

# **Program Policy and Procedure Guide**

Winterthur/University of Delaware  
Program in Art Conservation

August 2013



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**ACKNOWLEDGMENT**

I acknowledge that I have received, read, and understood the procedures and policies stated and described in the August 2013 Program Procedure and Policy Guide of the Winterthur/University of Delaware Program in Art Conservation.

Name \_\_\_\_\_

Date \_\_\_\_\_



## INTRODUCTION

The Winterthur/University of Delaware Program in Art Conservation (WUDPAC) is a graduate program leading to a Master of Science degree and a Certificate in Conservation. Being interdisciplinary in character, it places heavy intellectual and physical demands upon students in the Program. Its complex nature requires utilization of varied human and physical resources if, by graduation, the student is to achieve proficiency in the application of conservation, humanistic, and scientific principles.

The Program, especially the first year, provides both the broad underpinning of scientific and conservation concepts and an introduction to the practice of conservation in its various specialties. It incorporates many instructors and lecturers and a wide variety of types of studio, laboratory, and field experiences. If the Program is to achieve its objective--the training of highly qualified individuals in all the skills required of an assistant conservator in a three-year period--it is essential that the staff and students understand fully the policies of the Program and cooperate fully in their implementation.

The University of Delaware and the Winterthur Museum jointly sponsor the Program. Successful completion of the degree demands that students abide by the policies and rules of both institutions. Because professional conservators are usually awarded access to museum collections and valued cultural property of all materials, it is expected that students will demonstrate the highest standards of honor, ethics, and academic integrity as defined by the University of Delaware Student Guide to University Policies (see <http://www.udel.edu/stuguide/09-10/>), the University of Delaware Undergraduate & Graduate Catalog, the most recently approved American Institute for Conservation (AIC) Code of Ethics and Guidelines for Practice (see Appendix 1) and the Code of Ethics of The Henry Francis du Pont Winterthur Museum, Inc (see Appendix 2).

It is the purpose of this manual to describe the program policies and some of the procedures. All incoming students are required to read this manual and certify they are familiar with its contents. They are also urged to reread relevant portions as they move through the various stages of the Program.

Though this manual is intended to be as complete as possible, inevitably unusual situations will arise not covered by policy or procedure herein. The Program Director, in consultation with the Art Conservation Department Chair and the Winterthur Director of Conservation as appropriate, has the final responsibility of interpreting procedures for exceptional cases that are consistent with University policies. It is expected that the Program Director, Winterthur Director of Conservation, and Art Conservation Department Chair will consult on all major issues. Appeals and grievance procedures should follow policy as outlined in the University of Delaware Student Guide to University Policies.

## **1.0 ACADEMIC PROGRAM**

Curriculum goals for all years of the Winterthur/University of Delaware Program in Art Conservation are detailed in Appendix 3.

### **1.1 First Year**

The first-year academic program is outlined in Figure 1 below.

It is in the first year of the program that the broad foundations of conservation practice and the study and practice of the techniques used in the fabrication of cultural property are laid. These studies provide the range of knowledge and experience in all areas of conservation needed by the conservation professional whatever his/her specialty. The first year also provides an introduction to a scientific understanding of the structure and properties of materials employed by artists, craftspeople, and conservators and of the chemical and physical techniques utilized in analysis of materials.

With its demands on both the accumulation and understanding of large amounts of information and the development and demonstration of manual skills, the first year is an important indicator to both the student and the faculty of each student's potential and suitability for a career as a professional conservator.

#### **Figure 1. First-Year Academic Program**

Prior to the start of the academic year students will be required to attend orientation activities provided by the Program.

#### ***Academic Year (September - May)***

##### **Fall Semester**

ARTC 615 Chemistry of Material Culture 1 (3 credit hours)  
ARTC 667 Conservation Principles 1 (6 credit hours – experimental course for 2013-2014)  
ARTC 670 Applied Conservation Science 1 (3 credit hours)

##### **Spring Semester**

ARTC 616 Chemistry of Material Culture 2 (3 credit hours)  
ARTC 667 Conservation Principles 2 (6 credit hours – experimental course for 2013-2014)  
ARTC 671 Applied Conservation Science 2 (3 credit hours)

**Comprehensive Examination: 2 days covering all areas**

## **1.2 Choice of Major/Minor**

At the end of his or her first year each student is asked to choose a major area of study for the second year. Major specializations may include: paintings, painted surfaces, textiles, paper, library and archival materials, photographs, objects (to include decorative, archaeological, and ethnographic materials), and wooden artifacts. The Program Director and the major specialty supervisor must approve selected major specializations. Criteria for approval will include academic performance, as well as familiarity with, general aptitude, and demonstrable skills for the specialty chosen.

One minor concentration may be elected and must be approved by the Program Director and the major/minor advisors. The minor concentration typically requires three hours of supervised work a week per semester, accounting for 15% of the grade for ARTC 658/659, Conservation Practice 1 & 2. Such work may include examination, documentation, conservation treatment and/or preventive care activities in the area of minor concentration. Students in all areas of specialization may elect to pursue a minor concentration in preventive conservation.

Major specialties are generally declared and advisory committees chosen in May of the first year of studies. If a student has chosen major X in May but decides to change to major Y, the change must be announced by October 1 of the first semester of the second year of studies. This is to insure that the supervisor for major Y can arrange projects and be available to supervise, and that the supervisor for major X can find other ways for the projects to be carried out that had been arranged for the student.

If the student decides after October 1 to change a major, the student could request to take a leave from the program and return the following September to begin study in major Y.

## **1.3 Advisory Committee**

This committee remains with the student until graduation to give advice and to assist with recommendations for internship selection and future career opportunities. Advisory Committee members receive the internship monthly reports and become the nucleus for the Final Oral Examination Committee. (See Section 3.3) The Advisory Committee shall be chaired by the major specialty supervisor. The Department Office will assist with all administrative responsibilities associated with the work of this committee.

Procedures for Selection and Functioning of Advisory Committees:

1. By May, each student will submit to the Program Director, a written statement indicating choice of major specialty, minor concentration (if any), and nominations for advisory committee membership from the art conservation program and faculty from

departments/programs such as Art History, Anthropology, Museum Studies, or The Winterthur Program in American Material Culture.

2. Nominated members who are willing and able to serve will be appointed to the final Advisory Committee by the Program Director in consultation with the student and major specialty supervisor.
3. The committee should be made up of at least four members of the faculty, ideally five. The student's major specialty and minor concentration supervisors, the Program Director and science technical study advisor (when selected) are automatically members. An attempt should be made to represent conservation, cultural context and science components.
4. The Advisory Committee for each student should:
  - a. Assist with major decisions and counseling as appropriate either individually or as an assembled committee. Both the Program Director and the major specialty supervisor must approve choice of major specialization and electives. The student's major supervisor will organize the committee and delegate advisement roles for each member. The major supervisor will also solicit committee feedback in December and May of the academic year to determine the students ARTC 870 grades.
  - b. Convene to help select three internship interview sites in October/November of the second year. This may be a quorum (at least Program Director and/or Assistant/Associate Director, major specialty and minor concentration supervisor) rather than the whole committee.
  - c. Evaluate monthly/bimonthly reports during the internship year.
  - d. Serve as the nucleus for the Final Oral Examination Committee.

#### **1.4 Second Year**

The academic program for a student in the second year is shown in Figure 2 below. The major emphasis of the second year is on development of conservation skills and scholarship in the major specialty and minor concentration areas. An additional, important aspect of the second-year program is the technical study that each student undertakes in ARTC 673. Most student technical studies are generated from questions raised and problems encountered in their major specialty.

## Figure 2. Second-Year Academic Program

### Summer

Summer Work Project – minimum of 8 weeks

**Academic Year (September - May)**

### Fall Semester

ARTC 650 Seminar in Art Conservation (1 credit hour)  
ARTC 658 Conservation Practice 1 (6 credit hours)  
ARTC 672 Advanced Analytical Techniques 1 (3 credit hours)

Choose a 3-credit elective (See Section 1.5)

### Spring Semester

ARTC 650 Seminar in Art Conservation (1 credit hour)  
ARTC 659 Conservation Practice 2 (6 credit hours)  
ARTC 673 Advanced Analytical Techniques 2 (3 credit hours)

Choose a 3-credit elective (See Section 1.5)

### Practice Oral Examination

- In preparation for the practice oral examination, students will be asked to choose 3 projects from the second year (that can include major treatment work, technical study work, minor and/or elective work) and submit the reports/documentation for these projects to the advisory committee to review in advance of the practice examination. Most of the practice questions will be drawn from the material submitted, as well as related topics.
- Students will not be graded on their performance, but the advisory committee will provide feedback on the quality of the responses at the conclusion of the examination.
- Thirty minutes will be allotted for each practice oral examination; twenty minutes for questions and ten without the student to evaluate their performance. In the interest of time, each major supervisor will be responsible for meeting with their majors after the practice examinations to convey the committee's thoughts and feedback.

The Practice Oral Examination will be held in April or May, to be scheduled by the Program Director or designee.

**Qualifying Examination: 1 day following completion of second-year course work**

### 1.5 Elective Course Work

Students are permitted one 3-credit elective per semester for the second year of study (a total of 6 elective credits within the 68 credits required for graduation). Elective course work should focus on the following topics: (1) history of the technology of cultural property; (2) connoisseurship and provenance studies; (3) reconstruction studies in studio arts and crafts and (4) museum studies. Elective courses may include course offerings in Art Conservation and other relevant departments/programs including Art History, Anthropology, Art, Museum Studies and the Winterthur Program in American Material Culture. Elective courses may also be offered via cooperative agreements arranged by the Art Conservation Department or other University departments within other higher education institutions. Independent Study topics may be negotiated between faculty and students. Independent study topics may not duplicate the content of existing University of Delaware courses.

### 1.6 Internship Year

The internship year is 11 months in length ending in August of the third year (Figure 3, below). Students will return, at their own expense, to present their Final Oral Presentation and take their Final Oral Examination in late August after the internship is completed. The criteria/procedures for choosing internship supervisors and locations are described in Section 1.8.

#### Figure 3. Third-Year Academic Program

##### Summer

Summer Work Project – minimum of 8 weeks

##### *Academic Year (September - July)*

##### Fall Semester

ARTC 870 Internship in Conservation (9 credit hours)

##### Spring Semester

ARTC 870 Internship in Conservation (9 credit hours)

----- Completion of course hours for degree -----

##### August

Final Oral Presentation - One day (Portfolio submitted in early August)

**Final Oral Examination - scheduled over a two-day period - each examination is one hour in length.**

### **1.7 Internship Stipends**

**Stipends for the internship year are paid in equal installments over a twelve-month period from July 1 to June 30.** Interns will be under contract to the Program and will be reimbursed for approved one-way moving costs, and where needed, some travel expenses to the internship location. (See Section 8.4)

### **1.8 Selection of Internship Supervisors**

Each student's Advisory Committee has the responsibility for developing recommendations of potential supervisors for the third-year. This process is to be completed in the fall of the student's second year. (See Appendices 4 and 5) The Program Director or the major supervisor in consultation with the student will then negotiate the internship agreement and approve the final choice. These dual responsibilities are to be carried out using the following procedures:

- a. A meeting of the student's Advisory Committee will be called by the Program Director to discuss suggestions for internship supervisors. Where it is not possible to assemble the entire Committee, the major advisor and the Program Director will constitute a quorum. The objective of this discussion will be to work with the student to generate a list of possible Internship Supervisors who will best suit the student's needs. This list is usually reduced to three with ranked alternates.
- b. Once the list is established, the Program Director or major advisor will contact each potential internship supervisor inquiring about his/her interest in supervising an intern and making sure that all the criteria for an internship can be met by that person and the host institution.
- c. After the conservators who are definitely interested in placing an intern are identified, meetings/interviews will be arranged between the students and the conservators involved. The students will arrange the precise dates, times and travel arrangements. The program will reimburse part or all of the cost of the student's travel to the various institutions for an interview and a discussion about his/her internship year with the proposed supervising conservators. (See Section 8.3)
- d. Upon completion of these interviews, the Program Director and/or major supervisor will have discussions with the student and the proposed supervising conservators to determine the arrangement which will take into account the student's and the supervisor's interest. NOTE: In some cases of strong rankings

and preference, the student may decide to (in consultation with his/her major supervisor) interview the top choice first, and then wait to hear an answer before other interviews are conducted.

- e. If the case arises where the student is a good match for more than one location, then the student will be encouraged to discuss the situation with members of his/her Advisory Committee before indicating a preference. As a general rule, the student's choice will be honored unless in the view of the Program Director there are extenuating circumstances, which may adversely affect the student's career or the Art Conservation Program. It is expected that by careful selection, negotiation and consideration of personalities on both sides, an educationally valuable and harmonious arrangement can be worked out. The Program Director, in consultation with the student and major supervisor, has the responsibility of making the final decision.
- f. Students may not communicate with potential internship supervisors or host institutions except in compliance with the above procedure.

### **1.9 Internship Year: University Credits and Grading**

- a. The internship year is formally listed as ARTC 870, 2 nine-credit semesters (total = 18 credits).
- b. The department office coordinator will distribute an evaluation form to the internship supervisor at the end of each semester (December and May). (See Appendix 5) The major supervisor will speak by phone with the internship supervisor in early December and again in early May to discuss concerns regarding program goals and procedures and the progress of the internship.

The major supervisor will assign a grade, taking into account the rankings provided by the internship supervisor in addition to the monthly reports and the quality and extent of work conducted including documentation, analysis, treatment, and preventive care activities as well as ongoing research, scholarship, and time spend on other professional development and service activities.

97 - 100	= A
93 - 96	= A-
89 - 92	= B+
85 - 88	= B
81 - 84	= B-
77 - 80	= C+
73 - 76	= C
69 - 72	= C-
65 - 68	= D+

61 - 64	= D
57 - 60	= D-
Below 57	= F
I	= Incomplete

Incomplete is used to indicate incomplete assignments, absences from final or other examinations, or any other course work not completed by the end of the semester only because of circumstances beyond the student's control. (See Appendix 6 for University Grading and Academic Standards Regulations)

- c. If possible, the major supervisor or Program Director will also travel to the internship site to speak in person with the internship supervisor and student in the late winter or early spring of the internship year. The primary focus of this visit is to provide an interim progress check, evaluate the general success of the internship experience, and to address any potential problems or concerns on the part of the student or internship supervisor.

The major advisor and the internship supervisor should speak again, as necessary, following their discussion in May and before the student's final oral examination in August to verify progress in the final three months after the second semester grade has been awarded.

### **1.10 Summer Work Projects**

Two eight-week summer work projects, at the end of the first and second academic years, complement course work with practical application in collection survey or remedial conservation at another institution, conservation laboratory, or historic or archeological site. These experiences should present the student with challenges to solve problems outside the classroom, drawing upon their knowledge and abilities. Students report on their experiences in a seminar.

After completion of the summer work project(s), a student should have and/or demonstrate the following:

- The ability to successfully utilize broad theoretical knowledge and general skills to address real-world preservation challenges and implementation of practical solutions to complex preservation problems.
- The ability to effectively collaborate and communicate with volunteers, trainees, and professional peers.
- An understanding of and appreciation for varied professional staff perspectives and the reality of preservation needs and priorities in small and large cultural institutions.

The procedures followed in selecting a summer work project are as follows:

Proposals and inquiries are accepted from interested institutions until February 1 of each year. Students may suggest potential work project sites to the Program Director and a descriptive packet will be available for distribution to potential host sites until December 15. (Please see Section 4.6 for policies concerning outside correspondence) The Program Director or designee corresponds with each institution giving information concerning the scope of the summer work projects and describing student housing, space and financial requirements that must be committed by the host institution before we will consider it for a project. Decisions will usually be made by April 1.

In recent years practical projects in specific materials have been made available to second-year students in their specialty areas. The students will be under the immediate supervision of an individual at the host institution but all students have the responsibility of maintaining proper standards of professional procedure and ethical conduct. Students should communicate with the Program Director or conservation faculty for information and other assistance. A conservation faculty member will be appointed as a liaison for each project. A satisfactory evaluation is required.

During the project a member of the faculty will inspect the project by phone or site visit to evaluate the student's accomplishments and performance. Following completion of the project, the student will prepare a written report detailing the project activities. (Accurate examination and treatment reports must be appended to this project report.) This report is due in the Program Office during the spring semester following the summer project. First-year students will also prepare an oral presentation for Fellows and faculty to be presented in the semester immediately following the project.

Successful completion (acceptable or outstanding performance) of a summer work project talk and a summary report are required. Successful performance will be reflected in satisfactory completion of ARTC 650.

A policy guide on summer work projects, including goals, responsibilities of the student and host institution, past precedents and parameters are appended.

## **2.0 ACADEMIC STANDARDS, GRADING AND REGISTRATION**

### **2.1 Grading Policy**

Upon final completion of each semester's course work, students will be awarded a letter grade, which will appear on their transcript. Course instructors following guidelines as described in their individual course syllabi and detailed below will assign letter grades. All courses must have a syllabus, and within the syllabus there must be a clear statement concerning grading policy. In the case of team/multi-component courses, the grading policy must include an explanation of how each component will be weighted in computing the overall course grade.

**A grade of "A"**

A grade of "A" denotes outstanding or exemplary work in a subject area.

**A grade of "B"**

A grade of "B" denotes competence in a subject area.

**A grade of "C"**

A grade of "C" will be granted for work that is unsatisfactory and does not meet the stated course criteria.

Numerical parameters for these grades, based on a 0-100 scale, are as follows:

97 - 100	=	A
93 - 96	=	A-
89 - 92	=	B+
85 - 88	=	B
81 - 84	=	B-
77 - 80	=	C+
73 - 76	=	C
69 - 72	=	C-
65 - 68	=	D+
61 - 64	=	D
57 - 60	=	D-
Below 57	=	F
I	=	Incomplete

Incomplete is used to indicate incomplete assignments, absences from final or other examinations, or any other course work not completed by the end of the semester only because of circumstances beyond the student's control.

(See University Grading and Academic Standards Policy, [http://academiccatalog.udel.edu/Pub\\_ShowCatalogPage.aspx?CATID=1555](http://academiccatalog.udel.edu/Pub_ShowCatalogPage.aspx?CATID=1555)) (Appendix 6)

**2.2 Academic Standards**

The academic standards of the University of Delaware, Office of Graduate Studies as stated in the Graduate Catalog (see [http://academiccatalog.udel.edu/Pub\\_ShowCatalogPage.aspx?CATID=1](http://academiccatalog.udel.edu/Pub_ShowCatalogPage.aspx?CATID=1)), apply to all graduate students at the University. Additional academic standards for Art Conservation graduate students are:

**One (1) grade of C+ or below in any of the following practical conservation courses (ARTC 654, 655, 658, 659 and 870) or a total of two (2) grades of C+ or below in any other course will result in academic dismissal from the program and the graduate school. In the case of**

**academic dismissal the student may appeal the termination by writing to the Office of Graduate Studies as per University Policy.**

A failing grade on the oral presentation and the portfolio constitutes failure of the internship year. In this case, it will be the responsibility of the student to find a second internship experience, which is acceptable to the Program, and to successfully complete this internship year at his/her own expense. The oral presentation, oral examination, and portfolio submission procedure for the second internship will be the same as the first. Time limitations for completion of the degree requirements stated in the Graduate Catalog apply to all students who do not graduate within the initial three-year period.

If, in the professional judgment of a department or program faculty, a student has failed to make satisfactory progress toward meeting the academic standards of the program in which that student is enrolled, the faculty may vote to dismiss that student from the program. (see Graduate Catalog, [http://academiccatalog.udel.edu/Pub\\_ShowCatalogPage.aspx?CATID=15890](http://academiccatalog.udel.edu/Pub_ShowCatalogPage.aspx?CATID=15890))

### **2.3 Prerequisite Deficiencies**

Satisfactory completion of all prerequisite course work as specified at the time of acceptance to the Program must be completed within the time period specified or the student will be dismissed from the Program and Graduate School.

### **2.4 Registration**

It is the responsibility of the student to make a timely and correct registration for course work. Students should contact the Art Conservation Department administrative assistant for assistance with computerized registration. The student shall pay late fees and other charges, which may be incurred by faulty registration.

## **3.0 EXAMINATION SYSTEM**

The examination system is established to evaluate the development of the students as they progress through various phases of the program. The Comprehensive Examination, taken after the completion of the first year, affords a measure of the understanding of all conservation, history of technology, and science areas taught in the first year. The Qualifying Examination evaluates the comprehension of conservation principles and practice in the major and minor concentration of study in the second year. The Final Oral Examination not only indicates the fullness of comprehension, practice and judgment in the students' conservation specialty but also provides an opportunity to assess their effectiveness in orally presenting the results of major conservation treatments and preservation projects carried out during the internship year.

### 3.1 First-Year Comprehensive Examination

The comprehensive examination is scheduled at the end of the first year. This examination will test general conservation knowledge in examination, documentation, treatment and preventive care activities, conservation science, as well as, history of technology and science in the areas addressed during the first year curriculum including textile, paper, photographic, library and archival, wood, organic, inorganic, and painting materials. The examination is scheduled for two days, will be six hours in length and includes breaks as needed.

The comprehensive examination is carefully compiled by an appointed faculty member (see below) from questions and objects submitted by faculty members primarily responsible for first-year education and organized as follows:

Section I:	Preventive	15%
Section II:	General Science	15%
Section III	Applied Science	10%
Section IV:	Block Questions (Students select 4 to answer)	20%
Section V:	Object Examination	20%
Section VI:	Object Examination	20%

The exam is administered over a two-day period for a total of 5 hours. A faculty member appointed by the Program Director in consultation with the Executive Committee will oversee exam preparation, distribution, and final evaluation. Answers to questions are reviewed and graded by the faculty author and submitted for final review to the faculty member responsible for general oversight of the examination.

The examination will be graded using the following scale:

<b>Numerical Grade</b>	<b>Performance Rating</b>
93-100	Outstanding (PASS)
81-92	Acceptable (PASS)
80 or Below	Unsatisfactory (FAIL)

Students will be informed in writing by the Program Director of their performance usually within one month after completing the examination. Students who do not pass the Comprehensive Examinations are on probation and may be dismissed if they do not pass this Examination by the end of the following semester.

A student whose performance is unsatisfactory has the option of re-examination. An unsatisfactory second re-examination will result in academic dismissal from the Program and the Graduate School. (In the case of academic dismissal the student may appeal the termination by writing to the Office of Graduate Studies as per University Policy.)

### **3.1.1 Timing of Retake Comprehensive Exam**

The retake comprehensive examination must be taken before September 30 of the second-year calendar.

The student is responsible for scheduling the retake examination with the Program Director at least two weeks prior to the date desired for the retake. The student is also responsible for arranging, at least ten days before the exam, any review time that might be necessary. Failure to complete the retake comprehensive by the date specified will be taken as a decision to withdraw from the program. Exceptions may be granted in extenuating circumstances upon written petition to the Program Director.

If the first retake is not successfully completed then the student may not continue in course work in the Art Conservation Program unless a written petition for a second retake of the comprehensive exam is submitted to the Program Director. When a petition is submitted the student may resume course work until notice of granting or denying the petition is given by the Program Director. The Program Director's decision will be based on the recommendations of the faculty members who graded and evaluated the comprehensive examination.

The second retake examination must be taken within one month of the date of notification by the Program Director that the petition to retake the exam has been granted. During the intervening time, course work may be continued. If 1) the petition is denied, 2) the above deadlines for completion of the second retake are not met or 3) the second retake is failed, then the student may no longer continue in course work and academic dismissal proceedings will be initiated.

### **3.2 Second-Year Qualifying Examination**

Satisfactory performance on the Qualifying Examination is a prerequisite to admission to candidacy for the M.S. degree. The immediate purpose of the examination is to evaluate (in their major and minor concentration) the students' readiness to assume the responsibilities of internship by:

- a. Determining the ability to examine, document and analyze objects, propose recommendations for treatment and preventive care of common problems, and to exhibit methodology necessary for approaching unusual problems.
- b. Determining the general knowledge of current theories, practices, and techniques in the major and minor concentration.
- c. Evaluating the approach to ethical problems of conservation.
- d. Evaluating the understanding of instrumental and analytical methods and techniques.

The Qualifying Examination will be offered at the end of the second semester before the summer work projects begin. The exact date is identified on the Program calendar distributed to all Program faculty and students at the beginning of the second semester.

The examination is primarily written. It may take a variety of forms alone or in combination-questions presented on various topics, questions based upon "case studies" or readings assigned in advance, or questions based upon actual objects available during the examination.

The general examination structure contains questions pertaining to the topics as follows:

Major concentration	70%
	(80% if no minor)
Minor concentration	10%
Knowledge of instrumental and analytical methods/procedures	10%
General knowledge of preventive care	10%

The major supervisor will administer the examination. Questions will be prepared and graded by the major supervisor, minor supervisor(s), and faculty members primarily responsible for second-year education in conservation science and preventive care, and other faculty members as required. This group will constitute the Examination Committee.

Grading of the Qualifying Examination is done by the Examination Committee utilizing the following grading scale:

<b>Numerical Grade</b>	<b>Performance Rating</b>
93-100	Outstanding (PASS)
81-92	Acceptable (PASS)
80 or Below	Unsatisfactory (FAIL)

All students will be informed in writing by the Program Director of their performance usually within one month after completing the examination.

### **3.2.1 Retake of Qualifying Examination**

A student whose performance in specific area(s) is unsatisfactory may be given a conditional grade and has the option of re-examination to make up deficiencies in the area(s) judged unsatisfactory. The re-examination will be scheduled at the convenience of the Examination Committee in consultation with the student. An unsatisfactory second re-examination will result in academic dismissal from the Program and the Graduate School. (In the case of academic dismissal the student may appeal the termination by writing to the Office of Graduate Studies as per University Policy.)

The Internship Supervisor and the major supervisor will be given the option of postponing the internship until the student has successfully passed re-examination. A decision to delay the internship will be made in consultation with the student, Program Director, major supervisor and internship supervisor.

### **3.3 Final Portfolio, Oral Presentation and Examination**

Portfolio submissions, Final Oral Presentations and Examinations are normally scheduled during late August of the third year following completion of the internship; the schedule is published in advance, by the Program Office and shared with the student and internship supervisor. Any expenses incurred by rescheduling of the presentation shall be borne by the student. The presentation should be 25 minutes in length followed by a question session of approximately 5 minutes. All Program faculty and students are invited to attend the oral presentation. The student determines the structure and content of the talk. (See Section 13.2 for additional guidelines.) The level of preparation for the talk should be the same quality as that for a paper to be given at a national meeting.

An additional session with the Examination Committee is held on the next two days following the oral presentation to discuss the talk and the internship portfolio. (See Section 13.1 for Portfolio content requirements.)

The Examination Committee is composed of the student's Advisory Committee and any other faculty appointed by the Program Director to complete the committee and to ensure adequate representation of the major and minor concentration, conservation science, and cultural context. The Internship Supervisor is invited to attend the presentation but not the oral examination. Following the presentation and the oral exam, the Examination Committee provides an oral evaluation of the portfolio, oral presentation and oral examination. This evaluation will be transmitted orally to the student.

The major supervisor must receive the portfolio at least three weeks prior to the scheduled date of the final oral Examination. The oral presentation will be evaluated according to the organization, quality, clarity, and accuracy of the internship activities presented, level of preparation and professionalism demonstrated, demonstration of understanding of methods, materials and processes, and proof of appropriate skills for the specialty.

An oral examination with the Examination Committee is held on the next two days following the oral presentation to defend the talk and the internship portfolio. (See Section 13.1 for Portfolio content requirements.)

The oral examination will be evaluated based on evidence of independent thinking and the thoroughness, accuracy, and clarity of responses to all questions posed by the Examination Committee including questions on conservation treatment, preventive care, scientific research and analysis, cultural context, and conservation ethics.

The portfolio, oral presentation, and oral examination are evaluated according to the following scale:

<b>Numerical Grade</b>	<b>Performance Rating</b>
93-100	Outstanding (PASS)
81-92	Acceptable (PASS)
80 or Below	Unsatisfactory (CONDITIONAL PASS OR FAIL)

A grade of PASS is required in each area (portfolio, oral presentation, and oral examination) for the awarding of the M.S. degree. Students who successfully pass the portfolio, oral examination, and oral presentation are considered August graduates. A grade of CONDITIONAL PASS is given when the performance in one area (the oral presentation, oral examination, or some of the work presented in the portfolio) is unsatisfactory but judged remedial. The terms of the student's re-take would be defined in writing by the Examination Committee. A failure of two/three areas is a failure of the process and requires the student to write a letter of petition to the Program Director to request a resubmission/repetition of the failed areas.

Time limitations for completion of the degree requirements stated in the Graduate Catalog apply to all students who do not graduate within the initial three-year period.

#### **4.0 GRADUATE STUDENT RESPONSIBILITIES**

##### **4.1 General**

Following their acceptance into the Winterthur/University of Delaware Program in Art Conservation all students are bound by the ethical principles of the conservation profession (American Institute for Conservation Code of Ethics and Guidelines for Practice) in addition to the rules and regulations of the University of Delaware and Winterthur Museum. For example, graduate students are required to abide by the Code of Conduct as prescribed in the official University of Delaware Student Guide to University Policies (see <http://www.udel.edu/stuguide/09-10/>), and the Code of Ethics of the Henry Francis du Pont Winterthur Museum, Inc. (See Appendices 1 and 2)

##### **4.2 Attendance at Classes, Seminars and Lectures**

Seminars and lectures given by staff and outside speakers are scheduled throughout the academic year. Some are specially related to the first- or second-year classes, others are more general in nature. All students are expected to attend the activities provided for their class and general audiences. In most instances students should endeavor to attend all seminars and lectures since the topics and speakers change from year to year and one of the purposes of these series is to provide the most current information from the most expert individuals in a given field.

There are no allowed "cuts"; students are responsible for completion of assignments and course content irrespective of class absence. When it is necessary to be absent from scheduled

classes, the instructor should be informed in advance. If an unscheduled absence is necessary, the Department Office at the University of Delaware must be notified at the earliest opportunity. Advance or prompt post-absence notice may provide an opportunity for the arrangement of "make-up" possibilities.

### **4.3 Continuation of Financial Aid**

Students in the conservation program usually receive tuition scholarships and fellowship awards. In addition to satisfactory academic performance, continuance of fellowship status requires that the Fellow devote full time to Program activities and may not engage in any other remunerative activities. Fellowships are awarded by the University of Delaware at the recommendation of the Program Director and based on academic and professional excellence, merit and demonstrated financial need. Currently all students are receiving the same Fellowship, but if differential awards are required, these will be based on recommendations made by the Executive Committee and in consultation with the Department Chair.

### **4.4 Extended Absence**

Extended absences, whether for health or other reasons, may result in an irremediable loss of training. The Program Director, in consultation with appropriate Program faculty and the Department Chair, will determine whether under such circumstances the individual can profitably continue in the program or should recommend a leave of absence to the Office of Graduate Studies. The Program will abide by the Americans with Disabilities Act.

### **4.5 Transportation and Housing**

Activities of the Program in the first two years are concentrated at Winterthur and the University of Delaware campus. Additional, non-scheduled work is frequently necessary evenings and weekends. It is the responsibility of the student to obtain convenient housing and reliable transportation to meet the scheduled activities of the Program. It should also be recognized that on occasion activities, e.g., field trips, may require early arrivals and late departures from Winterthur or the campus, and transportation and housing arrangements should be flexible enough to accommodate such activities. Summer work projects and internships often require major relocations of residence. The students must fully understand this possibility and incorporate it in their personal and residential arrangements. It is the students' responsibility to follow the vehicle registration and parking regulations established by Winterthur and the University.

### **4.6 Correspondence with Outside Organizations and Individuals**

An Art Conservation faculty member must approve any letter that is to be written by a student for professional purposes to an outside conservator, scientist, curator, librarian, or other museum or industry staff, in draft form. Summer Work Project "recruitment" letters are to be written before December 15.

A photocopy of the letter must be given to the Department Office at the University of Delaware.

An Art Conservation faculty member must approve professional phone calls or professional visits in advance.

Summer Work Projects recruited outside of the above policies will not be accepted for program requirement fulfillment. Research or other activities carried out outside the above policies will not be accepted for course credit.

#### **4.7 Student Mail**

All student mail delivered to the University will be hand delivered or forwarded to Winterthur as soon as possible or may be picked up in the Department Office at 303 Old College.

Student mail received at Winterthur will be delivered to the appropriate mailboxes.

#### **4.8 Notices**

All notices and announcements will be posted on the official program bulletin board maintained in front of the Art Conservation Office at 303 Old College, or the bulletin board adjacent to the Student Laboratory on the third floor of the Research Building at Winterthur. No personal announcements may be affixed to this bulletin board.

#### **4.9 Program Property**

Copies of all reports, research, projects, slides, examinations, digital files, etc., submitted in total or partial fulfillment of course requirements, if funded by the Program, may be retained as Program property.

#### **4.10 Presentation and Publication**

All presentations and publications of work done while maintaining student status must receive prior approval by the Program Director or in the case of faculty co-authorship prior approval by the faculty co-author or advisor. Students making presentations and publications of work done prior to admission to the Program may utilize their program status for purposes of identification and address only. Students are encouraged to solicit advice and feedback from faculty to further improve their presentation/publications.

Any publication or professional presentation of work done while maintaining student status, such as a science research project, a conservation treatment or other student project, should carry the name of the project advisor(s) as co-author as well as the student's name, if the advisor contributed substantially to the intellectual development of the project. Further, any

other person who may have contributed substantially to the project by providing analytical work, statistical evaluation, etc., should also be listed as a co-author. Generally, the student will be listed as senior author; additional authors may be listed alphabetically or according to degree of contribution to the project. Discussion among contributors as to appropriate order is advised. The project advisor(s) and other contributors may choose not to be listed.

The publication or presentation, in its entirety, must be circulated among all authors and contributors for accuracy of data and interpretation before presentation or submission for publication. Certain contributors may wish to rewrite sections pertaining to their contribution. If contributors' revisions are not completed within a reasonable time, however, submission of the presentation or publication may proceed without such revisions.

This policy also applies to presentation or publication after graduation of work done while a student in the Art Conservation Program.

For further interpretation of this policy or arbitration regarding its application, contact the Program Director or Department Chair.

## **5.0 STUDENT EVALUATIONS**

### **5.1 First-Year Evaluation**

The first year of the Program is one in which general skills and the broad knowledge of materials, their properties and combination into works of art are developed. The first year must be considered to be a crucial trial of the student's ability to meet the broad range of academic and manual skills demanded of a professional conservator.

Throughout the semester, evaluations will be given by faculty members of individual academic progress. At the end of each semester, all faculty having student contact in courses may prepare written evaluations to accompany their letter grades. Students will have a meeting with the Program Director during their first year at which they will be informed of the faculty evaluation of their overall progress. These meetings (which may include other Program faculty) are scheduled at the end of the fall semester. The purpose of the evaluation process is to assist students in recognizing their own special skills and abilities as well as in identifying any relevant deficiencies in skills and/or professional attitude.

### **5.2 Second-Year Evaluation**

Prior to the second year of study, students, with the approval of the Program Director and the proposed major supervisor, select one major area of concentration and where appropriate a related minor concentration; evaluation of student progress in these areas will be the responsibility of the faculty involved. Informal, periodic assessments of progress will be provided to the student by faculty during each semester. Scheduled at the end of each

semester is a formal meeting of each student with the major supervisor and any other appropriate faculty members.

The purpose of this meeting is to review student progress during the preceding semester including:

- Performance in required course work as evidenced by course grades
- Improvement of skills, abilities and knowledge in all conservation activities including documentation, analysis, treatment, preventive care, research and scholarship

This meeting will also allow the supervisor and the student to discuss any modifications in the student's program that should be undertaken during the second semester or during the internship year. Semester grades for the conservation course (ARTC 658-659) will be discussed at this meeting.

### **5.3 Third-Year Evaluation**

In the third year of study, each student is placed in an internship (See Section 1.6) working with a conservation professional who has the responsibility of supervising the intern's work and providing at least two evaluations of progress to the Program Director and to be circulated to the Advisory Committee (See Appendix 5)

To maintain close contact with students throughout the internship year, each intern is required to submit monthly/bimonthly progress reports to the Department Office. The general format of these reports is specified in Section 14.0. The Department office staff will distribute electronic copies of monthly reports to each intern's Advisory Committee.

In the late winter or early spring, the Program Director will insure that a delegated faculty member (typically the major supervisor) visit or telephone the internship location to speak or meet individually with the student and Internship Supervisor. The purpose of this meeting is to assess interim progress, evaluate the internship experience to date, and address potential problems and concerns on the part of the Internship Supervisor or student. The evaluation received from the Internship Supervisor will be summarized and discussed with the student. The results of these meetings will be summarized in the form of a brief report to the student's Advisory Committee. This report should be submitted to the Program Director within a week following the inspection and a copy retained in the student's file.

The major supervisor will assign a grade, taking into account the rankings provided by the internship supervisor in addition to the monthly reports and the quality and extent of work conducted including documentation, analysis, treatment, and preventive care activities as well as ongoing research, scholarship, and time spend on other professional development and service activities. A grade of B- or better is required. (See Section 2.0)

97 - 100	=	A
93 - 96	=	A-
89 - 92	=	B+
85 - 88	=	B
81 - 84	=	B-
77 - 80	=	C+
73 - 76	=	C
69 - 72	=	C-
65 - 68	=	D+
61 - 64	=	D
57 - 60	=	D-
Below 57	=	F
I	=	Incomplete

Incomplete is used to indicate incomplete assignments, absences from final or other examinations, or any other course work not completed by the end of the semester only because of circumstances beyond the students' control. (See Appendix 5)

## **6.0 SAFETY REGULATIONS**

All students must be cognizant of the State of Delaware Hazardous Chemical Information Act and relevant University of Delaware policies and procedures as well as the Winterthur Chemical Hygiene Plan. All students must participate in Right to Know training. Any student who wishes to make use of radiation-generating equipment must also satisfactorily complete radiation safety training.

### **6.1 Summer Work Projects**

Maintenance of safety practices and procedures during summer work projects is primarily the responsibility of the student. The student should report unsafe conditions to the project supervisor and where appropriate to the Program Director.

### **6.2 Internship**

During the internship year interns have an increased responsibility for their own safety and that of others. General safety procedures must be maintained. Where unsafe conditions exist, it is the responsibility of the intern to bring these to the attention of the Internship Supervisor. Where gross uncorrected safety hazards persist, the intern should inform the Program Director. Relocation of the student to an alternate internship site may be considered. Such decision will be made by the Program Director in consultation with the student and his/her Advisory Committee.

## **7.0 EQUIPMENT AND FACILITIES**

The Art Conservation Program utilizes many specialized facilities and types of equipment in carrying out instruction and research. Some of the facilities are at the University of Delaware, others at Winterthur. Some facilities are exclusively used by students in the Program, others are shared with Winterthur staff and other University students. The following policies are established to permit harmonious and efficient utilization of facilities by all.

### **7.1 Photographic Facilities**

Photographic facilities at Winterthur are utilized by the museum conservation staff and students in the Program and it is incumbent upon all to maintain the photography studio, digital lab and darkroom facilities in satisfactory working condition. Normally, students will attempt to arrange to utilize these facilities around the requirements of the museum staff. Time schedules for reserving the photographic studio, digital lab, X-ray and darkroom are posted; reserved times must be respected by all including the reserver.

The first weeks of the Program include study of photographic techniques and procedures. These techniques and procedures must be followed in all photographic (and radiographic) work.

Photographic equipment is expensive and relatively easy to damage. Any financial costs arising from loss, carelessness or incorrect use may be charged to the user who has the responsibility to report lost or damaged equipment to the Conservation Photographer immediately.

It is the responsibility of the student to take all appropriate safety precautions (including wearing of radiation monitors) when using radiographic equipment.

#### **7.1.1 Photographic Supplies**

##### **First Year**

Students will be charged a digital lab fee to assist with the costs of inkjet printer inks. Paper for the printers (to be specified by instructors) will be supplied by the students at their own cost. The conservation program will provide digital SLR cameras for use at Winterthur.

##### **Second Year**

Students will be charged a digital lab fee to assist with the costs of inkjet printer inks. Paper for the printers (to be specified by instructors) will be supplied by the students at their own cost. The conservation program will provide digital SLR cameras for use at Winterthur.

One set of contact prints (specifications to be provided by instructors), all electronic image files and x-radiographs are Program property. All electronic image files should be properly documented with embedded metadata as directed by instructors. Three sets of contact sheets

are to be created of privately-owned works, two sets if the object is Program- or Winterthur-owned. Digital files should be offered to private owners on archive quality CD-ROMs or DVDs.

### **Third Year**

Students will be charged a digital lab fee to assist with the costs of inkjet printer inks if they plan on using the digital imaging facilities at Winterthur to prepare their final portfolio. Paper for the printers (to be specified by instructors) will be supplied by the students at their own cost.

#### **7.1.2 Personal Photography**

It is strongly recommended that each student purchase a portable hard drive or other portable electronic storage device to transfer their digital files to personal computers as well as provide a personal backup for their electronic files.

Students may want to consider purchasing a digital SLR camera (6MP or higher) for personal/professional use. In addition to the photographic documentation required for the internship portfolio, there are many instances where photographs, either for future personal reference or for construction of a portfolio to be used in employment interviews, are invaluable. Students may also want to consider investing in digital imaging software to take advantage of educational pricing, this software is generally the same as the regular priced version and is often upgradeable. Investment in the tools of this craft is one mark of the professional.

#### **7.1.3 Disciplinary Measures**

Repeated failure to follow proper procedures (including good housekeeping) and safety precautions will result in the temporary or permanent withdrawal of the privilege of using photographic facilities by the Program Director or the Director of Conservation at Winterthur. Students will be given only one warning. Appeals should follow policy as outlined in the University of Delaware Student Guide to University Policies.

### **7.2 Furniture Conservation Workshop**

The Furniture Conservation facilities at Winterthur are shared by the Winterthur conservation staff and conservation students. Because of the high risk of accidents, particularly when using power tools, permission of the head of furniture conservation must be obtained before working in the shop. Proper use of all tools will be demonstrated before authorization for their use is given.

Under no circumstances is the use of power tools outside of regular museum working hours by a single individual authorized. If it is necessary to work evenings or weekends, at least one other person must be in the workshop. Safety glasses and proper shoes must be worn at all

times when working in the workshop. Wood stock and materials required for program work are normally supplied by the instructor in a conservation block.

Repeated or major violations of safety and other procedures will result in the temporary or permanent denial of workshop privileges by the Program Director or the Director of Conservation at Winterthur.

### **7.3 Winterthur Student Workshop**

The student workshop is the main teaching center for first-year instruction in the various conservation blocks. It is supplied with tools and materials for the exclusive use of Program students. Tools and equipment may be withdrawn from the student workshop for brief periods only upon authorization of the Program Director. For extended loans (e.g., use during a summer work project) a loan form must be completed. Borrowed equipment must be returned no later than the authorized date.

Supervision of the student workshop is the responsibility of the individual conservation block instructor during each block period. All student projects and materials associated with a given block must be removed and all tools and equipment returned to proper places prior to the commencement of a new block.

Student laboratory cleanup supervisors are appointed on a monthly basis in each lab. It is the responsibility of each supervisor to assure that individual students clean their respective work areas and that materials and supplies in common use are properly stored. A detailed list of duties is supplied to each cleanup supervisor.

### **7.4 Library Facilities**

The University of Delaware Library consists of five libraries: the Morris Library, the main library where the bulk of the collection is housed, which seats more than 3,000 persons and the four branch libraries including the Agriculture, the Physics, and the Chemistry libraries on the Newark campus and the Marine Studies Library in Lewes. The libraries contain 2.2 million books and journals and 2.8 items in microtext. These broadly based collections include serving as a depository library for U.S. government publications and a patent depository library for U.S. patents. Special Collections at Morris Library houses rare books, manuscripts, and archives including holdings in the fields of literature, history--including the history of chemistry and technology and the history of Delaware--horticulture and the applied arts. Exhibitions are mounted regularly in the exhibition gallery. Use of the five University libraries is a privilege requiring compliance with all University of Delaware Library regulations and policies including presentation of a current, valid University ID to borrow library materials and inspection of possessions upon leaving the library. Entering a University of Delaware Library implies consent that this inspection may occur. For more information about the University's Morris Library view their website at: <http://www.lib.udel.edu/>

The Winterthur library houses important and irreplaceable collections/holdings relating to the preservation of cultural property. Detailed information on the collections and the policies regarding the use of these collections may be found in Appendices 8 & 9. Often only a limited number of copies of books and other publications desired by students and staff are available; therefore, it is essential that all cooperate fully if all are to enjoy an efficient and functioning library.

Publications from the Winterthur library stacks may be charged out for a one-month period. Publications placed on reserve by an instructor do not circulate during the period they are in the reserve collection; they may, however, be charged out for overnight use: 5:00 p.m. - 9:00 a.m. Rules and procedures for use of the library are posted and must be followed.

Winterthur library privileges may be withdrawn by the Program Director for violation of rules and regulations. Withdrawal of library privileges may be made by librarians for good cause.

### **7.5 Microscopy Equipment**

Microscopes of various types are available at Winterthur for use by students. It is the responsibility of each individual using these microscopes to maintain all equipment in proper working order. Safety regulations must be followed. Failure to follow proper working procedures or poor housekeeping habits may result in temporary or permanent withdrawal of microscopy equipment privileges by the Program Director.

### **7.6 Winterthur Scientific Research and Analysis Laboratory (SRAL)**

The Winterthur SRAL is a well-equipped facility within the Winterthur Conservation Division with two equally important purposes: to provide scientific analysis to Winterthur conservation and curatorial staff as they work toward the conservation, restoration and interpretation of the Winterthur collection; to conduct scientific research on objects or collections of objects from the Winterthur or other collections, and the materials and methods used in their fabrication and restoration. Laboratory staff serve as adjunct faculty in the Winterthur/University of Delaware Program in Art Conservation, teaching and advising students and faculty in the application of analytical techniques to conservation problems.

The laboratory is staffed by two scientists. In addition to basic laboratory equipment such as glassware, ovens, pH meter, etc., the laboratory is equipped with highly sophisticated analytical instrumentation, including energy dispersive x-ray fluorescence analyzer, FTIR with microscope, Raman spectrometer UV/VIS spectrophotometer, thermal analysis equipment (DTA, TGA, TMA, DSC), gas chromatograph-mass spectrometer, and scanning electron microscope with x-ray microanalyzer.

As this equipment is highly complex and expensive to purchase and maintain, hands-on access is limited to those staff and students who have received specific training on the equipment, and have demonstrated an understanding of its appropriate uses, capabilities and limitations as well

as the ability to accurately interpret the data generated. Training is provided by laboratory staff that has the authority to control access as necessary.

In order to insure proper and careful use of equipment and to make the best use of laboratory staff time, the following procedures and policies have been developed:

1. All requests should first be discussed with laboratory staff to determine whether information desired can reasonably be obtained using the techniques available. Laboratory staff will advise on correct sampling.
2. All requests for analytical services must be accompanied by a completed Scientific Research and Analysis Laboratory request form. Complete information about the object or materials to be analyzed must be provided, including information about chemical and physical properties if known, history of the object and statement of the kind of information required.
3. The analysis will be scheduled by laboratory staff, usually on a first come-first served basis. Once complete a formal report summarizing the results of the analysis will be written and issued by laboratory staff. Original reports are kept on file in the Scientific Research and Analysis Laboratory. Duplicate copies of reports on Winterthur objects are on file in the Registrar's Office and in Conservation Object files. Under no circumstances should original reports or data be removed from laboratory files by anyone other than laboratory staff.
4. The requestor will bring or arrange for the movement of the object or sample to the Scientific Research and Analysis Laboratory. Objects in the laboratory for analysis are kept in a locked cabinet for security. Objects brought to and kept in the laboratory under 134 Insurance forms or Personal Property passes must be signed out of the lab by the laboratory head or the Director of Conservation.
5. If at all possible, student requestors are asked to be present in the laboratory during the analysis so that they may learn about the analytical process first-hand and be available for questions. Students should be mindful, however, that laboratory staff working hours are 8:30 to 4:30 with lunch from 12 noon to 1.
6. The Winterthur Scientific Research and Analysis Laboratory provides analytical services for a fee to outside institutions and individuals. Therefore, analytical facilities are not to be used for the private work of non-analytical laboratory staff without appropriate fees being paid to Winterthur.
7. Student research projects which depend substantially on the use of Winterthur analytical staff or instrumentation must be supervised by laboratory staff. Use of analytical space or equipment for individual projects or those supervised by other staff or faculty must be scheduled and approved by laboratory staff prior to use. Staff,

faculty and students who make use of Scientific Research and Analysis laboratory instrumentation or staff expertise in research projects are expected to appropriately acknowledge analytical staff contributions. If analytical contributions form a substantial portion of the research, co-authorship of resulting publications is expected.

8. The Winterthur Scientific Research and Analysis Laboratory must maintain its collection of disposable supplies, glassware, hot plates, magnetic stirrers, ovens, etc. and such equipment should not be removed from the laboratory without permission. Likewise, such equipment should not be used within the laboratory without permission. Any borrowed equipment must be returned clean, in good repair and in a timely fashion.
9. The Scientific Research and Analysis laboratory bench areas and hood are not to be considered open laboratory work areas. Any work, which requires the use of the hood or lab bench space, must first be cleared with laboratory staff. Experimental setups and materials must be cleared away as soon as the experiment is completed. Glassware must be washed, dried and put away, not left for laboratory staff to clean.
10. All rooms in the Scientific Research and Analysis Laboratory are working laboratory space. Laboratory areas are occasionally used for staff meetings and ARTC 672-673 class sessions, but should not be used or scheduled for other meetings unless no other space is available.
11. Winterthur laboratory safety policies which include, among others, the wearing of safety glasses, no food or drink in the laboratory, and no work in the laboratory after normal working hours, etc. are to be followed without exception.

## **7.7 Conservation Laboratory, 120 Old College**

Individuals are expected to maintain their work areas in a clean and orderly state to reduce hazards to themselves and co-workers. Materials and supplies are to be placed in individual drawers or designated storage areas upon completion of daily work.

This laboratory is extensively supplied with equipment and supplies, which are expensive, easily portable, readily sold or put to personal use. It is therefore essential that a high level of security be maintained. Each individual is responsible for locking doors upon leaving even for brief periods. Individuals not registered in conservation/conservation science/art technology courses should not have access to laboratories. Campus Security should be notified when necessary.

Ph.D. students and faculty may have access to the research and reference materials in this room.

The books and journals were donated to the Ph.D. program. They must be used in 120, or removed only for photocopying. Please do not take these materials home or to Winterthur.

## **8.0 REIMBURSEMENT OF EXPENSES**

### **8.1 Travel Budgets**

Cash advances for Summer Work Project travel funds are available. Requests are processed electronically through the Department Office and must be requested at least one month prior to travel departure. These cash advances must be accounted for within 30 days of travel return. Claims for reimbursement (whether or not an advance has been received) must be made promptly (by the end of the semester) after completion of travel. Original receipts are required for all expenditures.

### **8.2 Field Trips**

The Program may pay cost of travel arranged by the instructor. Costs incurred by students are not usually reimbursable. The University maintains automobile liability. This insurance applies to University-owned vehicles and will automatically cover the liability of any student or other person while driving or using these vehicles on authorized University business. Individual insurance costs cannot be reimbursed.

### **8.3 Internship Interviews**

Currently, up to a maximum of \$450 is reimbursed for student travel to internship interviews. Students must book travel arrangements through the Program Office by calling 831-3489.

### **8.4 Internship Relocation Allocation**

The Program Director allocates funds for certain travel expenses incurred in student relocation to internship up to a designated maximum (currently \$400 per student). The following expenses are reimbursable travel expenses:

1. The least expensive method of travel for the student between the Wilmington area and the internship location. This includes airfare, train, bus or personal car mileage expense. Personal car travel will be reimbursed at the current approved University rate.
2. Expenses incurred in moving personal possessions to internship location including:
  - a. Rental trailer or van, hitch rental, moving pads, or if less expensive,
  - b. Professional movers or airfreight.
3. Where individuals share transportation in personal automobile, only one mileage allowance is reimbursable.

The following travel expenses are not reimbursable:

1. Car rental.
2. Cost of shipping or having personal car delivered.
3. Cost of auto repairs or expenses incurred arising from auto breakdown.
4. Cost of meals, lodgings, telephone, etc.
5. Packing materials and supplies.

### **8.5 General Guidelines for Reimbursement of Expenditures**

1. All original receipts are required.
2. Mileage will be reimbursed at the current approved University rate.
3. Approved meal expenses will be reimbursed at reasonable actual costs as per University policy. Reasonable is to be determined by the Account Administrator and/or Program Director. University of Delaware allowable meal rates may be used as guidelines to determine if an expenditure is reasonable. Individual meal expenses that exceed \$10.00 must be supported by original receipts. All meal receipts must be itemized indicating what was purchased. No charges for alcoholic beverages will be reimbursed. University travel reimbursement policies are subject to change.
4. Guidelines to follow in entertaining lecturers for lunch whether at the Winterthur Visitor's Center, Vita Nova, or another restaurant are as follows:
  - Guest Lecturer and one escort (faculty or student).
  - Seminar Lecturer and one student escort.

Other faculty and students may attend, but at their own expense.

### **9.0 RESEARCH**

The Program includes research projects within the course offerings and encourages individual and group research projects as adjuncts to the regular program. Students interested in undertaking individual research projects in addition to those required in courses should consult with faculty members who have a responsibility or interest in the proposed research area.

Each student research project must have a faculty advisor who must approve a written research proposal. Unless otherwise stated in writing by the Program Director, all research projects are

in addition to the regular program and should be undertaken with the clear understanding that they must not interfere with the regular training program. Research undertaken in or continued into the internship year must also have the approval of the Internship Supervisor.

All research data must be recorded in a separate bound notebook, which will be retained by the Program after graduation of the student. The student may retain a copy.

Some financial assistance for research work may be provided by the Program upon application to the Program Director.

Research projects should be selected which can be completed during the student's tenure in the program. All research work submitted for publication prior to graduation must have the approval of the faculty advisor, co-author, or Program Director.

A written report is required of all unpublished research undertaken utilizing program facilities and staff. If publication of the research results is not made by the student within a reasonable period after graduation, the research advisor may publish the work, either alone or in combination with related research, making proper acknowledgment of the contributions of all concerned and with the student's consent.

## **10.0 OUTSIDE WORK POLICY**

### **10.1 Policies and Procedures**

1. Students may receive compensation for supervised, degree-related outside work provided this work has been approved by the Program Director, major supervisor, and internship supervisor as applicable and that the work is no more than twenty hours per week.

Degree-related work includes conservation activities such as documentation, research, treatment, and preventive care. The scope and duration of the proposed outside work activity must be described in detail in writing and submitted to the Program Director ahead of time. Additional documentation, including an examination report and treatment proposal, may be requested. Outside work does not substitute for existing course requirements. (i.e., students will not receive direct compensation for privately owned works treated as part of their required course work).

Students may not use the Winterthur conservation laboratories for degree-related outside work unless a Program faculty member is supervising the work.

2. Any individual or institution approaching students for treatment work to be done at Winterthur or the University of Delaware should be directed to contact a faculty member in the specialization area of the object considered. That faculty member has

the responsibility to judge the suitability of the project, fill out the acceptance forms, and obtain the appropriate signatures from the owner and the Program Director before the object is allowed to be brought to either the University or Winterthur laboratories.

3. Winterthur Scientific Research and Analysis Laboratory facilities, equipment, and personnel are not available to students for any work other than that associated with regularly scheduled WUDPAC coursework. Analytical services for any outside projects, including those that are private conservation projects for faculty, are on a fee-for-service basis; arrangements for such work are to be made directly between the object's owner and the Head of the Scientific Research and Analysis Laboratory.
4. For supervised, degree-related outside work, a written contractual agreement between the student and project supervisor is required, with a copy given to the Program Director. In doing so, project supervisors who are not employed by the University of Delaware or Winterthur must agree to indemnify the Art Conservation Program, the University of Delaware, and Winterthur, their trustees, officers, employees and agents, from any and all liability in the event of any claim by any person based in any way upon the rendition of this work.
5. Objects belonging to the student or the student's immediate family may be worked on during the student's academic matriculation. Prior approval of the faculty instructor must be obtained before registration and receipt of the object. A document stating that the student is responsible for the object(s) must be submitted to the faculty instructor. Security regulations at Winterthur must be followed.
6. Students may work on the private conservation projects of Program faculty members with the approval of the Program Director, major supervisor, and internship supervisor as applicable. This work must be done at the discretion of the faculty member and with the express understanding that any such work carried out in conjunction with Winterthur personnel be done outside of the regular Museum working hours and that there is no access to Winterthur Scientific Research and Analysis laboratory facilities and equipment. The faculty member who was originally contracted for the work will be fully responsible for any damage or injury to the object that may result from using student help. Students assisting conservation faculty with their private outside work may receive remuneration for such work provided the requirements for degree-related outside work described in Section 10.1 are followed.

## **10.2 Investigation of Policy Violations**

Infraction of the above policy (Section 10.1) will be investigated by an ad hoc committee to be chosen by the Executive Committee and Department Chair and consisting of three program faculty members. The Committee will be responsible for submitting a written report to the Program Director documenting their findings.

### **10.3 Disciplinary Measures**

If the Committee substantiates that a student has violated the program policy, the following actions will be taken:

1. The Program Director will direct the student to stop all activity of this type immediately and inform the student of the consequences (see below) of continued violation.
2. The Program Director will communicate with the owner of the object to describe the program policy and to suggest that completion of the work (if desired by the owner) be handled through prescribed channels.

If a student is found in violation of this program policy a second time, the Program Director will recommend to the Department Chair, the Dean of the College of Arts and Sciences, and the Office of Graduate Studies that the student be academically dismissed from the Program. Appeals should follow policy as outlined in the University of Delaware Student Guide to University Policies.

### **11.0 MUSEUM POLICIES**

#### **11.1 Viewing of Museum Collections by Students (See Appendix 8)**

Museum collections are open (without charge) to students in the program from 8:30 a.m.-5:30 p.m., Monday through Sunday. For security reasons, no one is allowed in the collections at other times. For access to a building, the student must wear a badge.

#### **11.2 Viewing of Museum Collections by Guests (See Appendices 9)**

Students may bring guests to view the collection during the above-designated hours without charge. Guests are limited to members of the student's immediate family (minimum age 12 years) and visiting professionals in the museum field. Permission must be secured from the Director of Museum Collections or designee prior to admission into the collections. No more than four (4) guests may accompany a student in any tour.

When visiting the collections, students must wear their identification badges and each guest must secure an Escorted Visitor Badge at Dispatch, located at the entrance to the Research Building. The student must remain with their guests at all times while in the collection.

Guests are not permitted to carry cameras or handbags to the collections; sweaters and other clothing must be worn, not carried. Any writing must be done in pencil only. Groups must restrict themselves to the runners in each room and no one is allowed to touch any object. Regularly scheduled tours have priority in all rooms; student guest groups must remain outside the room until the scheduled groups depart.

### **11.3 Visitation to Research Building by Guests (See Appendix 8)**

Students may escort members of the immediate family or museum professionals through the Research Building during normal working hours. Prior approval for all guests must be secured from the Director of Conservation or designee. Guests must wear Escorted Visitor Badges secured from Dispatch, located at the entrance to the Research Building, before entering research areas. It should be recognized that the Research Building is a working area and visitation privileges must be limited.

### **11.4 Parking (See Appendix 8)**

Winterthur - Cars must be registered with the Buildings Division. Forms may be obtained from the Director of Conservation or designee. Students are to park in designated parking areas. Parking illegally will result in the Museum issuing a ticket.

University of Delaware - Cars must be registered with Public Safety and parking permits must be purchased by students to park in the University of Delaware lots. A permit may be purchased on a daily basis, for a semester, or for a year. Parking illegally will result in the University issuing a ticket or having the vehicle towed away.

### **11.5 Access to Winterthur Grounds**

The front gate is open from 6:00 a.m.-12:00 midnight. From midnight to 6:00 a.m. the gate is closed and there is no one manning the gate. Work schedules should be planned to avoid being locked in for the night.

The back gate to the Museum (Rt. 100) is open from 6:00 a.m. - 6:00 p.m. One can leave the property through this gate during these hours.

### **11.6 Eating Facilities**

At Winterthur, in addition to the public dining facilities at the Visitor's Center and the Cappuccino Cafe, there are two lunchrooms available for students. They are in the Research Building. Please clean up after using these facilities. Students are not permitted to eat in Museum collections areas, laboratories, or libraries.

At the University, the Student Center is one block from Old College, and a selection of places to eat is located within walking distance.

## **12.0 COMMITTEES**

The Executive Committee is the standing committee responsible for the functioning of the Program. From time to time, as circumstances warrant, the Program Director may appoint special ad hoc committees or assign additional duties to other committees. Committee members and chairs are appointed by the Program Director in consultation with the Director of Conservation at Winterthur, the Department and officials of the Museum and the University. Following are the principal duties of the standing committee.

### **12.1 Executive Committee**

The Executive Committee consists of the Program Director, Assistant/Associate Director, Director of Conservation at Winterthur, the Department Chair, and five to six other faculty members (at least half of whom must be from the Winterthur adjunct faculty and two of whom have major teaching responsibilities), and the class leaders of the first- and second-year classes of M.S. students; the committee should total 11 members, including the student members. (Student members will be excluded during personnel discussion and decisions.) The Dean of the College of Arts and Science and the Deputy Director of Library and Academic Programs of Winterthur will serve as ex officio members. The Committee members will be appointed annually by the Program Director and Assistant/Associate Director in consultation with the Deputy Director of Library and Academic Programs at Winterthur, the Director of Conservation at Winterthur, and the Department faculty. A quorum shall consist of a majority of the voting members of the committee, providing the Winterthur/University balance is maintained.

Meetings will be convened and conducted by the Program Director of the M.S. program who will circulate an agenda in advance. A committee member can submit to the Program Director in writing ten days, in advance of a meeting, issues that should be put on the agenda. In the absence of the Program Director, the Assistant/Associate Director shall preside. In the absence of the Assistant/Associate Director, the Director of Conservation at Winterthur shall preside. In the absence of the Director of Conservation at Winterthur, a designated faculty member shall preside.

Functions of the committee:

1. Consider all recommendations for major WUDPAC program curriculum changes and advise on necessary modifications, as appropriate.
2. Periodically review and recommend to the faculty necessary modification of procedures and criteria used in administering examinations.
3. Develop mechanisms for continuing curriculum evaluation.
4. Discuss student requests that involve changes in operation of the Program.

5. Discuss and recommend to the Program Director for approval changes in Program student policies.
6. Periodically review and update substantive changes to the Program Procedure and Policy Guide.

NOTE: All changes in Program curriculum and substantive changes in policy must be officially approved by the Art Conservation Department and the University Faculty Senate.

### **13.0 WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION INTERNSHIP PORTFOLIO AND FINAL ORAL PRESENTATION GUIDELINES**

#### **13.1 Portfolio Content**

The goal of the final portfolio assignment is to assess the student's ability to synthesize third-year conservation work into a professionally presented portfolio that is properly written and organized with sections that could be excerpted for future portfolios when applying for professional positions.

1. A table of contents.
2. A brief rationale, no more than one page that explains the organization of the portfolio and the selections made for inclusion in the portfolio.
3. A self-assessment of internship year growth.
4. Please provide an administrative outline of the internship (e.g., to whom were you responsible, to whom is (s)he responsible, etc., up to the Board of Trustees, in addition to collaborating (lateral) connections).
5. A representative selection of conservation activities (Examination reports/treatment reports/scientific analysis/research day summaries/photographic documentation) arranged logically (as explained in part 2). The extent of student involvement in all projects should be clearly stated. Complete documentation including before and after treatment photographs (matched pairs) and examination and final treatment reports should be included. Photographic documentation must be well labeled and all work properly credited.

Additional materials if not covered by the above listed requirements, as appropriate, describing examination methods, art-historical, research, scientific analysis, preventive care activities, supply ordering, space planning, etc.

### **13.2 Oral Presentation (A formal 25-minute digital slide lecture to be given in August after the internship is completed.)**

Successful talks usually include a brief introductory set of images of the museum, its collections, and the conservation staff with whom the intern worked. The oral presentation will be evaluated based on the organization of content, quality of content, and quality of content delivery (including verbal delivery and digital slides). The talk must appeal to a diverse audience including WUDPAC faculty, allied professionals, conservation students, donors, etc. yet the quality of the presentation should be at the level one would strive for at a professional conference.

### **13.3 Oral Examination (A formal 45-minute oral examination to defend the oral presentation and internship portfolio)**

The oral examination will be evaluated based on evidence of independent thinking and the thoroughness, accuracy, and clarity of responses to all questions posed by the Examination Committee including questions on conservation treatment, preventive care, scientific research and analysis, cultural context, and conservation ethics.

### **14.0 WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION OUTLINE FOR BIMONTHLY/MONTHLY INTERNSHIP REPORTS**

Due in the Art Conservation Department Office as follows: September, due October 5 (provide an introduction to the institution and conservation staff in this report); October, due November 5; November due December 5; December, due January 5; January, due February 5; February/March, due April 5; April/May, due June 5; June/July, due August 5. Reports should be submitted electronically to all advisory committee members via the University of Delaware's Dropbox: <https://pandora.nss.udel.edu/>

Each report should include the following sections:

Major Activities:

1. Describe activities involving examination, analysis, gallery tours, surveys, condition checks, curatorial consultation, etc.
2. List actual works treated including size, artist or maker, date and summary of type of treatment carried out with an emphasis on the rationale for why particular methods and materials were chosen. Include copies of examination and treatment reports as appendices to the monthly report. Indicate time spent (e.g., 2 days filling, 14 hours inpainting).
3. Note analytical work planned or in progress and scientific literature read.

4. Discuss what phase of treatment you feel you need the most additional experience. What is your current self-evaluation of strengths and weaknesses?

Additional Activities:

5. Note other museums, collections or exhibitions visited and connoisseurship activities and art-historical literature read.
6. Describe current exhibitions or planned exhibitions in the museum related to your work.
7. List conservation maintenance activities: supplies ordered, comparison of suppliers or equipment, moving or space planning objects.
8. List talks or presentations given to visitors, curators, public, etc.
9. Mention other treatments carried out in the department that were found useful.

Indicate how research days have been, or may be, used. (It is not necessary to use the research days, but if they are used they should be discussed.)

## **15.0 GUIDE TO USE OF RESEARCH DAYS**

During the eleven-month internship, up to twenty days (four weeks) may (optionally) be used for research (normally scientific or art historical) provided the following guidelines are followed:

1. Research days may be taken individually or as a complete unit.
2. Dates for research days must be cleared beforehand with the internship supervisor and major supervisor.
3. Research days may be used either for scientific or art-historical research directly related to the objects currently being treated OR for a long-term scientific or art-historical research project.
4. Up to five days of the 20 may be used for attending conferences. (Under special circumstances more may be authorized by the major supervisor.)
5. Research days are not to be used for vacations, and all time must be accounted for.
6. Under special circumstances (with approval of the internship supervisor, major supervisor, and program director) more than 20 research days may be taken.

7. A proposal for the use of research days must be submitted to the major supervisor for approval. (See 15.1)
8. Research days must be accounted for in both the monthly reports and in the portfolio. (See 15.1)

### **15.1 Proposals for the Use of Research Days**

Proposals for the use of research days should be received by the major supervisor at least a week prior to their use. The proposal should outline plans for their use and justify why they would be beneficial.

1. Conferences:
  - a. Why is this conference of interest?
  - b. What do you hope to gain by attending?
2. Research related to treatments:
  - a. What are the problems/questions being researched?
  - b. Is it important to the treatment?/How will it affect treatment decisions?
  - c. What procedures/resources will you use in the research?
3. Long term research projects:
  - a. What is the problem/question being researched?
  - b. What procedure/resources will be used in the research?
  - c. What information is currently available on the subject?
  - d. Use the guide for writing a research proposal from ARTC 672 as a guide.

### **15.2 Accounting for Research Days**

Research days must be accounted for in both the monthly reports and in the portfolio.

1. Conferences:
  - a. Include a copy of the program with the talks attended clearly indicated.
  - b. What did you get out of the conference?
  - c. Did it meet your expectations?
2. Research related to treatment:
  - a. Monthly Reports:
    - (1) Account for time used, discuss resources/procedures, results.
    - (2) How do the results affect the treatment of the object?
    - (3) Include copies of data collected.
  - b. Portfolio:

Include with the presentation of the treatment a complete research report of the general form purpose, procedure/resources, results and discussion. This

report should include a discussion of how, if at all, the treatment of the object was affected by results.

3. Long term research projects:

a. Monthly Reports:

A day by day accounting of time used, perhaps in a diary form discussing procedures used, results obtained, resources read, etc. Include copies of data collected.

b. Portfolio:

A final project report in the form of an article to be submitted for publication (i.e., scientific work should be presented using a journal such as the Journal of the American Institute for Conservation or Studies in Conservation as the model).

## **16.0 MUSEUM STUDIES CERTIFICATION OF ART CONSERVATION FELLOWS**

The Certificate of Museum Studies is available to students enrolled in a degree granting graduate program at the University, such as a Masters' or Ph.D. program in History, Anthropology, Urban Affairs and Public Policy (UAPP), Education, Art History, Art Conservation, Master of Business Administration with a concentration in Museum Leadership, Master of Arts Liberal Studies (MALS), Fashion Apperal, the Winterthur Program in American Material Culture, and the Longwood Graduate Program.

The certificate requires completion of the following courses:

MSST 667: Introduction to Museums

Six elective credits to be selected from the following:

- \* Any MSST class
- \* One crosslisted course with permission of the director
- \* Three 1-credit courses in the Department of Urban Affairs and Public Policy (UAPP)

MSST 804: Internship to be arranged by the student in consultation with a faculty advisor or the Director of the Museum Studies Program. Please see the guidelines and application form for the internship.

# Appendix 1

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American Institute for Conservation Code of Ethics  
and Guidelines for Practice



**CODE OF ETHICS AND  
GUIDELINES FOR PRACTICE  
HISTORICAL BACKGROUND**

The first formulation of standards of practice and professional relations by any group of art conservators was produced by the IIC-American Group (now AIC) Committee on Professional Standards and Procedures. Formed at the second regular meeting of the IIC-AG, in Detroit, May 23, 1961, the committee worked under the direction of Murray Pease, conservator, Metropolitan Museum of Art; other members of the committee were Henri H. Courtais, Dudley T. Easby, Rutherford J. Gettens, and Sheldon Keck. The Report of the Murray Pease Committee: IIC American Group Standards of Practice and Professional Relations for Conservators was adopted by the IIC-AG at the 4th annual meeting in New York on June 8, 1963. It was published in *Studies in Conservation* in August 1964, 9(3):116–21. The primary purpose of this document was: “to provide accepted criteria against which a specific procedure or operation can be measured when a question as to its adequacy has been raised.”

The first formulation of a code of ethics for art conservators was adopted by the members of IIC-American Group at the annual meeting in Ottawa, Ontario, Canada, on May 27, 1967. It was produced by the Committee on Professional Relations: Sheldon Keck, chair; Richard D. Buck; Dudley T. Easby; Rutherford J. Gettens; Caroline Keck; Peter Michaels, and Louis Pomerantz. The primary purpose of this document was: “to express those principles and practices which will guide the art conservator in the ethical practice of his profession.”

These two documents, The Murray Pease Report: Standards of Practice and Professional Relationships for Conservators and the *Code of Ethics for Art Conservators* were published in booklet form by the IIC-AG in May 1968 together with the Articles of Association of IIC and Bylaws of the American Group.

In 1977, the Ethics and Standards Committee (Elisabeth C. G. Packard, chair; Barbara H. Beardsley; Perry C. Huston; Kate C. Lefferts; Robert M. Organ; and Clements L. Robertson) was charged with updating the two documents to reflect changes in the profession. The 1968 format was retained, except that the more general *Code of Ethics* was placed first as Part One, followed by the Standards of Practice as Part Two. These revised versions of the code and standards were approved by the Fellows of AIC on May 31, 1979, at the annual meeting in Toronto. This document was amended on May 24, 1985, at the annual meeting in Washington, D.C., to reflect the addition to the AIC Bylaws of procedures for the reporting, investigation, and review of alleged violations of the code and standards and of mechanisms for appealing such allegations.

Between 1984 and 1990 the Ethics and Standards Committee, responding to further growth and change in the profession, and following on several years of AIC discussion on the issue of certification, was charged by the AIC Board to work on more substantial revisions of the document. This was done by soliciting commentary from the specialty groups and also from the membership via issues sessions at the annual meetings in Chicago (1986) and Cincinnati (1989). Following this, a document consisting of a new simplified *Code*, prepared by the committee, and a revised *Standards*, prepared primarily by the board was presented to the membership for discussion at the 1990 annual meeting in Richmond. The consensus of the

membership at the meeting was to continue the revision process. During these important years, the members of the committee were, Elisabeth Batchelor, chair; Robert Futernick; Meg Loew Craft (until 1989); Elizabeth Lunning (from 1987); Carol C. Mancusi-Ungaro; and Philip Vance (until 1986). In 1989, the committee added corresponding members Barbara Appelbaum, Paul N. Banks, Steven Prins, and Elisabeth West FitzHugh.

In 1990, the AIC Board charged a newly appointed committee to assess the role and use of the code and standards and as well to analyze specific difficulties within the documents themselves. The committee first undertook an in-depth comparative analysis of the documents organizing them topically and relating them to other codes of ethics both in conservation and in other professions. Between September 1991 and May 1992, the committee produced five lengthy discussion papers on basic issues as supplements to the *AIC News* (prior to November 1991, the *AIC Newsletter*). From these papers, the committee compiled an extensive body of membership and specialty group commentary, supplementing that obtained previously. It then began the creation of a new revision, the first draft of which was published in the September 1993 *AIC News* following a discussion session at the 1993 annual meeting in Denver. A revised draft was published in the May 1994 *AIC News* and discussed at the 1994 annual meeting in Nashville. A final version of the revised document was prepared and was approved by AIC Fellows and Professional Associates through a mail vote in August 1994.

Besides a new simplified *Code of Ethics* and the creation of *Guidelines for Practice* to replace the *Standards of Practice*, the new document will be supplemented by commentaries, a detailed description of which was published in the November 1993 *AIC News*. The goals and purposes of the committee and the problematic issues it sought to address in creating the revision are described in the committee's columns in the September 1991 *AIC Newsletter* and September 1993 *AIC News*.

Ethics and Standards Committee members during these years and involved in the creation of the revised code and guidelines were: Debbie Hess Norris (chair, resigned 1993); Donna K. Strahan (co-chair 1993–94, chair 1994); Carol Aiken (co-chair from 1993, resigned 1994); Nancy Ash; Dan Kushel; and Robert Espinosa (from 1993).

Elisabeth C. G. Packard, Chair, Ethics and Standards Committee 1977–79

Amended May 24, 1985

Revised August 1994, Dan Kushel, Member, Ethics and Standards Committee

## **PREAMBLE**

The primary goal of conservation professionals, individuals with extensive training and special expertise, is the preservation of cultural property. Cultural property consists of individual objects, structures, or aggregate collections. It is material which has significance that may be artistic, historical, scientific, religious, or social, and it is an invaluable and irreplaceable legacy that must be preserved for future generations.

In striving to achieve this goal, conservation professionals assume certain obligations to the cultural property, to its owners and custodians, to the conservation profession, and to society

as a whole. This document, the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic & Artistic Works (AIC), sets forth the principles that guide conservation professionals and others who are involved in the care of cultural property.

## **CODE OF ETHICS**

I. The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education.

II. All actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it.

III. While recognizing the right of society to make appropriate and respectful use of cultural property, the conservation professional shall serve as an advocate for the preservation of cultural property.

IV. The conservation professional shall practice within the limits of personal competence and education as well as within the limits of the available facilities.

V. While circumstances may limit the resources allocated to a particular situation, the quality of work that the conservation professional performs shall not be compromised.

VI. The conservation professional must strive to select methods and materials that, to the best of current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment, or function.

VII. The conservation professional shall document examination, scientific investigation, and treatment by creating permanent records and reports.

VIII. The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage or deterioration to cultural property, providing guidelines for continuing use and care, recommending appropriate environmental conditions for storage and exhibition, and encouraging proper procedures for handling, packing, and transport.

IX. The conservation professional shall act with honesty and respect in all professional relationships, seek to ensure the rights and opportunities of all individuals in the profession, and recognize the specialized knowledge of others.

X. The conservation professional shall contribute to the evolution and growth of the profession, a field of study that encompasses the liberal arts and the natural sciences. This contribution may be made by such means as continuing development of personal skills and knowledge, sharing of information and experience with colleagues, adding to the profession's written body of knowledge, and providing and promoting educational opportunities in the field.

XI. The conservation professional shall promote an awareness and understanding of conservation through open communication with allied professionals and the public.

XII. The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment.

XIII. Each conservation professional has an obligation to promote understanding of and adherence to this Code of Ethics.

The conservation professional should use the following guidelines and supplemental commentaries together with the AIC Code of Ethics in the pursuit of ethical practice. The commentaries are separate documents, created by the AIC membership, that are intended to amplify this document and to accommodate growth and change in the field.

## GUIDELINES FOR PRACTICE

### PROFESSIONAL CONDUCT

1. **Conduct:** Adherence to the Code of Ethics and Guidelines for Practice is a matter of personal responsibility. The conservation professional should always be guided by the intent of this document, recognizing that specific circumstances may legitimately affect professional decisions.

2. **Disclosure:** In professional relationships, the conservation professional should share complete and accurate information relating to the efficacy and value of materials and procedures. In seeking and disclosing such information, and that relating to analysis and research, the conservation professional should recognize the importance of published information that has undergone formal peer review.

3. **Laws and Regulations:** The conservation professional should be cognizant of laws and regulations that may have a bearing on professional activity. Among these laws and regulations are those concerning the rights of artists and their estates, occupational health and safety, sacred and religious material, excavated objects, endangered species, human remains, and stolen property.

4. **Practice:** Regardless of the nature of employment, the conservation professional should follow appropriate standards for safety, security, contracts, fees, and advertising.

4a. **Health and Safety:** The conservation professional should be aware of issues concerning the safety of materials and procedures and should make this information available to others, as appropriate.

4b. **Security:** The conservation professional should provide working and storage conditions designed to protect cultural property.

4c. **Contracts:** The conservation professional may enter into contractual agreements with individuals, institutions, businesses, or government agencies provided that such agreements do not conflict with principles of the *Code of Ethics* and *Guidelines for Practice*.

4d. **Fees:** Fees charged by the conservation professional should be commensurate with services rendered. The division of a fee is acceptable only when based on the division of service or responsibility.

4e. **Advertising:** Advertising and other representations by the conservation professional should present an accurate description of credentials and services. Limitations concerning the use of the AIC name or membership status should be followed as stated in the AIC Bylaws, section II, 13.

5. **Communication:** Communication between the conservation professional and the owner, custodian, or authorized agent of the cultural property is essential to ensure an agreement that reflects shared decisions and realistic expectations.

6. **Consent:** The conservation professional should act only with the consent of the owner, custodian, or authorized agent. The owner, custodian, or agent should be informed of any circumstances that necessitate significant deviations from the agreement. When possible, notification should be made before such changes are made.

7. **Confidentiality:** Except as provided in the Code of Ethics and Guidelines for Practice, the conservation professional should consider relationships with an owner, custodian, or authorized agent as confidential. Information derived from examination, scientific investigation, or treatment of the cultural property should not be published or otherwise made public without written permission.

8. **Supervision:** The conservation professional is responsible for work delegated to other professionals, students, interns, volunteers, subordinates, or agents and assignees. Work should not be delegated or subcontracted unless the conservation professional can supervise the work directly, can ensure proper supervision, or has sufficient knowledge of the practitioner to be confident of the quality of the work. When appropriate, the owner, custodian, or agent should be informed if such delegation is to occur.

9. **Education:** Within the limits of knowledge, ability, time, and facilities, the conservation professional is encouraged to become involved in the education of conservation personnel. The objectives and obligations of the parties shall be agreed upon mutually.

10. **Consultation:** Since no individual can be expert in every aspect of conservation, it may be appropriate to consult with colleagues or, in some instances, to refer the owner, custodian, or authorized agent to a professional who is more experienced or better equipped to accomplish the required work. If the owner requests a second opinion, this request must be respected.

11. **Recommendations and References:** The conservation professional should not provide recommendations without direct knowledge of a colleague's competence and experience. Any reference to the work of others must be based on facts and personal knowledge rather than on hearsay.

12. **Adverse Commentary:** A conservation professional may be required to testify in legal, regulatory, or administrative proceedings concerning allegations of unethical conduct. Testimony concerning such matters should be given at these proceedings or in connection with paragraph 13 of these Guidelines.

13. **Misconduct:** Allegations of unethical conduct should be reported in writing to the AIC president as described in the AIC Bylaws, section II, 12. As stated in the bylaws, all correspondence regarding alleged unethical conduct shall be held in the strictest confidence. Violations of the Code and Guidelines that constitute unethical conduct may result in disciplinary action.

14. **Conflict of Interest:** The conservation professional should avoid situations in which there is a potential for a conflict of interest that may affect the quality of work, lead to the dissemination of false information, or give the appearance of impropriety.

15. **Related Professional Activities:** The conservation professional should be especially mindful of the considerable potential for conflict of interest in activities such as authentication, appraisal, or art dealing.

### **EXAMINATION AND SCIENTIFIC INVESTIGATION**

16. **Justification:** Careful examination of cultural property forms the basis for all future action by the conservation professional. Before undertaking any examination or tests that may cause change to cultural property, the conservation professional should establish the necessity for such procedures.

17. **Sampling and Testing:** Prior consent must be obtained from the owner, custodian, or agent before any material is removed from a cultural property. Only the minimum required should be removed, and a record of removal must be made. When appropriate, the material removed should be retained.

18. **Interpretation:** Declarations of age, origin, or authenticity should be made only when based on sound evidence.

19. **Scientific Investigation:** The conservation professional should follow accepted scientific standards and research protocols.

### **PREVENTIVE CONSERVATION**

20. **Preventive Conservation:** The conservation professional should recognize the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property. The conservation professional should provide guidelines for continuing use and care, recommend appropriate environmental conditions for storage and exhibition, and encourage proper procedures for handling, packing, and transport.

### **TREATMENT**

21. **Suitability:** The conservation professional performs within a continuum of care and

will rarely be the last entrusted with the conservation of a cultural property. The conservation professional should only recommend or undertake treatment that is judged suitable to the preservation of the aesthetic, conceptual, and physical characteristics of the cultural property. When nonintervention best serves to promote the preservation of the cultural property, it may be appropriate to recommend that no treatment be performed.

22. **Materials and Methods:** The conservation professional is responsible for choosing materials and methods appropriate to the objectives of each specific treatment and consistent with currently accepted practice. The advantages of the materials and methods chosen must be balanced against their potential adverse effects on future examination, scientific investigation, treatment, and function.

23. **Compensation for Loss:** Any intervention to compensate for loss should be documented in treatment records and reports and should be detectable by common examination methods. Such compensation should be reversible and should not falsely modify the known aesthetic, conceptual, and physical characteristics of the cultural property, especially by removing or obscuring original material.

## DOCUMENTATION

24. **Documentation:** The conservation professional has an obligation to produce and maintain accurate, complete, and permanent records of examination, sampling, scientific investigation, and treatment. When appropriate, the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the object, or whether an individual object or a collection is to be documented. The purposes of such documentation are:

- to establish the condition of cultural property;
- to aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession's body of knowledge;
- to aid the owner, custodian, or authorized agent and society as a whole in the appreciation and use of cultural property by increasing understanding of an object's aesthetic, conceptual, and physical characteristics; and
- to aid the conservation professional by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.

25. **Documentation of Examination:** Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records and the reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and pertinent history.

26. **Treatment Plan:** Following examination and before treatment, the conservation professional should prepare a plan describing the course of treatment. This plan should also

include the justification for and the objectives of treatment, alternative approaches, if feasible, and the potential risks. When appropriate, this plan should be submitted as a proposal to the owner, custodian, or authorized agent.

27. **Documentation of Treatment:** During treatment, the conservation professional should maintain dated documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed or otherwise ascertained. A report prepared from these records should summarize this information and provide, as necessary, recommendations for subsequent care.

28. **Preservation of Documentation:** Documentation is an invaluable part of the history of cultural property and should be produced and maintained in as permanent a manner as practicable. Copies of reports of examination and treatment must be given to the owner, custodian, or authorized agent, who should be advised of the importance of maintaining these materials with the cultural property. Documentation is also an important part of the profession's body of knowledge. The conservation professional should strive to preserve these records and give other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

## **EMERGENCY SITUATIONS**

29. **Emergency Situations:** Emergency situations can pose serious risks of damage to or loss of cultural property that may warrant immediate intervention on the part of the conservation professional. In an emergency that threatens cultural property, the conservation professional should take all reasonable action to preserve the cultural property, recognizing that strict adherence to the *Guidelines for Practice* may not be possible.

## **AMMENDMENTS**

**Amendments:** Proposed amendments to the *Code of Ethics* and *Guidelines for Practice* must be initiated by petition to the AIC Board of Directors from at least five members who are Fellows or Professional Associates of AIC. The board will direct the appropriate committee to prepare the amendments for vote in accordance with procedures described in Section VII of the Bylaws. Acceptance of amendments or changes must be affirmed by at least two-thirds of all AIC Fellows and Professional Associates voting.

## **COMMENTARIES**

Commentaries are prepared or amended by specialty groups, task forces, and appropriate committees of AIC. A review process shall be undergone before final approval by the AIC Board of Directors.

\*Revised August 1994

## Appendix 2

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Code of Ethics of the Henry Francis du Pont  
Winterthur Museum Inc.



# Appendix 3

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Winterthur/University of Delaware Program in Art  
Conservation: Curriculum Goals



## The Winterthur/University of Delaware Program in Art Conservation: Curriculum Goals

The Winterthur/University of Delaware Program in Art Conservation is a three-year curriculum designed to educate and prepare graduate students to serve comprehensive needs in the preservation of cultural property. Upon satisfactory completion, the student is awarded a Master of Science degree and a Certificate in Conservation.

This curriculum is designed to develop essential skills in critical thinking and communication; improve hand skills and introduce a spectrum of techniques and analyses in the assessment and ethical treatment of cultural property; and develop an awareness of conservation literature, connoisseurship, and the history of the technology of cultural property.

In science, the curriculum is also designed to produce scientifically literate graduates capable of understanding the fundamental chemical and physical properties of art and cultural materials, the technology of their manufacture, deterioration, and preservation; as well as graduates who will be able to draw from, or add to, the expanding scientific literature within their chosen profession.

A graduating student should be able to work capably as an entry-level conservation professional under appropriate supervision.

### **First Phase:** *Introduction and breadth of exposure*

The curriculum of the First Phase serves to introduce the student to an overview of the conservation field and its varied specialties; the history of art and artifact technology, the essential physical and chemical properties of materials and mechanisms of deterioration, and the conservation treatment of cultural property.

The courses are presented in the form of conservation science courses, preventive conservation lectures and seminars, and specialty studies, including paper and archival materials, textiles, organic and inorganic objects, paintings, joined wooden objects, and photographs. There are also two elective courses in the history of technology, art history, anthropology and/or archaeology. A comprehensive examination at the end of the First Phase draws from materials presented during this time.

By the end of the First Phase the student will select a specialty for the Second Phase of study.

After completion of the First Phase, a student should have and/or demonstrate the following:

- A general knowledge of current theories, principles, and practices of broad conservation specialties. Subject areas include: paper, textiles, photographs, joined wooden objects, library collections and archival holdings, paintings, organic and inorganic objects.
- The development of skill in critical analysis, sound judgment, and the ability to solve problems, the capability to assess materials, situations, and published information.
- A basic understanding of the complex issues relating to preventive care. This includes appropriate environmental conditions, handling and maintenance procedures for storage; exhibition packing, transport, and use; integrated pest management; and emergency preparedness, response, and mitigation.
- A familiarity with the fundamental physical and chemical properties of art and cultural materials and the causes and mechanisms of their deterioration.
- A familiarity with and understanding of the need for and the meaning of the American Institute for Conservation (AIC) Code of Ethics and Guidelines for Practice and other ethical codes.
- The ability to prepare written and photographic documentation of conservation work, including condition assessments and the framework for treatment proposals and plans.
- A knowledge and appreciation of the technological developments (materials, craft and techniques) and aesthetic history of cultural property.
- A knowledge of issues and regulations relating to personal health and safety in the work place.
- A familiarity with basic examination tools and documentation techniques such as ultraviolet and infrared examination, radiography, polarized light microscopy, and microchemical testing.

**Second Phase:** *Concentration and depth of exposure*

In the Second Phase, the student focuses on the specialty of choice with the objective of continuing the development of basic hand skills, a thorough ability to examine and document the condition of cultural property, problem solving and ethical decision making in treatments, and an understanding of the care and preservation within the specialty. Course emphasis can be tailored for students with strong interest in analytical work or collections care. At the end of this phase, the student should be able to work efficiently under supervision.

During the Second Phase, the student may also spend time studying a minor concentration to increase their knowledge of and breadth of exposure to a wider range of materials and techniques. Science courses concentrate on instrumental analysis techniques and the proposal, interpretation, and writing of experimental research. A technical study is presented at the end of this phase. Electives in the history of technology, art history, anthropology, archaeology, and independent study topics are included in this phase. At monthly public clinics, the students practice object assessment and public outreach skills.

During this phase, the student prepares a portfolio of work and interviews at several prospective internship sites for Third Phase placement. A qualifying examination for the

Second Phase is given in the specialization, minor concentration, preventive conservation, and science.

After completion of the Second Phase, a student should have and/or demonstrate the following:

- Increased proficiency in implementing conservation activities including examination, documentation, treatment, handskills and preventive care practiced within the major specialty.
- The ability to investigate the causes and changes in an object's condition and/or to evaluate techniques, methods, and materials to be utilized in conservation treatment.
- A knowledge of the current philosophies, principles, practices, methods and techniques of the relevant conservation specialty.
- The development of appropriate handskills for implementing treatment procedures.
- A basic familiarity with and understanding of instrumental and chemical analysis methods as they relate to the activities of conservation, including examination, documentation, treatment, and preventive care.
- An appropriate level of connoisseurship skills.
- A basic understanding of and appreciation for the complex issues relating to preventive care, including appropriate environmental conditions, handling and maintenance procedures for storage; exhibition packing, transport, and use; integrated pest management; and emergency preparedness, response, and mitigation.
- The ability to identify, formulate, design, conduct, and document a research project using the Scientific Method.
- The development of skill in communicating and presenting information on preservation to colleagues, allied professionals, and the public.

**Summer Work Projects:** *Practical application*

Two eight-week summer work projects, at the end of the first and second academic years, complement course work with practical application in collection survey or remedial conservation at another institution, conservation laboratory, or historic or archaeological site. These experiences should present the student with challenges to solve problems outside the classroom. Students report their experiences in a seminar.

After completion of summer work project, a student should demonstrate the following:

- Knowledge and understanding of current philosophies, principles, practices, methods and techniques of conservation and preservation.
- The ability to synthesize theoretical knowledge and general skills to address real-world conservation and preservation challenges.
- The ability to effectively learn from, collaborate with, and communicate with professional peers, volunteers, and trainees.

- An understanding of and appreciation for varied professional staff perspectives and the reality of diverse preservation and conservation needs and priorities.

**Seminar Topics:** *Professional awareness*

Seminars featuring current students, faculty, and outside professional speakers provide broader insights into preservation issues and practices. These seminars are presented once a week during the course of the academic year in both the First and Second Phases. Second Phase students present their summer work project experiences, observations, objectives and results. These students rehearse their talk with a faculty member and are trained in public speaking skills. Professionals in conservation and allied fields are also invited to speak. Topics to be addressed may include:

- The historical development of the conservation field.
- Career opportunities and future directions of the conservation profession.
- The role of conservation in the historic preservation and cultural heritage field.
- The integral relationship between conservation and other disciplines involved in the preservation of cultural property.
- The role of the conservation professional in advocacy and public outreach.
- Guidelines for successful grant writing and fundraising opportunities.
- An introduction to basic conservation business skills (including time estimates, insurance protocols, etc.) and professional practice.
- Scientific research
- Specific treatment topics

**Third Phase:** *Practice and refinement*

The entire Third Phase (or internship) is spent under the supervision and mentoring of conservation professional(s) at one or more host institution(s) or private laboratories, where the student will function as a cooperative and productive staff member. The fundamental objective of this phase is to broaden the student's exposure to specialty object problems and treatments, refine hand skills, build confidence in object assessment, decision making, analytical abilities, and, improve report-writing skills. Monthly and bi-monthly reports are submitted by the student. Faculty supervisor(s) and the student's advisory committee regularly review the progress of the internship through these reports and personal contact. At the end of the Third Phase, the student submits a portfolio and presents a formal 30-minute talk that summarizes their work. Oral examination by a faculty advisory committee is also required to satisfactorily complete degree requirements for a Master of Science in Art Conservation.

After completion of the Third Phase, a student should have and demonstrate the following (note that these characteristics should be an integral part of all three phases but are perhaps best acquired following completion of the Third Phase):

- The development of a professional behavior. Students must demonstrate institutional accountability and professional responsibility.
- The development of skill in performing complex treatments using a range of conservation procedures and techniques.
- The development of the ability to make independent judgments regarding the extent of conservation treatment to be performed on individual objects or collections of material.
- The ability and flexibility to develop alternate or innovative solutions to problems using traditional approaches and new technologies or techniques.
- The ability to interpret and utilize current literature, scientific data, and research.
- The development of the ability to make decisions relating to the preservation of cultural property (and to establish priorities for such recommended action).
- The ability to conduct collection assessments and conservation surveys and in doing so identify the nature or properties of the materials, the causes and extent of deterioration, and practical/realistic options for their short and long-term preservation.
- The development of an awareness of personal strengths, limitations, and areas for improvement. The ability to accept and provide constructive criticism.
- The ability to function as an effective and productive member of an interdisciplinary project team.
- The development of basic time management skills and ability to identify and formulate priorities for action.
- The development of awareness of appropriate behavior within an organizational structure.

The development of these skills, knowledge and abilities will continue through one's professional career. Ideally, this will initially take place under the supervision of an experienced conservation professional.

Approved by the WUDPAC Executive Committee and the Art Conservation Department  
12/1/04.

# Appendix 4

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## Internship Guidelines

## INTERNSHIP GUIDELINES FOR INTERNS AND SUPERVISORS

1. Choosing an Internship
  - a. A list of possible internship supervisors is made after a meeting of the student with his or her advisory committee. (Generally three are chosen.) At the meeting the student states preferences for collection type, treatment philosophies, geographic location, etc.
  - b. The major advisor or the program director contacts the possible supervisors to see if they would be willing to interview the students in question.
  - c. The student is funded for travel to the sites for possible internships. (As funds are limited, the student is asked to seek housing from friends or other graduates.)
  - d. After interviews, the student is asked to list his or her choices in order.
  - e. The internship supervisors are contacted by the major advisor or program director to learn which student they would select for internships.
  - f. Matches are made honoring the students' first choices as much as possible.
  - g. Letters are exchanged between the program director and the internship supervisor to confirm the agreement in writing.
2. The Internship Year
  - a. Internships should last for 11 months, beginning in about the second week of September. (It is hoped that the interns will attend the final oral presentations by the interns from the previous year before location.)
  - b. A total of twenty days for research, professional meetings or lectures may be taken at the supervisor's discretion.
  - c. Vacation days taken during the internship should be those observed by the host institution.
  - d. The student is required to submit a monthly/bimonthly internship report to the department office with a copy to the internship supervisor. Details regarding content are listed in the Program Procedure and Policy Guide.
  - e. The student is required to prepare, at his or her expense, a detailed portfolio of all the internship work, and present this to the major advisor three weeks prior

to the oral examination. This should give the student's advisory committee ample time to study the portfolio before the oral examination session, which is held on the day following the oral presentation. Details on the content are listed in the Program Procedure and Policy Guide.

- f. The student is required to prepare, at his or her expense a twenty-five minute final presentation about the internship year. This presentation should be prepared at the same level as a talk at a professional meeting.

### 3. Internship Stipend

- a. Stipends are currently \_\_\_\_\_ - tax free, and are paid in equal installments over a twelve-month period from July 1 to June 30. Interns will be under contract to the Program.
- b. A maximum total reimbursement of \$450 will be provided for relocation expenses. (Guidelines on expenses which may be reimbursed can be found in the Program Procedure and Policy Guide.)

### 4. University Credits and Grading

- a. The internship year is formally listed as ARTC 870, formerly 2 six-credit semesters, now 2 nine-credit semester (total – 18 credits) in order to secure full-time status for the students. (See Program Procedure and Policy Guide.)

(revised 07/24/03)

# Appendix 5

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Internship Evaluation

ARTC 870  
Intern Evaluation  
Form A  
Fall/Spring Semester  
(Please return evaluation by Dec xxx/May yyy)

Name of intern \_\_\_\_\_

Supervisor(s) \_\_\_\_\_

Institution \_\_\_\_\_

Period covering \_\_\_\_\_ to \_\_\_\_\_

NOTE: We are grateful to each internship supervisor who accepts one of our WUDPAC Master's-level candidates for this final year of the program. We hope you will be willing to fill out this form in December and again in May of the internship year to aid in the awarding of a grade for nine credits for each of the internship semesters. We ask the WUDPAC faculty member who serves as the major advisor for the student to speak with you by telephone earlier in December and May to review any concerns or questions you may have about our goals or procedures.

A. Please describe briefly types and numbers of works of art or cultural property the intern has been assigned and has completed to date.

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Additional comments:

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PLEASE ASSIGN A RANKING OF FROM 1-5 FOR EACH ACTIVITY BASED ON COMPARISON WITH OTHER INTERNS YOU HAVE SUPERVISED

1=unacceptable; 2=below average; 3=average; 4=above average; 5=superior

Other activities:

RANKING:

1. Condition surveys, exhibition checks or environmental monitoring:

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2. Art historical research, cultural context or connoisseurship discussions: RANKING:

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3. Pigment analysis, sampling, other methods of analysis:

RANKING:

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4. Lectures given, tours conducted, communications skills, outreach etc.: RANKING:

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5. Special research projects, if any:

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6. Packing, shipping, storage:

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7. Economic considerations, supply ordering, pricing or estimation of time for treatments:

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1=unacceptable; 2=below average; 3=average; 4=above average; 5=superior

Please comment briefly on the progress of the intern since her/his arrival or since previous evaluation.

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Quality of conservation work::

RANKING

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Quality of reports:

RANKING

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Quality of photography:

RANKING

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Cooperativeness in studio/laboratory:

RANKING

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Rapport with staff, curators, public:

RANKING

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Comment briefly on the success of the internship and on areas in which you see a need for the intern to improve.

Signature(s) of supervisor(s)

\_\_\_\_\_ Date

\_\_\_\_\_ Date

vlg/07

# Appendix 6

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University Grading and Academic Standards

## Final Grades

The following quality point scale is used in the University of Delaware grading system:

NOTE: In courses requiring a minimum letter grade (for example, a C or better), the minus grade (for example C-), fulfills the requirement. Similarly, when a B or better is required, a B- fulfills the requirement. However, the quality points per credit for a B- are fewer than for a B (see chart below), and the University requires that graduate students achieve an overall cumulative grade point index of at least 3.0 for graduation.

A	Excellent 4.00 quality points per credit
A-	3.67 quality points per credit
B+	3.33 quality points per credit
B	Good 3.00 quality points per credit
B-	2.67 quality points per credit
C+	2.33 quality points per credit
C	Fair 2.00 quality points per credit
C-	1.67 quality points per credit
D+	1.33 quality points per credit
D	Poor 1.00 quality points per credit
D-	0.67 quality points per credit
F	Failure 0.00 quality points per credit
X	Failure, 0.00 quality points per credit (Academic Dishonesty)
Z	Failure, 0.00 quality points per credit (Unofficial Withdrawal)
L	Listener - Registration without credit or grade. Class attendance is required, but class participation is not.
LW	Listener Withdrawn - A listener who does not attend sufficient class meetings to be eligible, in the judgment of the instructor, for the grade of L will receive the grade
LW.NR	No grade required.
P	Passing - For specifically authorized courses, such as 969. P grades are not calculated in index.
W	Official Withdrawal - Passing at time of withdrawal.
**WF -	Official Withdrawal - Failing at time of withdrawal.

\*\*Students permitted to withdraw after the announced deadlines for whom the grade of WF has been reported will receive a grade of F for the course unless the Office of Graduate and Professional Education approves their withdrawal "without penalty."

## Temporary Grades

No student will be permitted to graduate from the University with temporary grades pending. Students intending to receive a master's degree who have been given permission to continue studies toward a doctoral degree may retain those temporary grades that do not apply to the master's course of study. If a student does not take steps to remove temporary grades, these grades will be changed to F at the expiration of the regular degree program time limits.

The following temporary grades are used:

I - Incomplete. Used to indicate incomplete assignments, absences from final or other examinations, or any other course work not completed by the end of the semester. An I grade must be removed no later than the end of the first six weeks of the semester immediately following, e.g., incomplete work for the fall semester must be completed by the end of the first six weeks of the spring semester following; incomplete work for the spring semester must be completed by the end of the first six weeks of the following fall semester. Incomplete work for either summer session must be completed by the end of the first six weeks of the following fall semester. Under extenuating circumstances, the Office of Graduate and Professional Education may approve extensions to these time limits if requested to do so in writing by the instructor.

At the time of grading, the instructor who gives an I grade will be required to report to the department chair and the Graduate Studies Office by the I Grade Explanation Form: (1) the nature of the incomplete (absence from the final examination, project or paper not completed, etc.), (2) the student's reason for the incomplete (illness, accident or injury, serious illness or death in immediate family, etc.), and (3) the grade earned by the student in the course exclusive of the incomplete work. Copies of the I Grade Explanation Form will be sent to the department chair and the Graduate Studies Office for file and audit.

Instructors should submit a change of grade to the Graduate Studies Office in order to change the temporary grade of I to a permanent grade by the deadline for completing incomplete work. If the incomplete work has been made up, the instructor will give the appropriate final grade for the course. If the work has not been made up, the instructor may give the student a final grade of F, or may have the option of giving the student a passing grade based on the work that was completed for the course. If the instructor has not reported a final grade upon the expiration of either the deadline or the extension of the deadline, the temporary grade of I will revert to a grade of F.

S - Satisfactory Progress. For thesis research, dissertation, independent study, special problems, distance learning and other courses which span two semesters or in which assignments extend beyond the grading deadline in a given semester.

U - Unsatisfactory Progress. For thesis research, dissertation, independent study, special problems, distance learning and other courses which span two semesters or in which assignments extend beyond the grading deadline in a given semester.

Temporary grades of S and U are recorded where the work normally extends beyond the regular semester periods. The time limit for such grades is determined by the nature of the project. Final grades are normally recorded at the completion of the project. The grade recorded for the last course entry (a final grade) is understood to be the grade that applies to all preceding S or U grades in that course. If instructors wish to change individual S or U grades, they may do so in the regular manner through change-of-grade forms. The revised current and cumulative summaries will be posted on the permanent record at the time of and along with the recording of grade changes.

N - No grade reported by instructor.

From:

University of Delaware

Graduate Catalog 2009-2010

Academic and Registration Regulations

University Grade and Academic Standards

[http://academiccatalog.udel.edu/Pub\\_ShowCatalogPage.aspx?CATID=1587](http://academiccatalog.udel.edu/Pub_ShowCatalogPage.aspx?CATID=1587)

# Appendix 7

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Winterthur Access Policy

# Appendix 8

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Winterthur Procedures for Escorting Visitors

# WINTERTHUR



## Public Programs

### Procedures for Escorting Visitors Period Rooms, Conservation Labs, Study/Storage Areas

Maintaining collection and visitor security and safety must be a paramount concern when escorting people in collections areas for personal or for business reasons. Guides, docents, or any staff member should:

- Follow procedures and use good judgment.
- Instruct visitors in rules and procedures at beginning and enforce them as necessary during visit or tour
- Respond quickly and appropriately to emergencies
- Maintain constant surveillance of visitors and objects
- Maintain control of the group
- Be hospitable and courteous
- Share museum spaces with museum staff from all divisions
- Remember that, for the best experience as a tour visitor, tour guiding is done by guides, docents, or students who have completed guide training. While other staff members escort visitors for many purposes, including safety, marketing and promotion, development, and hosting family, tour interpretation is best done by a trained interpreter.
- Staff members who have an “E” on their ID badge have escort privileges, which are given at the time the badge is issued by the director of the Collections Division (Pat Halfpenny.)

#### Basic Rules for All Rooms and All Tours:

1. Help your visitors by sharing the following rules prior to entering any space with collection objects, including Period Rooms, Conservation labs, storage & study areas, etc.
2. Visitors must stay with the staff member.
3. Visitors may not touch objects while in the period rooms.
4. There may be no open beverage or baby bottles, food or chewing gum on tour.
5. Cell phones should be silenced.
6. The visitors and staff member must take care not to step on antique rugs or lean on the woodwork. Walk on the floor or on modern carpet runners.

### For All Rooms and All Tours:

1. Check in with the Tour Manager, at the desk or by calling x 4631 in advance. It is always helpful to avoid busy times, as suggested by the Tour Manager. On all stanchioned tour routes, please give precedence to guided tours and follow the tour route and traffic flow.
2. Professional or promotional photography requests are directed to the Marketing Communications Department (Joyce Gamble, x. 4694).
3. Some visitors may wish to take notes. Golf pencils are available at the Tour Manager's desk. Pencils without erasers are preferred; erasers cannot be used in the collection. Sketching and measuring are not permitted. Anyone who wishes to make detailed sketches, for amateur hobbyist or professional reasons, should make prior arrangements with Licensed Products staff (Kristin DeMesse, x 4861)
4. Missing or damaged objects: If the staff member sees a white sticker or any other indication that an object is missing or damaged, s/he should report this to the Tour Manager immediately. (Any white sticker should normally be covered by the object itself or by the small brown labels, indicating an authorized object move.) A damaged object should be left where it is, unless it is in imminent danger. Do not pick it up. Do not clean up around it. For more detailed instructions, see the Damage and Missing Object Procedures Flow Chart, from the Registration Office, dated 5/08.
5. Location of emergency exits, emergency phones, and instructions are listed in the front of each Black Object Notebook in each room. Further emergency instructions are given during interpreter training.
6. Sign out a remote control for the lighting system at Public Safety Dispatch desk. Always return the lighting to the "naturalistic" level by pushing the top button on the remote. Help to keep light levels save for our collection.

Stanchioned Rooms – *The Elegant Entertaining tour and the Yuletide tour accept groups of up to 11 visitors. With ropes and stanchions protecting the collection and defining the visitor space, interpreters must abide by and share with the visitors the following rules:*

1. The staff member must either literally guide "from behind" the group or take a position from which s/he can always see the *last* person in the group.
2. Cell phones should not be used for conversations and must be turned "off" for Yuletide and spring tours as they interfere with the sound system.
3. Visitors *and* staff members, including those with handling privileges, may not touch collection objects while on tour.
4. Visitors may not go behind ropes/stanchions. If a stool is required for the visitor to sit, only the staff member will move it from behind the ropes to provide it for the visitor.
5. Still, flash photography using integrated flash units is permitted for personal use; however, no separate/detachable flash units, tripods, monopods, or other large photographic accessories are permitted. Video photography is not permitted.

6. Parcels, handbags & cameras are permitted; however, larger items, including backpacks, coats & heavy jackets are discouraged. Any backpacks brought on tour should be carried to the front or on the side rather than on the back as they might inadvertently bump into a collection object. Any object that could become a projectile for children under 8 years old is prohibited, but may be tied to a stationary object, such as a stroller.
7. When guiding in stanchioned rooms, a 3-button lighting remote control is used. Always return the lighting to the “naturalistic” level by pushing the top button on the remote.

Rooms without stanchions – *Tours may have up to 5 visitors with a guide. Most of the rooms have no obvious barriers to the collection objects. Staff and visitors will abide by the following rules:*

1. Visitors must stay with the staff member, who should have each visitor in sight while in collection spaces.
2. There are no handbags, backpacks, parcels, fanny packs, cameras/camera bags, or any objects swinging from shoulders, hands or waist permitted on tour. Coats, heavy jackets, and hats should be left in the Coat Room. If a visitor insists on wearing a jacket, etc., then desires to remove it while on tour, the staff member is to hold the object to avoid having it swing into a collection object.
3. Visitors *and staff* members, including those with handling privileges, may not touch collection objects while on tour unless the guide is giving an SST or special tour and is demonstrating with pre-approved study collection objects.
4. Access to non-stanchioned spaces is not available to children under the age of 8 years old. Strollers are not permitted in these areas.
5. When guiding in rooms without stanchions, 3-button lighting remotes are used for all Discovery level tours. The 5-button remote may be used for Focus tours and Special Subject tours; however “study” level should be used only when necessary. Always return the lighting to the “naturalistic” level by pushing the top button on the remote.
6. No photography is permitted on non-stanchioned tours, except with the prior permission of the Director of Museum Affairs or the Director of the Collections Division. In these special cases, special instructions are given to the Tour Manager, who gives instructions to the interpreters.
7. Occasionally, tour management staff or interpreters are asked to escort visitors to the Elegant Entertaining tour through the 4<sup>th</sup> or 6<sup>th</sup> floor. This is generally for those guests who do not care to take the elevator. In these cases, procedures for stanchioned tours are used.

Procedures for Escorting Visitors prepared by Public Programs Division.  
Copies are available in the file listed in the footer below.