

## Programme Specification

### POSTGRADUATE DIPLOMA IN THE CONSERVATION OF EASEL PAINTINGS

1	<b>Awarding body</b>	University of Cambridge
2	<b>Teaching institution</b>	Department of History of Art
3	<b>Accreditation details</b>	None
4	<b>Name of final award</b>	Postgraduate Diploma
5	<b>Programme title</b>	Conservation of Easel Paintings
6	<b>UCAS code</b>	None
7	<b>JACS code(s)</b>	V350
8	<b>Relevant QAA benchmark statement(s)</b>	History of Art, Architecture and Design
9	<b>Qualifications framework level</b>	FHEQ Level 7
10	<b>Date specification produced</b>	Jun-15

#### Teaching Provision and Facilities

The core teaching staff consists of five conservators/restorers and one conservation scientist. In addition conservators from UK and abroad, without formal university affiliation, assist with the programme of lectures and workshops.

The Hamilton Kerr Institute is situated in the Mill, Whittlesford, Cambridge. The Institute has a conservation library, laboratories, studios and workshops.

#### Educational aims of the programme

The course aims:

- i) to provide high calibre students with training in practical skills and to offer excellent specialist supervision of studio work and applied research;
- ii) to educate painting conservators to the highest standard and to provide them with the means to contribute to research in the field of easel paintings conservation and preventive conservation.
- iii) to provide a stimulating environment in which students can reach their full intellectual potential;
- iv) to help students develop a wide range of intellectual abilities and skills which will enable them to make a significant contribution to research and communication of their work in conservation.

On completion of the Diploma, students should have acquired competence in, or gained knowledge of:

1. practical skills in the conservation of easel paintings – cleaning, restoration and structural treatment of paintings on canvas or panel;
2. historical painting techniques and materials;
3. science of materials, theory of conservation, historical contexts and ethical issues;

4. technical and analytical examination of paintings;
5. preventive measures for the creation of suitable environmental conditions for painting collections; packing and transport of paintings;
6. art historical research
7. all aspects of general occupational safety, risk assessments and knowledge of the Safety Code of Practice under the 1988 Control of Substances Hazardous to Health (COSHH).
8. students should have gained experience in oral and written presentations, and in the writing of a sustained piece of research.

## **Teaching**

In the first term, teaching is delivered through the supervised reconstruction of paintings in oil and tempera on canvas and on panel. In addition to practical instruction, students are required to read the documentary sources and compare them with practice. The formal teaching of theory is delivered in series of seminars held in the second and third terms. Throughout the taught course, students are encouraged to undertake independent reading and study, in order to consolidate what is under discussion in the seminars. In addition they attend other lectures, workshops and art-history seminars. During the second and third terms of the first year, students are taught practical conservation techniques in the studio. In the first, second and third years, students are instructed at the easel during the progress of studio work and supervised at all stages in the writing of essays and projects.

## **Assessment**

Assessment in the first year is based on

- three written examinations (Practical Conservation, Science of Materials, Theory of Conservation);
- three practical examinations (Laboratory Practical, Examination of a Painting, photography);
- continuous assessment of studio work.

In the second year, assessment is based on

- continuous assessment of studio work;
- four essays (3,000 to 5,000 words each);
- two seminar presentations of about 30 minutes.

The essays and seminars must be selected from set subject areas.

The examination for the third and final year of the Diploma shall consist of:

- a project (5,000/10,000 words) to include a practical component;
- a copy, i.e. the examination of a painting and the reproduction of the artist's technique, accompanied by documentation (5,000/10,000 words);
- a port-folio of studio work;
- a *viva voce* examination in July.

## **Skills**

On completion of the course, the University expects students to have acquired the following skills.

- i) Practical Skills: to be competent to assess the condition of a work of art; to undertake the conservation and restoration of easel paintings; to assess and suggest means to provide suitable environmental conditions for paintings; to carry out the technical examination of paintings using a range of techniques (e.g. infra-red reflectography, UV photography, x-radiography, analysis of cross-sections); to undertake in-situ work on paintings in various collections.
- ii) Intellectual skills: To make ethical and empathetic decisions regarding a painting; intellectual mastery of the conservation theory; the ability to carry out research independently; knowledge of the primary and secondary sources; the assessment of scientific data; the ability to make measured critical judgements; the ability to organise a mass of material in the form of a coherent argument; the ability to write lucidly.
- iii) Transferable skills: the ability to communicate effectively both orally and in writing; to analyse and set priorities; to work independently and with initiative; to present papers in a lecture/seminar context; linguistic skills; skills of analysis and interpretation; self-discipline.

## **Management of Teaching Quality and Standards**

The Faculty Board is responsible for all teaching in the Department. The quality of the course is maintained by:

- i) scrutiny of the reports of the External Examiners for all teaching programmes. Suggestions by them for improvement are acted on where necessary;
- ii) student feedback through end-of-term assessments and through participation in national surveys;
- iii) student participation in the Staff-Student meetings;
- iv) mentoring, appraisal and evaluation of staff, and the provision of staff development programmes; and
- v) the General Board's programme for reviewing Faculties and Departments every six years.

## **Graduate Employability and Career Destinations**

Students who have been awarded the Diploma are employed in conservation studios and laboratories in Museums in the UK and abroad or they are employed in private practice. They are also employed in conservation education.

The Careers Service maintains links with relevant employers and takes into account employer needs and opinions in the services which it provides for students. The Careers Service also allocates a Careers Adviser to each College, Faculty and Department to act as a point of contact.

Every effort has been made to ensure the accuracy of the information in this programme specification. At the time of publication, the programme specification has been approved by the relevant Faculty Board (or equivalent). Programme specifications are reviewed annually, however, during the course of the academical year, any approved changes to the programme will be communicated to enrolled

students through email notification or publication in the Reporter. The relevant faculty or department will endeavour to update the programme specification accordingly, and prior to the start of the next academic year.

Further information about specifications and an archive of programme specifications for all awards of the University is available online at: [www.admin.cam.ac.uk/univ/camdata/archive.html](http://www.admin.cam.ac.uk/univ/camdata/archive.html)