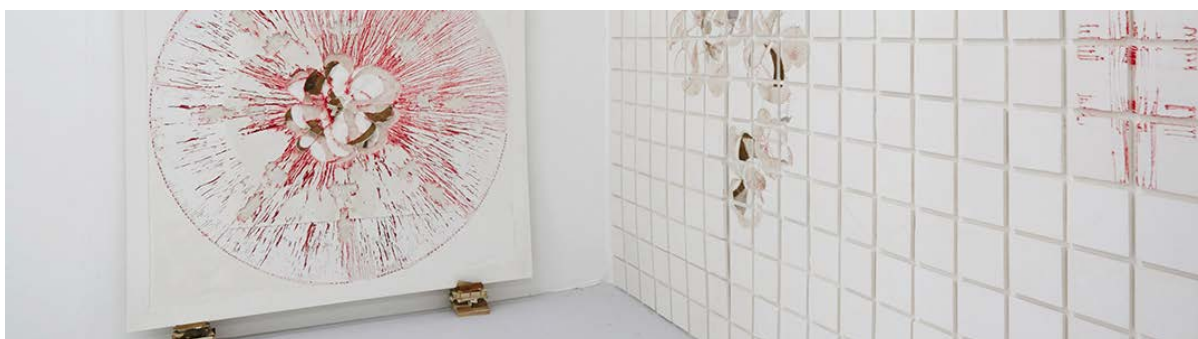
Elective drawing seminars, workshops and lectures, staffed by visiting tutors, artists and crafts specialists are also arranged at different times during the academic year. The Drawing Studio door and noticeboard as well as [Moodle](#) will display the timetable of all the drawing classes, as well as inform you about Drawing Studio activities.

Whilst the Drawing Studio is a facility open to all students, priority is given to those who are timetabled to attend classes as a part of their course.

## Technical Facilities

The technical facilities are available throughout the BA term time. For MA Fine Art students, access to facilities during the 3<sup>rd</sup> Semester over the summer period is more limited and based on project work with a schedule agreed and published after the Easter Break to allow for planning.

## Casting Workshop



The Casting Workshop is open for students from all departments across the Art School to support their study. In the workshop students are supported in learning and using techniques and processes relating to:

Mould-making and casting  
 Fired clay / ceramics  
 Use of plaster and other materials (i.e. Jesmonite, waxes, non-toxic resins)

In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. The workshop provides a programme of lessons for academic modules. This includes sessions on mould-making/casting and creative uses of clay for first year BA Sculpture Pathway and MA Fine Art students.

### Casting Workshop opening hours

Monday, Tuesday, Thursday and Friday\*

09.30 – 13.00 and 14.00 – 16.30

\*full technical support available on Friday

### Equipment

The workshop is equipped with work benches, sink (with plaster sink trap), wax heaters and a range of hand tools.

### Casting Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

### Computer Room



The Computer Room is on the second floor of the terraced houses, above the Library. New students will receive an IT induction at the beginning of the first term from the IT Technician, Chris Halliwell, and are not permitted to use any of this equipment until this has been successfully completed. There are additional computer facilities in the Foundation building and in the Library. Please note that eating or drinking is not permitted at any time in this resource area.

### Computer room opening hours

Monday–Thursday

09.00 – 20.00

Friday

09.00 – 18.00

The IT Technician is available for student assistance daily from **10.00 – 12.00 noon**; and **15.00 – 17.00**. Outside of these hours it is advisable to book an appointment with him by email: [c.halliwell@cityandguildsartschool.ac.uk](mailto:c.halliwell@cityandguildsartschool.ac.uk)

## IT Facilities

- PCs & iMacs
- Scanners
- Graphics tablets
- Colour and Black & White laser printers
- Microsoft Office
- Adobe Photoshop/Premiere suite
- High speed internet access & Wi-Fi throughout the Art School

## Equipment loan

Video and photography equipment is available for loan from Reception. Items such as cameras, tripods and lighting equipment can be signed out after discussion with the IT Technician. Any equipment that is damaged or lost whilst in your care must be replaced; and should not to be taken off Art School premises under any circumstances. All items must be returned to Reception by the end of the day,

## Printing and Photocopying

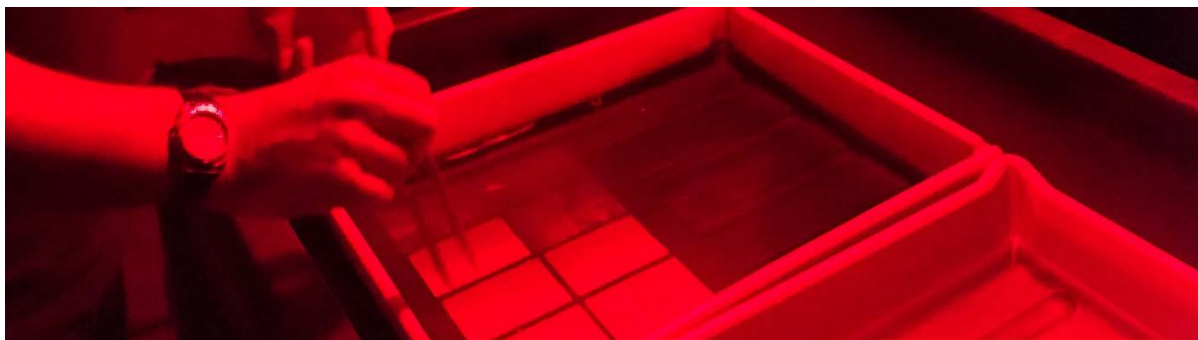
There are both colour and black & white laser printers which serve all machines in the Computer Room, Library and Foundation block. Your printing account is linked to your student ID, and you can top up your printing account at Reception.

## Saving your work

Remember, you are responsible for saving your work. NEVER keep work on the hard disk. If the machine crashes or is stolen then you will lose all your work; and work saved on the hard disk will be accessible to others using the machines. USB flash drives/ memory sticks are available for purchase at the Shop.

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## Darkroom



There is a small darkroom on the third floor for traditional black and white analogue photography. The darkroom is managed by Nick Middleton and after inductions are completed students may use this facility on a first come first served basis.

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## Glass Workshop



The Glass Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the use of glass as a creative medium. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of lessons devised for specific courses. This includes sessions on processes and techniques relating to the creative use of glass for first year BA and MA Fine Art students, and introductory sessions for all Foundation students.

### Glass Workshop opening hours

Monday, Tuesday and Friday

09.30 – 13.00 and 14.00 – 16.30

### Equipment

The workshop is equipped with a

- Glass kiln
- Linisher
- Sandblaster
- Glass grinder
- Work benches
- A range of bench and hand tools

### Glass Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

## Metal Workshop



The Metal Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the fabrication of works in metal and metal casting and finishing. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of workshop sessions as is relevant. This includes metal fabrication techniques (including welding) the exploration of techniques and methods of construction and introductory sessions for metal casting.

### Metal Workshop opening hours

Monday, Thursday and Friday

09.30 – 13.00 and 14.00 – 16.30

### Equipment

The workshop is equipped with

- Electric arc welding and plasma cutting machines
- Bench and hand tools
- Foundry equipment
- Fume extraction
- Personal protective equipment

### Metal Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required. Steel Toecap boots must be worn at all times.

### Print Room



The Art School has a well-equipped Print Room to which all students have access. With full time technical support students are encouraged to make full use of the facilities.

### Print Room opening hours

Monday – Friday

09.30 – 16.30

### Equipment

- Offset lithographic press for plate printing
- Etching presses for intaglio work
- Screen-printing vacuum beds and darkroom UV exposure unit

Print Room staff aim to:

- Provide the technical means to develop students' potential in print as a creative process
- Help the development of innovative ideas within printmaking
- Differentiate between different methods of printmaking
- Provide an understanding of the historical development in printmaking

It is important to gain a sense of printmaking as a means of expression and to exploit the various techniques. We encourage students to explore the potential of the medium to the full and to develop personal ideas, rather than to stick within the stringent boundaries of project requirements. Self-initiation is strongly encouraged and is essential in developing an aesthetic awareness and knowledge of image-making possibilities.

As part of your Print Room experience, you will be expected to relate and translate studio work into print, for example by using etching, silkscreen, transferring photocopies, offset etching, monotype and monoprint. Experimentation and multimedia printmaking will help to resolve ideas within a given objective. Work is supervised at all times and advice is always readily available from experienced and professional staff. Printmaking will equip you with valuable technical, creative and professional skills while helping you to meet the demands of the current market.

### Print Room Health & Safety Regulations

Health & Safety in the Print Room is very stringent. All of these safety instructions must be read and the Health & Safety book signed by students using the Print Room. Students must make themselves aware of the codes of practice, which are on the walls in the Printmaking Studio. All materials, tools and equipment must be cleaned at the end of each session. Remember, a clean room makes a clear print.

#### General guidelines

- Familiarise yourself with the location and operating instructions of the fire extinguishers and the First Aid box, including eye washes
- Goggles must be worn when using the spit-bite technique
- Hands must be washed after inking and before handling the press blankets
- Press and acids must not be used unsupervised; acids are only prepared by staff and fellows
- Hot plate controls must not be adjusted
- Pressure on the presses must not be adjusted
- The metal guillotine must not be operated by students
- Music is prohibited in the Print Room

The Printmaking Studio houses a wide range of potentially dangerous machinery and chemicals. Protective masks and goggles must be worn where specified and hands should be washed after each session and always before eating and drinking. Hands, hair and loose clothing should be kept clear of all machinery when in use.

If a piece of machinery is malfunctioning do not attempt to correct the fault yourself. Call a technician or member of staff immediately.

When using the aquatint box you must wear a protective mask. In the long term, the rosin dust can do damage to the throat and lungs. When melting rosin dust on a plate make sure that the fume cupboard is closed.

Students should NEVER handle acid bottles or baths. Only staff should deal directly with any acid or chemical mixtures. Acid baths should only ever be used in the presence of a member of staff.

### Corrosives and Irritants

Be aware that corrosives and irritants can cause severe burns. In any emergency situation call the first aiders immediately and, if necessary, dial 999 for the emergency services

#### Inhalation

Vapour in high concentrations is extremely irritant and corrosive to the respiratory tract. Severe over-exposure will result in coughing and wheezing, shortness of breath and chest pain. It may also cause lung damage. Protective respiratory masks may be obtained from the Art School shop

#### Skin contact

Liquid causes irritation and burns following prolonged skin contact. There is no evidence of skin absorption occurring. If affected wash well with water and remove contaminated clothing. Protective PVC clothing, rubber boots/gloves should be worn

#### Eye contact

Liquid causes severe burns to the eyes which may result in permanent damage unless it is removed immediately. Both high and low vapour concentrations may also cause eye irritation. If affected the eye(s) must be irrigated immediately with clean water, forcing the eye open if necessary. Continue washing the eye for fifteen minutes. Protective goggles or a face shield should be worn

#### Ingestion

Ingestion of nitric acid and its solutions will cause local corrosive injury to the tissues contacted. The severity of the injury will be dependent on the strength of the solution involved. Nitric acid is of relatively low systemic toxicity. If affected wash out mouth immediately with water.

## Wood Workshop



The Wood Workshop is open for students from all departments across the Art School to use as part of their study. The workshop supports the fabrication of both art and design work, and teaches the making of practical constituents such as stretchers, plinths, and stands for modelling. Furthermore, it is a place where students can test new ideas and develop working methodologies as part of their ongoing experimentation and research within their chosen subject area.

### Wood Workshop opening hours

Monday, Tuesday, Thursday & Friday

09.30 – 13.00 and 14.00 – 16.30



## Equipment

The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planing equipment, tools for stretcher and frame making, and a variety of hand tools which are available for loan.

## Wood Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

## Student Life & Experience

### Student voice

The student voice is vital to the Art School's culture of lively self-reflection and evaluation.

All students participate in termly Student Fora, which are organised department by department. In addition each class will elect student representatives who attend Boards of Studies and the Art School Student Representatives meeting, each term. Students are also elected to sit on variously: Academic Board; Health & Safety Committee; Marketing & Communications Committee; and Student Shows Working Group.

### Student ambassadors

Students often act as ambassadors for the Art School at various events, such as [London Art Fair](#) and Livery Company dinners: for more information about the Livery Companies that support the Art School, see the Art School website [here](#).

### Student employment

The Art School provides some opportunities for employment at Art School events such as [London Craft Week](#), on and off site, and in the Library.

### Project man band

Each year, under the stewardship of Nina Bilbey, students come together to play music as the Project Man Band.

### Sugar Pot Café des Artistes

The Art School hosts the creators of Sugar Pot, the *Café des Artistes* is their newest venture based at the Art School's main site with opening hours usually from 9.30 to 4, Monday to Friday during the main term times. Based in Kennington Sugar Pot are a local family run business dedicated to providing high quality affordable food in a vibrant and homely setting. Menus will change regularly and will always provide fresh homemade food as well as fresh coffee and teas.

### Competitions & prizes

There are a significant number of competitions and prizes for students to enter.

## Campus Facilities

### Meeting rooms

There are two meeting rooms available for students to book for Art School business, or activity relating to the course. Please contact the [Art School Office](#) to enquire about booking.

### Art School Shop

The shop, is located at Reception, and is open throughout the day except for one hour at lunchtime, 1 to 2pm. It is stocked with essential items such as

1. Paper, pencils, charcoal and other drawing materials
2. Notebooks and sketchbooks
3. Brushes
4. Oil and acrylic paints
5. Canvas
6. Specialist tools

A complete list of art materials for sale and prices is available at the box and also on [Moodle](#). Payment is accepted in cash or debit card (minimum payment of £5).

You should also acquaint yourself with London's art suppliers, some of which are listed here:

[Cornelissen](#) (Bloomsbury)

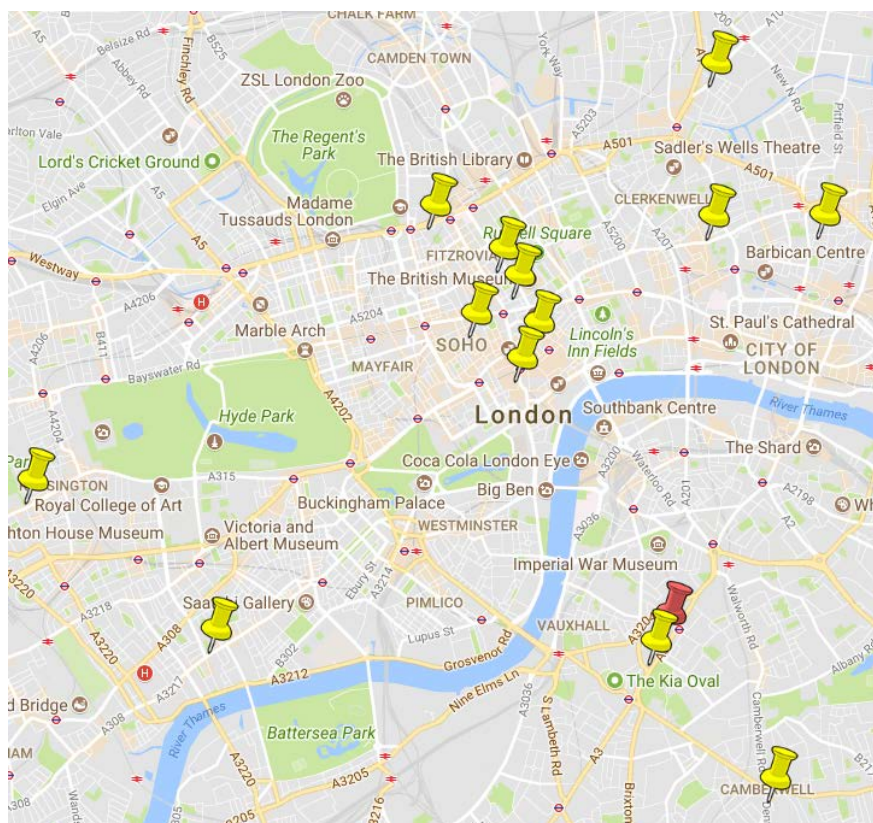
[Stuart Stevenson](#) (Clerkenwell)

[Atlantis](#) (Old Street)

[Green and Stone](#) (Chelsea)

[London Graphic Centre](#) (Covent Garden)

There is an online interactive map of some London art shops and suppliers [here](#).



## Health & Safety

### Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You must be aware of the health & safety implications of what you are doing and put neither yourself nor others at risk. Failure to operate in accordance with Art School policies may result in disciplinary action. For further information and guidance, the Studio Code of Practice can be accessed on the Art School's [Moodle](#) site.

### Health & Safety committee

The Art School is committed to ensuring the safety of all of its staff and students and appropriate guidelines must be adhered to. There is a Health & Safety notice board next to the Site Manager's office and you are asked to note any changes or information updates that are posted here as well as on the Health & Safety [Moodle](#) page. The Art School has a Health & Safety Committee which meets regularly to discuss any issues that arise. If you have anything that you wish to raise regarding health & safety, please contact Piotr Szmer (Site Manager) or Magnus von Wistinghausen (Vice Principal). They will either respond to your issue immediately, or if it is not urgent, raise it at the Health & Safety committee. The minutes for the meeting that also has student representatives are posted on the Health & Safety notice board. The Committee members are as follows:

Magnus von Wistinghausen	Vice Principal & designated Health & Safety Officer
Piotr Szmer	Site Manager
Tamiko O'Brien	Principal
Robin Mason	Head of Fine Art Department
Andy Bannister	Senior Co-ordinator Fine Art UG
Jason Hicklin	Print Room Manager
Marina Sokhan	Head of Conservation Department
Keith Price	Head of Foundation Department
Tim Crawley	Head of Historic Carving Department
Teresita Dennis	Head of Student Support
David MacDiarmid	Wood Technician
Kester Hammond-Teka	Senior Technician
Kath Scott	Foundation Technician
TBC	Student Representatives x 2

### First aid

In the event of an accident or illness there are a number of qualified first aiders in the Art School. These are:

Tim Ellis	Foundation
Nick Middleton	Foundation
Keith Price	Foundation
Mari Shiba	Office
Sarm Micciche	Reception
Colette Ozanne	Reception
Tom Groves	Art Histories
Jack Bullen	Technician
Kester Hammond-Teka	Senior Technician
Piotr Szmer	Site Manager

Harriet Lam

Librarian

In the event of an emergency, you must contact one of the above immediately and/or dial 999 or 112.

### Fault reporting

Our aim is to provide a safe working environment for all users of the Art School premises. You can help us to do this by bringing our attention to defects and potential hazards that you observe while you are on the premises. There is a fault reporting form on the Health & Safety page of [Moodle](#) which you can use to report the following:

- ✓ trip/slip hazards
- ✓ blocked emergency exits
- ✓ health & safety issues which concern you
- ✓ faulty light switches/sockets
- ✓ cleanliness of the building
- ✓ blocked toilets
- ✓ as well as any suggestion for improvement in respect to the site in general

### Accident reporting

In ALL cases of injury students must report the accident to the Site Manager and/or Vice Principal or the Academic Registrar. Every accident, no matter how trivial it might appear, must be recorded in the Accident Book which is located in Reception Main Office and Site Manager Office. The reasons for keeping an Accident Book are to monitor and prevent a more serious occurrence as well as for legal reasons. Each service area has its own safety and warning notices with regard to handling potentially hazardous equipment and chemicals. Following a health & safety induction it is the student's own responsibility to familiarise themselves with these guidelines and procedures.

### Card entry system

To gain entry to Art School premises, you will need to use your student ID card. This electronic system has been put in place to increase security on campus, to monitor attendance, and as a health & safety measure. In the event of a fire, the attendance records are used to ascertain if anyone is missing within the building and to inform the emergency services in the event of fire or other emergency. Please see Part 4 of your student handbook (Student Support and Services) for more information.

### No smoking policy

Smoking is prohibited in all areas of the Art School. This is a legal requirement and failure to comply would result in a very large fine for both the Art School and the perpetrator. For this reason we run a strict no smoking policy that applies equally to all Art School premises, staff and students.

### Power tools

Students must be supervised when using machinery and all power tools. If students have completed an introductory health & safety induction in using the equipment concerned, then it is satisfactory to have indirect supervision. However, documentary proof must be shown. Students must not use their own power tools or electrical equipment (including heaters) on campus – all equipment in the Art School must be PAT (portable appliance tested) tested and any portable appliance without a PAT certified label must not be used.

### Hazardous materials

As a potential fire and health hazard, aerosols and chemical solvents must not be used in the studio or anywhere else in the buildings. They can only be used following advice and permission from the Site Manager or Head Technician this includes:

1. Spray paints
2. Aerosols
3. Solvent sprays
4. Fixatives
5. Spray foam

Hazardous materials are not limited to aerosols and chemical solvents, while some 'safe' materials become dangerous in combination with others or in particular circumstances. Always discuss the use of materials with your tutors and relevant technicians and consider the risks involved.

### Fire safety & emergency evacuation

Following induction, please ensure that you familiarise yourself with the escape routes. All emergency exits are clearly sign-posted and fire drill procedures are posted on the Health & Safety notice board. The fire alarm system is checked regularly on Thursdays at 11am and will go off only for a few seconds. If you hear the alarm at any other time you should treat this as a serious warning of fire and evacuate the building.

The names and photos of all Fire Marshals can be found on the Health & Safety noticeboard:

Nick Middleton	Foundation
Keith Price	Foundation
Shahzad Asghar	Office
Mari Shiba	Office
Emilia Yamamoto	Office
Jack Bullen	Technician
Piotr Szmer	Site Manager
Sarm Micciche	Reception
Collette Ozanne	Reception
David MacDiarmid	Wood Technician
Harriet Lam	Library

### Emergency evacuation: Cleaver Square building (main site)

All staff and students must evacuate the building **immediately** when the fire alarm sounds. The assembly point for all students and staff is in Cleaver Square at the rear of the building where tutors will take a roll call of their students against the registers. You may not re-enter the building until you are told it is safe to do so by the member of staff in charge (normally the Vice Principal or Site Manager).

### Emergency evacuation: BT building (Foundation Studios)

The Art School is equipped with fire extinguishers and fire blankets and these should be kept free from obstruction at all times. It is the personal responsibility of the student to make themselves aware of their location. There are clearly sign-posted exit routes and fire doors and these must be kept clear and free from obstruction at all time.

The main exit from the BT building is down the main stairs and out of the front doors on to the street. All students and staff should assemble at the front of the building where tutors should check against the registers to see if their students are accounted for.

### New & expectant mothers

Expectant mothers should notify, either the Site Manager, Vice Principal or the Senior Administrator as soon as possible after a positive test. It is important that this is done early in order to consider any hazards they may be exposed and to ensure a safe working environment is established.

## Part Four: Student Support and Services



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## Rights and Responsibilities

This section of the handbook will tell you about both your rights within the Art School, and the responsibilities that you have towards the Art School, its staff and your fellow students. In general, you must not: behave in any way that disrupts or adversely affects the conduct or reputation of the Art School, stop others from enjoying the full facilities that the Art School offers, inhibit freedom of speech, bring a firearm or any other offensive weapon onto School premises, engage in racial, sexual or other forms of harassment of any member of the Art School.

### Student cards

You will receive a City & Guilds of London Art School student ID card at enrolment, with your unique student ID number printed on it. This is your official Art School ID, and you will need it daily to enter the premises, top up your printer credit, and to borrow books from the library. It is also essential for obtaining student discounts for exhibitions and some shops.

You may also wish to apply for an [NUS](#) (National Union of Students) card, which now also comes with a free [ISIC](#) (International Student Identity Card). For a small cost this will also help you to get discounts in various outlets, and may be recognised more widely than your Art School ID, particularly abroad.

Please take care of your student card; and should you lose it, contact the Art School Office as soon as possible and they will issue you a replacement card. **Please be aware there is a £20 replacement fee.**

### Attendance, sickness & timeliness

It is essential that you attend all scheduled sessions on time as poor attendance and lateness will affect both your performance and results and that of others. Your attendance will be monitored via your student ID card throughout your time at the Art School.

If you are ill and cannot attend for whatever reason you must notify the Art School Office by telephone (020 7735 2306) as soon as possible. As with work, if you are ill for longer than seven consecutive days you should provide a medical certificate (or *fit note*) from your GP.

Travelling in London can be problematical and it is easy to become delayed. For those sessions that are time sensitive (e.g. lectures) please try to leave plenty of time for travel. You are asked to arrive at your Art Histories lectures 5 minutes before the designated start time. It is at the discretion of the tutor holding the session whether or not to admit latecomers.

### Access to the premises

You are required to use your student ID to access Art School premises by swiping the card at the front doors. Should you enter the building with other students in a group then you must each swipe in with your own ID card.

If you forget your card, please use the buzzer and a member of staff at Reception or the Art School Office will let you in once you have identified yourself and signed in.

The system has been installed to enhance campus security and to prevent intruders gaining access to the buildings; **please be sure to keep your Student ID on you at all times when on the premises.** All external visitors must sign the registers at reception on entering and leaving the buildings.

### Security of personal property

You are responsible for the safety and security of your personal property. All personal property is brought onto campus entirely at your own risk and the Art School does not accept liability for any loss or damage to property, however caused. Any thefts or damage to personal property should be reported immediately to the Art School Office.

## Communications

Any mail or messages that arrive here for you will be put into your pigeon-hole located in the entrance foyer. **Please check your pigeon hole regularly.** Uncollected mail will be disposed of during the vacations.

### Emails

To adhere to data protection legislation the Art School will only communicate with you via the @CGLAS.ac.uk account provided. To ensure you know your Art School email address and how it functions, you will have received a brief induction at enrolment. All correspondences from the Art School, including the Office, Library, IT and your tutors will come via the CGLAS account, so it is vital it is checked on a regular basis. If it is easier for you to manage, it is possible for you to set your Art School account to automatically forward all emails to another account.

### Change in address or other personal details

Whenever you move address, change telephone number or email address, or if you officially change your name, it is essential that you formally inform the Art School by emailing [admissions@cityandguildsartschool.ac.uk](mailto:admissions@cityandguildsartschool.ac.uk) or [w.schol@cityandguildsartschool.ac.uk](mailto:w.schol@cityandguildsartschool.ac.uk)

## Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You have to be aware of the Health & Safety implications of what you are doing and put neither yourself nor others at risk. In extreme cases, failure to operate in accordance with Art School policies may result in severe disciplinary action.

Every Friday at 15.30 all students are asked to tidy the studios. In addition, all students should clear away at the end of every day.

## Childcare

The Art School does not provide childcare facilities. On Health & Safety grounds students are not permitted to bring their children into the Art School at any time.

## Pets

The Art School environment is not conducive to having pets on the premises. Please keep your pets at home.

## Health care

If you have not yet done so, it is vital that you register with a local GP. If you need advice please see the Office Manager. It will also be helpful for you to find out where your local dentist is. Full time students may be exempt from prescription charges. Please let the Art School Office know if you are experiencing difficulties.



## Access to Learning

For students enrolled at City & Guilds of London Art School, the Access to Learning Department provides advice, help and support in the following areas:

- Support for learning
- Support for disability
- Advice and support for health conditions
- Advice and support for mental health
- Advice and support with anxiety and depression
- The learning Mentor
- Counselling
- Course based needs assessments
- Personal Learning Plans
- Assistance with DSA applications
- Advocacy
- Pastoral support
- General advice and information

Don't worry if you can't immediately find what you want, there is an email address below if you need to contact us with any queries.

Any student, at any point in their program, can register with Access to Learning.

Registering your information allows us to observe our duty of care and the effective safeguarding of your rights to disclosure and confidentiality.

If you have any particular needs or support issues, early disclosure is essential to ensure the timely provision of any appropriate advice or assistance.

## Access to Learning: Frequently Asked Questions

### How can I inform the Art School of my situation/needs?

If you have enrolled, and know that you will need some help with writing, or are worried that a long-term condition means you need to make regular doctors' appointments and you might be late, what should you do?

You should first inform the Art School of your situation or specific needs in one of the following ways:

- disclose your situation on your Application or Enrolment Forms
- complete the Access to Learning forms available on [Moodle](#) and send to: Access to Learning, City & Guilds of London Art School, 124 Kennington Park Road, London SE11 4DJ or email [access@cglas.ac.uk](mailto:access@cglas.ac.uk)
- make an appointment with Access to Learning, Mondays 09:30-16:30, term time only: [access@cglas.ac.uk](mailto:access@cglas.ac.uk)
- talk to your Pastoral Tutor, who will, with your permission, advise you and/or refer you to Access to Learning
- talk to your Personal Progress Tutor, or your Head of Department who will also advise and/or will, with your permission, refer you to Access to Learning

Will my information be treated as confidential?

The Art School respects your right to confidentiality in relation to your disclosure.

We will not give out information about your situation or your needs unless you give us permission to do so.

What happens after I have disclosed/ completed registration with Access to Learning?

On receipt of the information you have provided, Access to Learning will email you to arrange a meeting in the first few weeks of the term. The meeting will discuss and identify the type and level of assistance required and what the Art School may be able to provide.

There will be a formal assessment following the meeting to confirm arrangements for assistance, if it is required.

There may be another meeting with you to complete a Learning Plan or an Access Plan, (depending on your situation).

This Plan will set out any specific requirements agreed with you and will be used to ensure that you are provided with the agreed adjustment or support identified.

What should I do if I am planning to apply for Government DSA funding? \*

Please contact Access to Learning so that we can advise you on making an application.

You will need to supply specific information to apply for DSA funding:

- **For a specific learning difference such as dyslexia:**  
Evidence in the form of a post-16 diagnostic assessment, in English, from an educational psychologist or suitably qualified specialist teacher
- **If you have a disability:**  
Provide a diagnostic assessment from a relevant professional
- **If you have an ongoing situation or health condition that impacts upon your access to learning, making, your well-being or attendance:**  
Provide diagnostic and/or valid documentary evidence of your situation or condition, (such as a letter from your GP or specialist)

Remember not all students are able to apply for DSA funding: Foundation students, International students and students enrolled on Diploma courses are usually not funded by Student Finance DSA.

\* Student Finance England Disabled Student Allowance We encourage and assist students with a recognised condition and valid supporting documentation, to apply for government funding wherever possible. Students with a valid diagnosis for conditions such as Dyslexia, M.E, Depressions, Chronic Fatigue Syndrome and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: [www.yourdsa.com](http://www.yourdsa.com)

I have never been diagnosed with a learning difficulty, but feel that I need some extra advice, support or help, what should I do?

Email or visit Access to Learning to discuss your concerns and speak to your Pastoral Tutor for advice

I need confidential advice that isn't listed above and I would rather discuss it before registering with Access to Learning what should I do?

Email or visit Access to Learning to discuss your concerns

I have a situation or condition that impacts upon my experience /learning /wellbeing what should I do?

We always recommend you share this information with your Pastoral Tutor

Email or visit Access to Learning to discuss your concerns

Would tutors and technicians need to know about my situation?

Some staff members may need to know about your situation so that they can provide you with the appropriate assistance or support. It may be necessary to inform other tutors of any relevant information regarding your Learning or Access Plan to ensure you receive what you need to engage with the course.

Disclosure is discussed and agreed with you in advance

How will staff be told about my situation?

Where required staff members will be informed about your needs via the Learning or Access Plan made after your first meeting. We may also e-mail, phone or meet with them, if appropriate.

With your permission we might email your tutor and arrange a meeting to discuss your Learning or Access Plan.

What if I don't want anyone to know about my situation?

You may choose to keep all information about your situation, condition or Learning/Access Plans entirely confidential so that information cannot be disclosed to any other person. It is your right to do this - but please be aware that the School will be restricted in its ability to meet your needs if you do so.

Is there ever a time when disclosure may occur without my permission?

In the case of an emergency, or if there are concerns about the health safety and/or well-being of you, another student or student group, our Duty of Care will be observed and this may result in disclosure to an appropriate person.

## Access to Learning Team

Assisting students to access their learning, enabling them to participate in course activities, and helping to support their well-being is paramount to our objectives. We adopt a whole institution approach to supporting students, from application through to interview, enrolment and beyond. We believe that by informing and training staff and involving staff in the plans we make for student access to learning, asking for staff and student feedback and reflecting on our methods, we can achieve the best possible, reasonable assistance for our students, to provide an integrated, equal, inclusive platform for learning.

### Head of Access to Learning

Teresita Dennis

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

#### ***Monday 09:30-16:30 term time only***

As well as being the Head of Access to Learning, Teresita is a Senior Lecturer on MA Fine Art and a practising artist.

Teresita is trained to support students to access and participate in their education. Working one-to-one with students and with the core teaching, technical and administrative staff, in order to offer practical solutions, advice and strategies for students who declare a need. Teresita will advise on all matters related to or impacting upon the student's ability to access learning and participate in art school work and life and will liaise between individual students and their Departments within the School, to help establish the most supportive infrastructure, to enable the student to manage more effectively, their individual situations in relation to their studies. She can also arrange for assistance/support and adjustments where appropriate and possible, to students registered with the Access to Learning Department.

### Learning Mentor

Catrina Juiliard

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

Catrina has 15 years' experience in education working with a range of special educational needs and disabilities; enabling students to access learning, overcome barriers to learning, and achieve their best. Catrina is a qualified Specialist Teacher (dyslexia and literacy difficulties) and understands the impact dyslexia, and other learning difficulties, can have on self-esteem and achievement at all levels of the educational system. Catrina works with students who need help to meet some of the written requirements of their course, especially those who cannot, for whatever reason, access DSA funding to support their learning.

### Specialist Tutors

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

Students in receipt of DSA funding for one-to-one non-medical support, are able to access tutorials, on or off site, by arrangement with their DSA designated provider. Occasionally, a student may choose to self-fund this type of Specialist Support.

## Counsellors

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

The Art School does not have a counselling service for students, though we do publish a list of affordable options in the local area: please see Moodle for further information and other useful links.

Through the provision of placement opportunities for final year trainee therapists from the Centre for Freudian Research (CFAR), there is limited access to on-site counsellors at a very low cost. In spite of being trainees in Lacanian methods, all the therapists are highly qualified and experienced in their chosen field. They come into the Art School during the day and some evenings by appointment, to see students in the Art School building during term time, and we have a quiet and private room for the sessions to take place. The service is completely confidential and all the trainees are recommended and supervised by CFAR. There is no discussion between Art School staff and the therapists except in a situation where there is serious concern for a students' welfare in which case Access to Learning will be contacted. It is between the student and the therapist to decide how often they may meet, but students are asked to arrive for their appointment on time and to contact the therapist at least 24 hours before an appointment if they are unable to attend. There is a minimum charge of £3.00 for each session at the student's discretion, which should be given to the therapist at the start of each session.

## The Royal Literary Fellow

[writingfellow@cityandguildsartschool.ac.uk](mailto:writingfellow@cityandguildsartschool.ac.uk)

The Art School is privileged to participate in a scheme with the Royal Literary fund where each year a writer in residence is awarded a placement with the Art School funded by the RLF. They are usually based at the Art School for two days per week to offer help and advice to students with writing, whether that is essays, applications, letters, project reports or CVs. Please note, the Writing Fellow is not trained to work with students with dyslexia.

## Pastoral Tutors

Each student is appointed a Pastoral Tutor at the start of the year. He or she is there to provide you with a contact should you need advice or want to talk about something that is troubling you that is impacting on your studies. Your Pastoral tutor will email you for an initial meeting in the first term and again later in the year. You will have their email address if you need to see them at any point during the year, you may see them regularly, if it helps you.

## Personal Progress Tutor

Undergraduate and Postgraduate students are appointed a Personal Progress Tutor at the start of the year, while Foundation students will be allocated theirs on specialisation. Your Personal Progress Tutor provides tutorials on your work and will advise, support and monitor your progress throughout the year. If you are having any difficulties with your work or experience in the Art School you can discuss this with your Personal Progress Tutor and they can advise you

## Finance

### Payment of fees & other charges

The Art School is an independent institution which means that its major source of income is through tuition fees. Some of you may receive Student Loans, Local Education Authority grants or bursaries, but the majority of students are responsible for the payment of their fees.

You are fully liable for the timely payment of tuition fees and all other fees associated with your course. If at any point you have any financial difficulties please discuss the matter immediately with the Finance Manager.

The Art School reserves the right to charge a re-submission fee to cover the cost of representing cheques.

If you are enrolled on the basis of a sponsor it is your responsibility to make sure they make the necessary payments. The Art School reserves the right to charge you directly if the sponsor subsequently fails to pay.

All fees are payable on or before the first day of each term. Students cannot be allowed to begin or continue attendance at the Art School if they have unpaid fees. If you withdraw from your course after it has commenced, you are liable to the Art School as a minimum for the following:

- Tuition fees for all the terms for which you were enrolled; **and**
- Tuition fees for the term in which your withdrawal takes place.

If you have paid your fees in advance, you will receive a refund for the terms following that in which you withdraw, after deduction of any debts owing to the Art School; e.g. Library debts or money owed for materials.

**All students must clear their debts before the end of the year. No student will be assessed while owing funds to the Art School. Without assessment you cannot be awarded your qualification.**

### Bursaries, scholarships and hardship

Each year, the Art School provides financial support to students through bursaries and scholarships. **Please note that bursary funding is not currently available for students on the Foundation Diploma course.**

The Art School does provide two scholarships for outstanding applicants for its BA (Honours) Fine Art course and a scholarship for an outstanding student progressing from the Foundation Diploma in Art and Design to one of the Art School's undergraduate courses.

### Student loans

If you are a UK student on one of our BA (Honours) degree courses, and you don't already hold an undergraduate degree, you are eligible to apply for a loan from the Student Loan Company. These loans cover both tuition fees and maintenance. Please note that this will cover up to £6000 of your fees. Further information on all aspects of student funding is available at: [www.direct.gov.uk/studentfinance](http://www.direct.gov.uk/studentfinance) and [www.sfengland.slc.co.uk](http://www.sfengland.slc.co.uk)

If you are not resident in England please try the following:

Northern Ireland: [www.studentfinancenir.co.uk](http://www.studentfinancenir.co.uk)

Scotland: [www.saas.gov.uk](http://www.saas.gov.uk)

Wales: [www.studentfinancewales.co.uk](http://www.studentfinancewales.co.uk)

If you are a student from another EU country and have been a resident in the UK for a minimum of three years you will also be entitled to a loan towards your tuition fees. However, you will not

normally be eligible for student maintenance loans or maintenance grants, although there are exceptions to this rule. For further information please consult [www.direct.gov.uk/studentfinance-eu](http://www.direct.gov.uk/studentfinance-eu)

Please note that the availability of student loan funding is subject to annual approval in line with the conditions for course designation set by the Department for Business, Innovation and Skills.

### Prizes

Each year a number of prizes are awarded to outstanding students. These prizes and their values are subject to change and tend to vary from year to year. Prize winners are normally announced at the Foundation Private View in May, when the final grades are posted at the end of June for BA students and in September for MA students.

### Council tax

As a full time student you may be exempt from paying Council Tax; if this is the case, please complete and submit a Council Tax Letter Request form, from the Art School Office.

## Part 5: Academic Regulations and School Policies



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## How can you contribute to the development of your course?

Your course will be subject an annual review process known as 'annual monitoring' to ensure that quality and standards are maintained; which includes consideration of comments from students, staff and external examiners. The Art School places great importance on the views of its students and there are various ways in which students can contribute to course development; primarily through the process of student fora and Board of Studies meetings.

## Student Representation and Engagement

The Art School operates a student representation system where student reps have the opportunity to represent their fellow students on Boards of Study and they are therefore in a position to raise issues about their course and contribute to course development.

At the start of the year, students elect their course representatives for the academic session. The Art School provides student reps with a training session to brief them on their roles and responsibilities and the governance structure, including the Academic Committee structure outlined below. Student reps are also asked to nominate and elect from amongst themselves representatives to Academic Board, Marketing and Communications committee, and Health and Safety committee.

### Chair of Students

The Chair of Students is the primary elected spokesperson for the Art School student body, working closely with both course reps and staff to make the Art School the best it can be for all our students. The importance of the role is reinforced by the Chair of Student's seat on the Art School's Board of Trustees.

Responsibilities include:

- Chairing termly meetings of the Departmental Student Fora
- Chairing Student Representatives Forum
- Attending Boards of Studies and Academic Board
- Assisting in the training and coordination of Student Representatives

### Student Fora

Student Forums are held for each department, and act as a meeting of the whole student group, headed by the Chair of Students who then reports back to the termly Board of Studies. Notes are taken and agreed between the student reps and the Head of Department before the Board of Studies.

### Student Representatives Meeting

Each term all student reps are invited to meet with the Principal, Vice Principal, Academic Registrar and Chair of Students to discuss issues effecting the whole Art School.

### Board of Studies Meetings

The departmental Board of Studies reports to the Academic Board, which in turn reports to the Board of Trustees. It is the forum for debate and the exchange of information and ideas. The Academic Board monitors and evaluates the condition and achievements of courses on the evidence of Examination results and External Examiners' reports and recommendations.

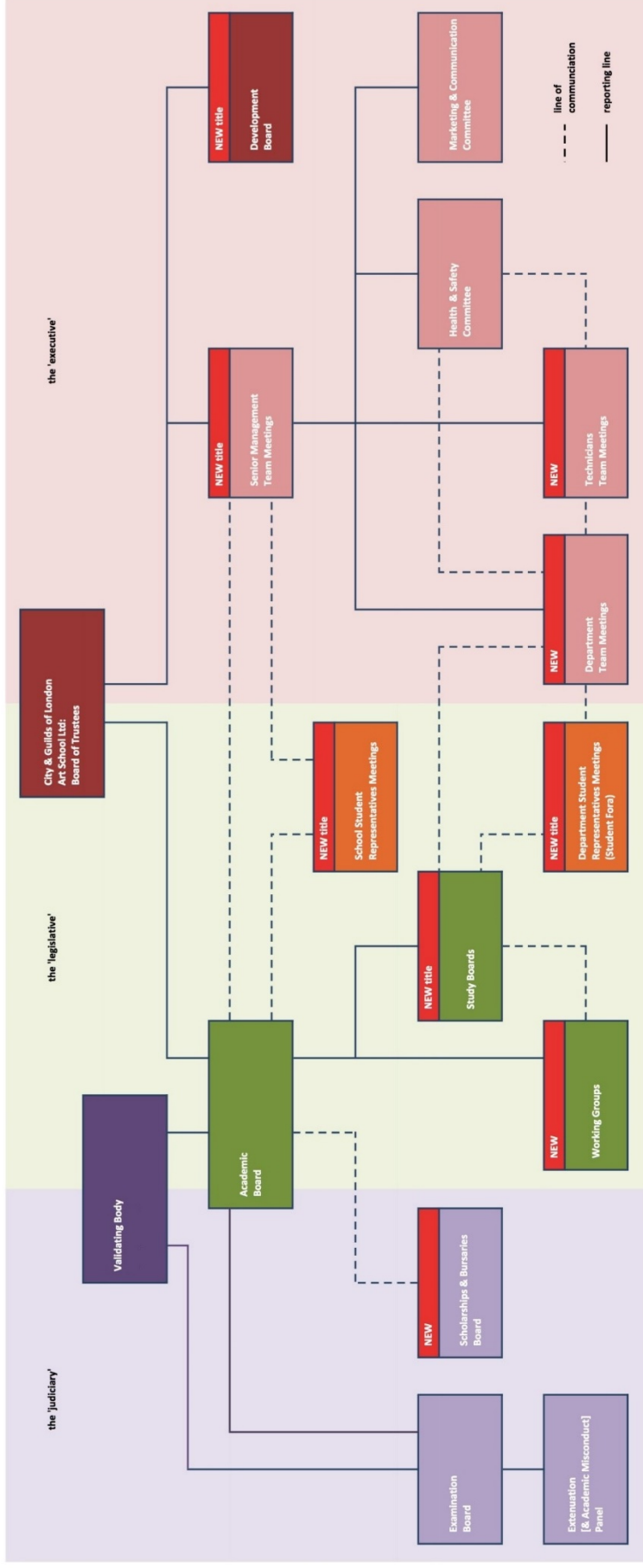
Membership of the Boards of Studies is as follows:

- Head of Department (Chair)
- Principal
- Vice Principal

- Academic Registrar
- Head of Art Histories
- Head of Student Support
- Librarian
- Member(s) of the departmental staff
- Chair of Students
- Student representatives
- (Representatives from Ravensbourne University London / City & Guilds Institute, as appropriate)

The Board of Studies meets at least once a term. Minutes are taken of each meeting and are distributed to all its members and to the Academic Board for discussion; and are also open for inspection by any member of the Art School, staff or students and are available to access on [Moodle](#).

## Academic Committee structure



## Art School Policies

The Art School has a number of interrelated policies and procedures which make clear the principles and responsibilities which underpin our approach to education and set out the actions we need to take to ensure that these principles are followed at all times.

This quick guide consists of an A-Z list with a brief description of each policy, who needs to be familiar with it, and some key points to note; at the end of this document is a diagram showing how the policies relate to each other.

The full version of each policy can be found on the Art School website and on [Moodle](#).

### A-Z Index of Art School Policies and Procedures

<b>A</b>	<b>I</b>
Academic Appeals Procedure	Inclusive Learning & Participation Policy
Academic Integrity Policy	<b>F</b>
Assessment & Feedback Policy	Freedom of Speech & Creative Expression Policy
<b>D</b>	<b>S</b>
(Protecting) Dignity & Respect Policy	Student Complaints
<b>E</b>	Student Participation, Attendance & Engagement
Equality & Diversity Policy	<b>T</b>
	Tutorial

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### Academic Appeals Procedure

**What's it about?** This is the detailed procedure by which students can request a review of decisions of an Art School Examination Board. It lays out the possible grounds for appeal and the process routes, timelines and possible outcomes of appeals based on various criteria.

**Why do you need to know about it?** Any student wishing to investigate the possibility of appeal should be aware of the content of this policy and the following key points:

**Key points:**

- Grounds for appeal are limited; for example challenges to academic judgement are not considered under any circumstances
  - Students on courses validated by Ravensbourne University London are subject to Ravensbourne's Regulations and may not need to use this procedure, except in cases solely based on 'additional exceptional circumstances (see details in the Procedure)
-

## Academic Integrity Policy & Procedure

**What's it about?** This is a statement explaining the importance, for both staff and students, of adhering to and promoting sound academic and professional conduct and practices, as accepted throughout Higher Education and professional practice nationally and internationally. The document describes the responsibility of tutors to promote and reinforce good academic practice and to provide appropriate guidance to those students who may find the concept difficult to understand or comply with, particularly in the early stages of their course. It includes definitions and examples of the main types of academic misconduct, e.g. plagiarism, and their consequences for students; and it details the procedure to be followed in the event of suspected or reported academic misconduct.

**Why do you need to know about it?** All students should know and understand the principles of the academic integrity policy and the expectations for all staff and students to comply with them.

### Key points:

- The idea of 'academic integrity' is essential for the Art School community to thrive
  - All staff need to set an example of good academic and professional practice
  - All students must adhere to the guidance for sound academic, and professional conduct as detailed in the policy, and/or promoted by staff and students
  - Tutorial support and guidance for students, particularly in the early stages of their studies, is key to preventing Academic Misconduct
  - The definitions and consequences of academic misconduct must be made clear to students by their tutors from the outset of their studies
- 

## Assessment & Feedback Policy

**What's it about?** This Policy articulates the Art School's commitment to provide students with assessment and feedback, which is fully integrated into the curriculum as a continuous dialogue throughout their studies. It describes the purposes, forms and agencies of assessment and the various types of feedback; the Art Schools' principles, which underpin the design and operation of assessment and feedback, together with institutional and individual responsibilities for their management; and details of the information which the Art School undertakes to provide to students about assessment and feedback.

**Why do you need to know about it?** All students are able to identify and understand the principles of the assessment and feedback policy and the duty of all staff who participate in the design or delivery of assessment and/or provide feedback on assessments to students, i.e. teaching teams, Personal Progress Tutors, all those involved in curriculum planning, and all staff involved in the day-to-day operation or administration of assessment and feedback

### Key points:

- Policy emphasises the mutually beneficial relationship between assessment and feedback
- Assessment must always be based wholly on the learning outcomes and assessment criteria stipulated in the programme and module descriptors
- Appropriate use of diagnostic, formative and summative assessments is to be complemented by clear, timely and sensitive feedback to students
- Appropriate information and guidance setting out expectations on assessment and feedback to be provided to students in Course Handbooks and on Moodle
- Continual informal feedback within tutorial sessions, especially on practical work, is also vital to student development and progression

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## Equality & Diversity Statement and Policy

**What's it about?** This is the Art School's over-arching Equalities statement which provides the legal and ethical starting-point for our other policies, all of which must have due regard for it and some, like the Protecting Dignity & Respect Policy, flow directly from it. The Policy Statement recognises our responsibilities to our students and employees under the Equality Act 2010 and the Public Sector Equality Duty, to eliminate discrimination, advance equality of opportunity, and foster good relations between people with the 'protected characteristics' defined in the Equality Act. The document also provides an overview of the ways in which the Art School will foster Equality & Diversity in everything we do, at all stages of the student or employment lifecycles, and the ways in which students and staff can pursue an allegation of breach of the policy.

**Why do you need to know about it?** Everyone, i.e. all Art School students, all Trustees, all staff regardless of contract type, contractors, and visitors are expected to be aware of, understand and comply with these core values and principles.

### Key points:

- The Art School values and celebrates the diversity of its community
  - Intention to integrate the Art School's ethos into all areas of Art School policy and practice, leading to a positive, fair and inclusive experience for both students and staff
  - Full compliance with the Equality Act (2010) and the Public Sector Equality Duty in respect of all 'protected characteristics': age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including lack of belief), sex (gender) and sexual orientation, whether such a characteristic is actual, perceived, or by association
  - Any breach of the policy can lead to disciplinary action
- 

## Freedom of Speech & Creative Expression Policy (Includes Code of Practice for the Organisation of Events)

**What's it about?** This document articulates the ways in which the Art School protects the principles of academic freedom and the right to the lawful expression of views and opinions, whether communicated in words or by means of artistic expression, as far as is commensurate with our values of equality, dignity and respect for others. It also contains the Art School's Code of Practice for the Organisation of Events, as required by law and under our statutory duties, and which includes the procedures to be followed for obtaining approval for external speakers and contributors at events organised in the name of the Art School, as well as a code of expected behaviour for all who participate in events.

**Why do you need to know about it?** All members of the Art School community, staff, students and in particular anyone who organises Art School events and wishes to invite an external speaker or artistic contributor, need to know, so that every person studying and working in the school is aware of and understands the importance of these key principles.

### Key points:

- The Art School has an absolute commitment to protecting academic freedom and freedom of expression within the law, and has to balance this against an equal duty and commitment to protect the dignity and respect of all
- A Policy/code of practice on the organisation of events with external speakers is a requirement of the Education (no.2) Act 1986 and the Prevent Duty 2015

- All external speakers/contributors at Art School events must have prior approval before being formally invited;
  - Different levels of approval apply depending on risk - most events will therefore only require local (departmental) approval and the process will be very light-touch
  - The Policy and Code of Practice apply to Art School events on both our own premises and elsewhere, and to both intra- and extra-curricular activities
- 

## Inclusive Learning & Participation Policy

**What's it about?** This Policy commits the Art School to provide a welcoming and inclusive environment for all who work and study here and to enable everyone to participate fully in Art School academic and social life. Specifically, its aim is to ensure that anyone who has a permanent or temporary physical/mental disability or a learning difficulty, is a vulnerable person or has other specific requirements such as religious observance or medical needs, can benefit, through the application of 'reasonable adjustments' from a learning or working environment which is, as far as reasonably practical, comparable with that of her/his peers.

**Why do you need to know about it?** All members of the Art School community need to know; staff in a tutorial role, especially Pastoral Tutors, Heads of Departments and the Head of Student Support; any members of staff who provide practical support to disabled students; staff with a disability or specific requirement relating to their employment environment, and particularly students who have, or believe they may have, a disability or any other specific requirement - so that the student is aware of and understands the Inclusive Learning policy and can identify the procedures for accessing support, if needed.

### **Key points:**

- Art School has duty under the Equality Act 2010 to provide 'reasonable adjustments' for disabled students and staff - this policy goes beyond this requirement and covers issues pertaining to all 'protected characteristics' e.g. religious observance or parenting requirements
  - However, no adjustment is to be implemented which would compromise academic standards or competency levels
  - Emphasis on legal requirement to be anticipatory; Art School committed to 'mainstream' special arrangements as far as possible into future strategic thinking and course and curriculum development, and to consult affected people
  - Inclusivity and accessibility to be prioritised in learning and teaching activities and in pastoral support
- 

## Protecting Dignity & Respect Policy

**What's it about?** Directly relating to the Equality & Diversity Policy (see below), this is a statement of the Art School's core values and principles in respect of the ways we treat each other. It contains a commitment to protect all individuals who make up our community from harassment, bullying, or any form of violent or demeaning behaviour, and also gives details of the procedure to be followed in the case of an alleged breach of this policy by staff or student(s).

**Why do you need to know about it?** Everyone; that is, all Art School students, all Trustees, staff, contractors and visitors are expected to be aware of, understand and comply with these core values and principles

### **Key points:**

- Everyone is entitled to be treated with respect and consideration; behaviour which compromises someone's dignity will not be tolerated at the Art School
  - Policy includes behaviour which is student-to-student, staff-to-student, or student-to-staff
  - Any instances of harassment, bullying, victimisation or violence will be dealt with equally rigorously whether they are perpetrated in the physical or virtual environment; i.e. the policy includes the misuse of email and social media
  - All reports of a breach of policy will be listened to sympathetically and treated seriously
  - Everyone has a duty to report suspicions or any witnessed bullying, harassment or attack; 'no victimisation' assurance for anyone who comes forward in support of someone affected by a breach of policy
- 

### Student Complaints Procedure

**What's it about?** This procedure is to be used by students to seek redress for an aspect of their experience at the Art School that they feel has not come up to the expected standard; e.g. if the Art School has failed to meet its published obligations, or a process has not been followed properly; it can also be used to bring a complaint under the Protecting Dignity & Respect Policy. It describes the reporting, investigation and judiciary processes to be followed, together with timescales, in order to deal with complaints.

**Why do you need to know about it?** All students may use this document as an informative guide in the event of a query or complaint about their experience at the Art School.

**Key points:**

- All complaints taken seriously, and all parties to be treated with dignity and respect
  - Complaints most easily dealt with if discussed early and local resolution applied via tutors, HoDs etc. (stage 1)
  - Second stage is central investigation by Academic Registrar (or representative)
  - Stage 3 is formal review by a Panel convened by the Principal
  - Not to be used for issues of academic judgement
  - Separate process for Academic Appeals and Admissions Appeals (see relevant Policies above)
- 

### Student Participation, Attendance and Engagement Policy

**What's it about?** This Policy lays down the Art School's developmental approach to student participation, attendance and engagement, with the aim of optimising student progression and achievement. It contains the Art School's expectations on students in relation to their attendance and participation in their studies, and on tutors and Heads of Departments and the Academic Registrar to monitor supportively the engagement of their students for academic and statutory purposes such as visa compliance. The document also details the procedures to be followed in the event of unsatisfactory attendance or engagement as defined by Art School Regulations.

**Why do you need to know about it?** This Policy is closely aligned to the Art School academic Regulations and therefore all students should be aware of it, as well as all staff, particularly those with an academic or pastoral tutorial role, Heads of Department, and academic support staff.

**Key points:**

- Student attendance and participation are key to retention, progression, achievement and employability; the Art School is committed to a supportive and developmental approach to optimising engagement



- Engagement includes communication; we need to provide opportunities for students to give continuous feedback on all aspects of their experience
  - Important for students to know about, and use, the support services available to them, and to know the consequences of unsatisfactory attendance/participation, particularly in relation to overseas student visa requirements
  - Importance of regular progress reviews and making an accurate record of outcomes/action plans
  - Possibilities/procedures for voluntary suspension, withdrawal or transfer of study
  - Definitions, procedures and possible outcomes for 'unsatisfactory attendance or participation'
- 

## Tutorial Policy

***What's it about?*** This document provides a statement of principles which underpin the Art School's inclusive and personalised tutorial system. It includes a definition of the purpose of each type of tutorial support provided; it summarises what students are entitled to expect from the tutorial system and what they should do if things go wrong; it identifies the specific responsibilities of our Pastoral and Progress Tutors and the support we provide for them; and finally it describes the relevant quality assurance mechanisms we use to monitor the effectiveness of the tutorial system and enhance it to the benefit of all.

***Why do you need to know about it?*** All students should be familiar with the tutorial policy in order to understand the roles of those who work with them, how the effectiveness of those roles are maintained and what to do if there are any problems.

### ***Key points:***

- Art School tutorial system provides individualised pastoral and academic support to all students from named tutors
- Definitions, role descriptions, responsibilities and expectations of Pastoral and Personal Progress Tutors, including statutory duties under Safeguarding and Prevent legislation, and the purpose and remit of tutorial meetings
- Named Tutors must make themselves aware of Art School regulations and policies
- Art School undertakes to provide support, guidance and training for Named Tutors
- Procedures to follow in the event of irretrievable breakdown of relations between tutor and tutee, or an allegation of improper conduct

Policy Map

