

**2013 IIC STUDENT & EMERGING CONSERVATOR CONFERENCE**

**CONSERVATION: OBSTACLES OR OPPORTUNITIES?**

**TRANSCRIPTS – 3 of 3**

**Session 3, Friday 13<sup>th</sup> September**

**Optimising Skills And Networking - Locally And Further Afield**

*In addition to applying for work, how can the newly-trained conservator become better involved within the Nordic conservation field in order to strengthen his or her qualifications and experience and build a professional network? How does one become engaged in the field of conservation? What are the advantages of this sort of involvement? How does this differ from the situation elsewhere? How does the newly-trained conservator become engaged with issues?*

**Moderator: Tine Louise Slotsgaard**

**Tine Louise Slotsgaard:**

Welcome back to the third and last session of this conference.

The theme for the third session is: Optimising Skills and Networking: locally and further afield. In addition to applying for work, how can the newly-trained conservator become better involved within the Nordic conservation field in order to strengthen his or her qualifications and experience and build a professional network? How does one become engaged in the field of conservation? What are the advantages of this sort of involvement? How does this differ from the situation elsewhere and how does the newly-trained conservator become engaged with issues?

The panel speakers are Britt Christmas-Møller, Michael Højlund Rasmussen, Karen Borchersen and Cornelia Weyer.

And there will as before be time for questions and debate afterwards.

The first speaker is Britt Christmas-Møller. Britt is a paintings conservator with a Masters from the School of Conservation in Denmark. Britt has been working as a private conservator since 1998. The Conservation Workshop is associated with Bruun Rasmussen, Auctioneers of Fine Arts in Copenhagen, and restores paintings before and after auctions as well as providing consultation to their clients in connection with condition reports.

**Britt Christmas-Møller:**

Thank you and first of all thank you for inviting me for this conference, it is very exciting also as a small private conservator to be in this big forum. My presentation today takes its starting point in my own history of becoming a private conservator.

To say a little bit about my background: I grew up surrounded by antiquities, my parents they were, still are, antique dealers and I actually thought that I was going to study the history of art at the university, but then I had the opportunity through my parents' networking to go to Bruun Rasmussen Auction House (at that time in Vejle in Jutland) and be there as an assistant for half a year. While I was there, I found out that this was rather interesting, to value art, a lot of different kind of art, and after that I got more and more involved in this kind of thing myself, so I went to Paris and was in an auction house in Paris for one and a half years, and when I came back to Copenhagen I got an apprenticeship for two and a half year at Bruun Rasmussen in Copenhagen. So at that time my first kind of studying began, and at that time, when you are there for two and a half years, you are around in all kinds of themes, you have the different departments who work with furniture, bronzes, paper, silver, oriental carpets, prints, and of course paintings. And paintings were what I felt were most interesting. That was what became more and more interesting for me, old paintings as well as modern paintings - and with time I got the opportunity and the responsibility to contact conservators if that was needed when they had auctions.

So when I had this experience with my apprenticeship at Bruun Rasmussen I found out that it would be rather interesting to combine what I had learned from my childhood and from my education at Bruun Rasmussen and use these experiences at the Conservation School. So when I started studying at the School of Conservation, you can say that I had a lot of practical knowledge about how to handle art pieces in general. I was not afraid of touching the objects! My knowledge was not only through visiting museums. I already had experience with doing condition reports and to look at the back of the painting, looking for marks, exhibition labels etc. So when I started, when I thought about how I want to use my conservation education, it was obvious for me to associate with Bruun Rasmussen Auction House, if that was a possibility, if they were interested in that - and fortunately they were. So yes, in the beginning of my time as a private conservator my main customers were clients from Bruun Rasmussen - but of course as time went by my circle of clients expanded to private collectors, manor

house collectors, people who had inherited paintings, wanted to take care of them, and of course as a private conservator a lot of the paintings you get once in a while are not necessarily very expensive paintings but it is paintings that have a special relationship to the clients, they have some kind of affectionate value for them and also another thing, as time goes by a lot of the clients you get when you are a private conservator, at least in this country, is a lot of by here say. You get a client; the client goes back and tells their family, friends, relationships about what they have experienced.

And, let me just, before I have some topics that maybe we could take for some discussion later, go back to the time when I was actually studying at the School of Conservation, because one of the most important experiences I had at that time, was the internship I had for myself. It was at Fælleskonservering at Kronborg, and at that time it gave me a very good impression of how it is to work in the real life after school - how is it out there. And that is a topic that I think is very interesting and maybe we can go back when we have the discussions afterwards, as that I think internships are a very important thing for all of us.

So I have some topics that we can discuss, and one of them is the academic values vs. the practical experience. I am very proud of my candidate title. I was in the first group of people from the Danish School of Conservation who got this title. So let there be no doubt about that. But I think it is very important that we keep on to the education - that we don't get it too academic. We have to focus on all these practical experiences that the students have to get - a lot of practical experience while they are at school. I have never heard any students say, that they have had too much practical experience! I have heard, and I had the same experience myself, that we maybe had some courses where the students thought afterwards "when are we going to use this?" or "maybe we could have had some more practical experience instead of this?" So that is a very important thing, I think, that you keep on to this practical experience and about that also the internships. And I don't know if we have a little problem here in the Nordic countries about internships, because from what I hear and what I understand, and correct me if I'm wrong, a lot of students from, for instance, England and the Netherlands, they come to Denmark with internships. We don't have that tradition in Denmark. So there is a little problem here for the Danish students as well, that they (do not) have these internships, but I can understand if the public institutions, and us private (employers), it is easier to take in an intern from a foreign country that has his or her own money with him - instead of me, as a private conservator, I have to maybe pay this student, to work in my studio. And that is

maybe one of the things Karen may want to talk about also, how the School today (because I do not remember that I had that much introduction at my time as it is many years ago) how the School makes an introduction to how it is to work in a national museum and how it is in a studio.

So you have the private studios contra the national institutions. And yes, I think it is important that the students are taught a little, have some history about it, how the difference is, because there is a big difference. And we probably all have prejudices each way about how it is to be a private conservator and how it is to be working in a museum. As a private conservator you have to be (it is a little roughly said here) very direct. When you have a customer you can't take a week to investigate, to look at this painting, nobody pays you a week to find out what to do about this painting. You have to go more straight ahead. And I know it is a little... You have to take care when you talk about these things, but it is a matter of money, of course, and nobody pays you, who doesn't do anything on these paintings. You have to have an idea and then work forward on that. And again I think that, vs. the School, you have to have an introduction to these differences and also an understanding of each other - the national studios and the private conservators.

And one more topic that maybe someone wants to follow up on, for the discussions afterwards: the thing about collaboration. I have been told, and heard about, that for instance in England there is a lot of collaboration between private conservators and the national institutions. And I don't see that, that often, here in Denmark. Of course we are a small country, we don't have that many private conservators, but it could be something that maybe also the School could talk about, that the new students getting ready for work, could have in mind, that there could be a focus on that field. I have had some collaboration with the Danish National Gallery in connection with paintings that should go to auction. And it is always nice to have these collaborations, because it is not only what you have, this topic you have up now, you have a good networking when you have these kinds of things, and it is a good way to develop and use experiences. You could easily imagine that you have a private conservator working on a special artist and has a lot of knowledge about this artist, and that maybe the institution does not have a specific idea about this artist and the other way around. So collaboration, I think, could be a very interesting thing to develop by time.

All in all, when we talk about conservation and restoration and between private conservators and public conservation studios, that you have an open and honest discussion about it, that we don't have too many secrets between each other. That is what I think is very important. The first conservator I met, when I knew that I would really like to study to become a paintings conservator, they put their white (coat) on, but I didn't see any paintings, and everything was a secret, and I asked "when are they working?" because I didn't see all these things they did. I don't think we are there today, now we are more public. We can see a lot on the internet. So I think it is getting the right way. Our recipes don't have to be secret anymore.

**Tine Louise Slotsgaard:**

Thank you Britt. The next speaker is Michael Højlund Rasmussen. Michael is a paper conservator with a Masterss from the School of Conservation in Denmark. Michael has worked as a paper conservator at the Conservation Centre in Vejle and since 2009 he has been Head of Conservation in the regional conservation centre, Konserveringscenter Vest, in Western Jutland.

**Michael Højlund Rasmussen:**

I thank you very much for being invited to this conference and thank you for taking the initiative in the first place to discuss all these very important issues.

As you said I am head of a conservation centre in the western "outskirts" of Denmark. And at Conservation Centre West we are working for 15 museums along the west coast and in midst of Jutland. There are both historic museums, archaeological and art museums - so we must have a broad range of professional competences at our disposal. We are only 6 conservators on a permanent basis and administrative staff and 1-2 extra project based staff every year. Compared to an institution like the conservation department at the National Museum for instance we are a little centre, but compared to the other centres and conservation departments countrywide I think we are doing well and could be compared.

I have chosen to give you a very personal account, at bit like Britt, of my experience with relation to the subject of the conference, "Obstacles or opportunities," because:

During my career I have often thought about the choices that I made and opportunities that I sought – and didn't seek. More than once the question has come up whether I did the right thing or if I should have done something else – did I made the right choices when pursuing a career as a conservator or did I just meet the kind of obstacles that could be expected anywhere?

To a certain extent, the theme of this session, “Optimising skills and networking,” gives the answer. Only, how are you expected to do this? What can you do to optimise your skills and what can you say your opportunities? And how do you network? I mean, we got a lot of those answers, as far as I could hear from the previous session, but I will not perhaps give you any specific answers to that – but at least I can tell you what I did myself.

As stated earlier, I received my Bachelor in paper conservation from the Royal Danish Academy of Fine Arts - School of Conservation here in 1986 – and later on my Masters in 2001 and later on again I have added a diploma in leisure management to comply with my present challenges.

Back in the eighties job opportunities in Denmark were not promising and since most of the jobs in this country are in the public sector I knew that I would not find it easy breaking through, and as Britt also mentioned the private labour market for conservation in Denmark is quite limited actually, so I had to come up with something. In many respects the conditions for creating conservation jobs has not changed much since then, I think, so I guess my own experience is still valid, to a certain extent.

But what did I do at the time? How did I manage to create a platform for my later career? First of all, many of us at that time did not think in terms of a “career,” not here at least, it was far too ambitious or out of reach. I just wanted the opportunity to prove that I was worth something in terms of conservation. Most conservators try to get small jobs or project based jobs in order to pursue this ambition. I did too, but I was a bit restless perhaps and very “hungry”. So, I wanted to work on a daily basis and not just every now and then!

So, sometime after our graduation a friend of mine and I set up a paper conservation workshop located in an old bookbinder's workshop that we rented at the Museum of Applied Art in Copenhagen, right next to the School of Conservation, by the way. My friend and I ran it, my friend Henriette, ran it for several years thereafter but I was only part of it the first year. It happened so that most of the regular jobs that came up, some jobs did come up, but they came up in Jutland, in the western part of Denmark, and my wife, who happened to be a conservator too, I mean that is what happens in this business, got a position at one of the museums over there. So, I followed her, knowing that paper conservators were actually scarce in that part of the country. So perhaps I had a chance.

After a few years I set up my own workshop providing paper conservation to museums, archives and private clients. So, I have tried it too! [Michael says to Britt]. I ran that workshop for 6 years working full time, but unfortunately earning half of my efforts. Gradually, it became my primary business goal to get full-time employment. So you may ask, why the heck did I continue for 6 years? I mean if it does not pay off, you should normally stop after 2 or 3 years. But because, like many of you I think, I had already invested a lot of time and efforts in this career so eventually, it had to pay off! That, I think, is a natural "driver" for many people in our business. You must succeed because you have spent much time and often more than one education already. Well, I was lucky to get a permanent position, finally, at one of the regional conservation centres where I worked for 13 years before I got my present position. So, in a way my stubbornness or "stupid pride," you might say, paid off eventually.

But, did I make the right choices and would I recommend younger colleagues to do the same? Would further education or optimisation of my skills have helped me equally?

Both yes and no, I think. One thing is what you believe is the right decision under the specific circumstances or that you don't feel that you have other choices at the time. Another thing is how you view these decisions many years after, "burdened" with age and experience. That is why a certain amount of career planning is worth a consideration, I think is one of the main messages from the previous session. I don't generally regret my own choices, but there are certain things I would have done differently today!

One of the things I would do differently would be to get out working abroad. Conservation is an international profession. Make the best of it while you can and before you get too

established to be able to move around. You learn so much from people in other places or parts of the world, how they live and work, and it opens your mind professionally and personally. And it really optimises both your skills and your opportunities, I think. To me as an employer I find it much more exciting to employ conservators with international experience.

Another important issue is how you get started after graduation. I personally regret that I didn't get a mentor or that I didn't, or wasn't able to seek a position with older colleagues for a longer period of time. It is so important to have some role models or key persons whom you respect or who have meant something special to you. I have only had a few short project based jobs of this kind and they serve, even today, as my professional foundation. Since I started working as a freelancer right after my graduation I later discovered that I missed this relation to the older colleagues, or at least to have had a mentor. I was very proud at the time that I took responsibility for my own life and situation. I wanted a job – so I created one. That was really cool! But still...

What I did practically, in the workshop, was to use my network of fellow students, old teachers and colleagues that I knew. If I had a difficult conservation problem where I needed some sparring or coaching I would typically call these people and ask for their advice, and I was quite ruthless, I recall. To some people I may have been a bit annoying even, but it helped and it worked for me. At least I must have given the impression of being professionally engaged. I also attended, as was stated previously, several meetings and conferences even though it was expensive – but it was a very good investment!

These helpful colleagues that I referred to before, that I used to call on, those people I consider my close network. But even so, it was tough being on your own, working on your own, and often I had to take tough decisions based on my rather limited experience. The lesson taught was that: This way of functioning may work for some – but not for others. In my experience it seems that many younger conservators are more insecure when it comes to decision making than you should expect when you look at their educational skills. Even if you are well educated it is still difficult to establish the right amount of professional self-esteem needed to take good decisions.

To develop this self-esteem you need to have a chance to meet older and more experienced colleagues and to work with them and learn from them; a Masters who passes on his or her

experience on to the next generation of conservators is like in an ecosystem in a way. One solution to that could be to create networks of mentors at different levels. Personally I have tried to work as a mentor for a younger colleague when she took over my former position and it worked really well for both of us, but it really needs to get into shape, I think it is something we need to work on further. I believe that this could be modified to work also for young newly educated conservators without any permanent positions. It is a matter of convincing the employing institutions or companies that it will pay off both ways. You could say that actually, this has been formalised in Denmark lately so that unemployed people can get short term jobs paid by their unemployment insurance, partly to encourage employers to stimulate growth and partly to encourage the applicants to widen their network and optimise their skills, and thereby their job opportunities, but that is a specific political solution to unemployment, an unemployment policy that is being carried on this government in this country. But it is a solution.

A third thing I will mention is the kind of activity that some of you are taking on right now by organising this conference. Working politically and professionally within our various organisations, nationally or internationally, is a key factor when it comes to expanding your network. Lobbying for the preservation of cultural property locally or throughout the world is also an important gateway to influence the creation of jobs and to promote conservation in general.

Personally, I have been politically engaged in conservation matters for several years, first as board member and chair of the Danish Association of Conservators, the NKF-DK, which Karen has taken over, a short period as a delegate to E.C.C.O. and later as a board member of The Danish Museums Association. Last thing is really something to go for, because there I am actually at the heart of our main employer, so it's a good place. Political lobby work is a slightly different approach to gaining influence and insight, but it might help optimise your opportunities, one way or the other. But, how this is working is a slightly different story, which we could return to at a later stage.

But, to conclude, you could ask: "what did work for me despite my lack of a Masters or a mentor or an adequate experience in the first place?" "How did I manage in the end?" And I think it was stated by many of the previous panel speakers before. I had a broad approach to networking, and tried to offer something to my clients, and to colleagues and

to professional stakeholders of various kinds. So networking, networking and networking! And I think that Rikke stated that being authentic, I think that is a very important thing. Be yourself but be engaged – stay on – go for it! You have to be stubborn; you have to believe that one day it will pay off, eventually. Put up your finger, state your mind, and ask silly questions.

**Britt Christmas-Møller:**

There are no silly questions.

**Michael Højlund Rasmussen:**

Exactly

**Karen Borchersen:**

Only silly answers

**Michael Højlund Rasmussen:**

And I think it was Caroline Roberts who also stated this very clearly in her paper “Opportunity through engagement.” I think that perhaps this is the bottom line of it all.

Thank you very much!

**Tine Louise Slotsgaard:**

Thank you Michael. The next speaker is Karen Borchersen. Karen is a paper conservator, with a Masters from the School of Conservation in Denmark. Karen guides students as a Student Counsellor at the School and runs the secretariat of ENCoRE (European Network for Conservation-Restoration Education). Karen is chairman of the board of the Nordic association of Conservators in Denmark, and as a result of this, is part of the board of the IIC Nordic group. As Chairman, Karen also participates in the bi-annual E.C.C.O. presidents’ meeting.

**Karen Borchersen:**

Well, I am not anymore a practicing conservator. I have been a bureaucrat for quite some years, but still I am in the world of conservator-restorers and I do a lot of networking. I just have to fix my papers as well. Well, through my working life I have managed to gain a large network within the conservation field and I would like to present a little of the, of my experience with this network and I made a PowerPoint mainly to give you the opportunity to get the websites. So it is a very short presentation.

I am a Chairman of NKF-DK, I took over after Michael and we have been working together actually for 9 or 10 years, we have worked very closely while I was Vice-Chair there and Michael was Chair, and Michael is a very large part of my network. But during arrangements and meetings like the Jury General Assembly I have met lots of colleagues. This is a picture from the last General Assembly. We were not very many but it was very nice to be there, and I hope we will be more next year, where we will not be in the centre of Jutland, where mainly Copenhagen's people were coming. But, well, maybe I can go back. I will talk a little about ODM, the Association of Danish Museums. Michael mentioned them before. Once a year they organise a meeting for all museum employees in Denmark, with one session dedicated to conservator-restorers. This is a place for all to present subjects to colleagues, from the newly examined Bachelor - presenting her projects - to the trained conservators presenting stories and questions from real life. During these meetings I have got to know lots and lots of colleagues, mainly from Denmark, caring for all sorts of objects. This helps me helping colleagues, students, and teachers etc. to find each other, when someone needs someone to help with glass or metal or... It is easier for me to look down and see who do I know and what are their experiences, because I know from these meetings that I can find colleagues there.

The School of Conservation, well that is where I work. And the students from the School of Conservation, the new ones, the present, the earlier, they are all a part of my network, and we have, well, the Masters students: they get to know each other from several years, but we take in students every third year and it is hard to get to know the previous students, if they leave the school. But luckily a lot continue with the Masters and get to know students from other years.

In the Nordic countries, well the subject of the session was Nordic network; actually NKF is the Nordic association of conservators or the IIC Nordic group. And we publish a publication called, “Meddelelser om Konservering.” It is mainly in the Scandinavian languages, but with abstracts in English, and Finnish. This network consists of conservators from Iceland, Finland, Sweden, Norway and Denmark, and it holds a meeting every year, and it is very nice to get to know colleagues from the other Nordic countries. Earlier they were mainly all trained in Copenhagen. Luckily enough there are now schools in the other countries, so we get to know how they do in other countries. We look to each other. That is very nice. Every third year there is a conference. The last one was last year in Norway and then every three years we have a course and the next one is in October, this year in Gothenburg, where we will have the yearly, the meeting of the board of NKF. I have a picture here from the conference we had in Denmark four years ago. We went on a trip, well that is part of the networking, we went on a trip by bus to Jutland and visited industrial heritage sites and got very close to each other and that is yet another part of networking and another way to get, enlarge your network. In Europe I have, well NKF-DK, the IIC Nordic group Danish section, as well as NKF- of Finland and Sweden and Norway, are all part of E.C.C.O, the European Confederation of Conservator-Restorer’s Organisation, and I have only attended a few meetings as president. Michael had been there several times as president and as a co-delegate: But during my work with ENCoRE, yet another European network, I have got to know lot of the members of the committee of E.C.C.O, and when you know someone you get to the president’s meeting, you get to know some more, by mingling during the coffee breaks and lunch breaks. ENCoRE is a network of the educations of Europe and I am running the secretariat of ENCoRE, so I feel very strongly about this organisation. I’ll come back to this. This picture is from the coffee break from the last E.C.C.O president’s meeting in April in Lisbon, very nice. There were lots of people from different countries. So some of them are members of the committee, some are just delegates and presidents from different countries.

Well, my recommendation to all of you is attend student meetings like this one, and the ENCoRE general assembly, the next one is next year. It will be in Liege, Belgium. We always have a student session and it is very nice for the students to get engaged and to meet students from other school in a context of education while you discuss the subjects of conservation. Actually next year a main topic will be ‘practice’, but you will get to know

much more if you go to the ENCoRE website, when we announce the general assembly. We have not done this yet, but it will be next year in Liege.

This is a picture from the first time we had students on-board on the general assembly. It was in Poland in 2003, and actually one of our students from the School of Conservation is in the front.

Other conferences like this that might be a good idea. It is expensive but you expand your network and you get information on research and what's going on in the field if you attend conferences, and there are two conferences next year, and I understand they are within a week or something; the IIC biennial and the ICOM-CC triennial congress at the other end of the world. Thank you.

**Tine Louise Slotsgaard:**

Thank you Karen. The next and last speaker will be Cornelia Weyer. Cornelia is a trained paintings conservator and PhD student at Zürich University. Cornelia has lectured on art technology, restoration ethics, and the history of restoration. Cornelia is an IIC Council member and the former Vice President of VDR (Verband der Restauratoren). Today she is Director of the Restaurierungszentrum der Landeshauptstadt Düsseldorf.

**Cornelia Weyer:**

Thank you. I would like to start with something like a definition, and I ask you to please allow me making use of the wording I have prepared.

To be involved means to take part, to take part in something that deserves your interest. As a result from your involvement you expect, not at least, to become visible to others, whom you think to be of some importance for your professional success. Involved people together will form the circle where you, as well as the others, can do what we call 'networking'. Involvement and networking are indeed of great importance in professional life. Both are therefore worth some reflection.

In the description of this section the organisers ask how young conservators might get better involved within the Nordic conservation field: others are of course better experts in this context than I am, but in another place I am involved in more or less the same field for a long time too, and I remember well, from looking at my biography, how it was to take those first steps into the professional world of conservation. I am happy to share some of my experiences of those days with you and I hope it is of some value - despite differences in our age and location.

So, how to strengthen skills? We all have learned at school and were trained when we were studying at universities that in order to widen our knowledge we therefore read books, articles, the news, and we attend congresses and listen to conferences. As conservators we also have experienced that performing conservation work teaches us a lot, which is an ongoing, life-long process, of course. Learning can be lonesome (you have to adopt and digest knowledge on your own), but it can also have a social aspect (that is when you are engaged with the same matter within a group, reading the same book, sharing bits of knowledge in a discussion, co-operating in performing a conservation task or again as we are doing right now: attending a congress). I would say both lonesome learning and learning in a team can be full of joy, and sometimes, of course, a nuisance instead.

For me as a youngster I was optimising my skills within a long period of learning. I studied art history along with, and after, my training as a paintings conservator. So while I was training as a conservator at the Swiss Institute for Art Research, I went to art history classes at Zürich University in my spare time and when, after three years, I had finished the basic training in conservation I used to do some practical work during my holidays, either in a museum or as a freelance aid to a friend. I remember vividly how exciting it was then to change from one world of experience and expertise to another, to change between these two worlds, to compare working atmospheres here and there -and ways of approaching and understanding something new in art. Comparison is, to my opinion, good for learning!

My way of training in two fields, two formation programmes, is nothing to copy today as you all are offered conservation courses that include a certain amount of art history, and maybe you personally do not need as much of it as I did. But there might be something of interest for you to extract from what I did: I found out that my experiences in one or the other field enriched the work of both groups that I belonged to: to the art historians in the art history

seminars and to the conservators in the studio. Thus advice concluded from my experience might be: sharing authentic experience is a good starting point for getting involved, becoming visible, and in consequence networking. Communication is important within and outside of one's own profession. Daring to communicate is a starting point.

Where was my personal 'net', that had evolved this way, strengthened then? There is a simple answer to this question: it was strengthened by involvement in a professional body, which means I became part of professional organisations and attended their meetings and congresses. Nowadays you have a rich choice of where possibly to go, whereas, in comparison, in my first years (in the seventies) the decision was much easier, because there was namely one big conference on conservation items every year in my native country Germany, and another one in Switzerland where I lived. Sometimes an art historians' or heritage care meeting would be of further interest, but that was all. So I went there and met those people again that I had become acquainted to while I was trained and later on engaged in various places. As soon as I earned enough money to do so I also attended IIC and ICOM-CC congresses of course, being a member of IIC since long before that.

This sounds a little bit like advertisement, but I mean it quite seriously! Congresses are great for knowledge transfer as well as for networking. Their advantage is: they add knowledge to the knowledge you already have; you meet people, which is a pleasure in itself (most of the time, to be completely true). Furthermore listening to other's talks, watching their projects might inflame your interest for one or another problem that you had not been aware of before or for a problem you were trying to solve but could not on your own.

Sometimes confrontation with other people's work also makes you reconsider your own situation, your visions and possibly help you develop both further on. This can feel like pure inspiration, positive, or it may come up with a slight feeling of frustration. You may just feel "inferior" to this splendid work you listen to. My experience is that both, inspiration and frustration are moving you on in a much better way than un-questioned self-assuredness.

You may say that living far away from each other and far away from places where congresses are given makes things difficult. (In brackets, I have a question for you: is communication over distances part of the Nordic condition of life?). Whatever the answer to that is, we all know that networking nowadays comprises the use of the media. You may use or even create

social media: blogs, forum, discussion platforms within the net, write about the items that bother you, describe good conservation work you have done in an article and have it published, there or in a traditional journal of course, and thereby you will meet others, exchange knowledge and as well make acquaintances.

Modern social media are great helps when you want to accelerate the process of engagement in professional matters. But I would like to stress, that it is important not to forget about what I recalled earlier about authenticity. As well as in your own experience as in communication authenticity is a must! – As you said before [to other panel speakers] my advice is: do not stop travelling, meeting real people at their studio; invite them to your own working place, create circles of people with similar needs.

In conclusion: involvement does not only ask for conditions that promote you, but also for a certain personal attitude and behaviour on your own behalf: openness, engagement, activity. So, I finish with an invitation: come and visit me and my team at the Düsseldorf Restaurierungszentrum (Dusseldorf Conservation Centre)!

**Tine Louise Slotsgaard:**

Thank you Cornelia and I would like to thank all the speakers. Now we will open for questions and comments and as before please raise your hand and we will bring you a microphone, and please stand up and say your name and where you are from before asking the question. Participants watching this session over the web are also welcome to ask questions or comment via the web-stream or Twitter. We remind the participants using Twitter to post questions by using the hash tag, which can be viewed on the IIC Facebook page.

**Amber Kerr:**

Well, I'll just let everyone know that when I was a first year graduate student, I went to go visit Cornelia in Dusseldorf. I spent my summer in France and ended up going through Germany and I asked each of the labs in all the major cities if I could come by and visit, and she very graciously accepted myself and my colleague for a visit around, and it was very wonderful. So do take her up on that invitation.

**Julia Brandt:**

I am Julia, I'm from Munich. I wanted to ask, because there is also a bit of a frustrating notion to networking, because we talked about it earlier, with some other students at lunch, that sometimes you feel that the conservation world is so small, that people actually hire only people that they already know. I know that from my own experience as well, that there is a vacancy but then somebody gets a call and says please send in your application and we are going to take you, actually all the other application are somehow in vain. I wanted to ask you: is that just an impression or if that is the truth or what do you think about it?

**Michael Højlund Rasmussen:**

I actually did prepare another paper addressing that issue, because, but I chose to give my personal account anyway, but, because it was more or less a presentation of my workshop and my career, and we do have from time to time, we are not that well known but we do have a lot of applicants that are just applying for jobs, and we have had previously a lot of interns as well and we would like to continue with that, but what we do many times, is some of those jobs that we have, you know the short term jobs, are being allocated to those who have presented themselves, and I think you came on to it as well, that people must come to us, and then we will chose. But sometimes of course we have job announcements, but in many cases the applicants are so short term that we will take what we have in the archive, so to speak. And that is why it is very important for you to hook up with us, and I will also give you an invitation to Konserveringscenter Vest, and I do so in the spirit that we are actually, believe it or not, a very international team there. I have Germans on permanent employment and a Bulgarian paintings conservator, and many of the people we have had as interns are coming from abroad. So, it is a place that is widely visited from people from all over the world. And I think we should continue doing that. We are perhaps not that visible and we still have to work on our website and a lot of other things. But please don't hesitate, in that respect, it is very much up to yourself.

**Karen Borchersen:**

I would like to add a comment, because it is my experience at the School of Conservation, when the students they have been out in internships during the summer holiday, during bachelor study or for a four month period in the Masters, it is much easier to get these short time jobs, for the more permanent solution, in Denmark, you have to announce them, but the short time jobs, they are often given to those you know, because they have been there for a short period, but in an internship, so you might be right.

**Jørgen Wadum:**

I just wanted to add to this, that when we have these vacancies and as our profession is more and more a female procession as you can see here, we regularly have pregnancy leaves, which also opens up for short term employment, and we are very careful when we have the applications not just to take the ones that we know from previous times. We try at least to be very precise in defining what it is that we want that person to fulfil. What are the job requirements? So, it's not too much of the same people. It's sometimes hard for those out there to understand why they were not chosen this time because I have been applying ever since you have had job vacancies and I have much more experience than anybody else. But it depends so much on that precise description that you have, that sometimes those with the highest qualifications or longest experience are not necessarily the ones that have a job. It depends so much on the individual situation, I find.

**Louise Tiedemann:**

We have a question from the web, which is perhaps more relevant for some of the past sessions, but perhaps you could answer, or someone else from the audience. Megan Kathleen is asking: how do employers see the web-interview, how do they view that, do they think it is a good idea and what can applicants do to make the most of this type of interview? If you have any comments for that...

**Cornelia Weyer:**

I have a quick answer. Our administration, which is a big hierarchy above conservation,

doesn't feel in a position to do that. I would like to do it, because we sometimes have very interesting applications from the States or elsewhere, and it is really difficult to invite somebody and not be sure that the person really gets anything from it besides a good talk and a guided tour to the studio - but we can't do it.

**Sarah Staniforth:**

We increasingly use Skype and other forms of communication on the web. Actually not just for interviews, we use it a great deal for day to day work, because our staff is distributed across England, Wales and Northern Ireland, so it saves cost considerably, if it is possible to hold meetings, like we are doing here, online, and we also interview people, online, and actually with Skype. It just seems we are so used to using it; it seems to work very well. I can tell an anecdote actually, but maybe I won't, about being careful about what goes on in the background while you are doing your interview... I won't tell you the details, but I think if you could maybe imagine for yourself ... about just making sure who in your family comes into the room when you are, if you are being interviewed by Skype! But apart from that it now feels we are getting so used to that form of communication, that I think it works well for interview. The only thing I would say is that when you interview people face to face it is very nice to make eye contact. Always in a room, if people do not look me in the eye that's always feels a bit odd. And of course what happens when you are on Skype is that you're looking at the screen, and the camera is a bit high, so we now are used to that, so we just allow for people not looking us in the eye, because that just doesn't happen with Skype.

**Jette Bell:**

Hello my name is Jette. I am studying for my Masters at the moment at the School of Conservation here in Copenhagen. I have a couple of questions on the job situation first, new conservators coming out. Now, I think there are a few of us here are becoming increasingly surprised since we started the education at, how important all this networking is. I know also that I am not the only one here who has a different education before we start, so maybe we are not looking for a long exciting career in conservation, but we are simply looking for a job, to get our hands on and something to do. Now, is it really so that we have to join, go to all these conferences and spend so much time with the bureaucracy, let's just say, just to get a job? Or is it more because the employers are really mostly looking for people who want this

career? If that is so, maybe is the situation so that maybe there are too many conservators being educated today compared to maybe 50 years ago, because of the acceleration of the academic, you know there are more and more schools turning up around in the world, and the schools are becoming more and more academic, so maybe there are so many conservators now that it is more difficult to get a job? As a friend of Jørgen Wadum said that he may get 40 applicants for one job. I think this could be interesting to hear from you.

**Rikke Bjarnhof:**

Rikke Bjarnhof here - most of you know me, I don't think that the situation within the world of conservation is that different from the other professions you are talking about. I think that it is a fact - that is the way you find a job today, whether you are into plumbing or conservation or an architect or something like that, .it is the way of getting jobs: making a profile for your-self, making your-self available and... I think it is the condition today. So, I don't think it is something that has only to do with conservation. I even think we are a little behind compared to many other professions. So, I think it is an opportunity, not something bad and I don't think that we only pick people that we know. I often, if I have a project, a 'here and now' project, I have difficulty finding people. One year ago I took the list of educated conservators at the School of Conservation and I started to ring all of them from the last twenty-five years, all the way through and I didn't find anybody! So sometimes the job situation is good, sometimes it is not, sometimes people are studying and not willing to work - and I know they hate me at the School of Conservation because every time they are, people are going to exams, to postpone it because I have a job for them! And it is not always the one I pick that I know, it's anyone who is out there and I need you here and now.

I do give a lot of opportunities to a lot of different people, but when I do it it is also because people all the time call me and say "is there anything?" the ones who are in front of me when I need someone like that [snaps fingers], are the first ones I call, and then I call down the list, but it is not because I want them [as an individual], it is just something to do with the pressure: you need someone *now* ... and stuff like that. So it is not something bad, you have to keep up your spirits and see it not as a hard thing you have to do: "oh, now I have to network again, Christ, all these people, I'm tired of always talking with them." Look at it as an opportunity to be together with good friends, a lot of good friends, you know. So, just a small comment...

**Karen Borchersen:**

Just a comment to Rikke: no, we don't hate you! Well actually I must say, as a student councillor, I actually encourage students to apply for leave when they get the possibility of job for two, four, five months or three years – well, you can't have leave for three years! Take the jobs if you get them offered.

**Louise Tiedemann:**

We have another question from the web, which is also directed towards the employers that are here. It is Philippa Norton from SACI in Florence, and she is asking if we could discuss the weight of a letter of recommendation from an employer's perspective, perhaps how you value it. If there is anyone who has anything...

**Michael Højlund Rasmussen:**

I have tried to understand it right. What does she expect – our policy of writing letters of recommendations? Yes, ok. I have done it a lot and I think I always tend to be positive when dealing with human beings, yes, so they have to have a chance to move on, even though things may not always be as you expected them to be; people should have chances to move on. So I tend to give rather positive [letters of recommendation], but I also like to be honest about things, so I state what they have been doing and how they have been performing and graduated simply according to my impression of those persons, and if they have been outstanding and have specific social skills I will state that, because that is a way to move forward as well, and you know it has been recommended to you to be social and that is also an answer to you [Jette?], that that's probably one of the most important things when you go to conferences, there is also this little detail that you get wiser, you get more knowledgeable about your profession and you subject that you are interested in, but first of all you get to get together with other people, just the fact that you get to know them and befriending, as Rikke says, is very important for having someone to refer to when you are applying for a job, so I think these you know references, every time you can help people referring to each other I think you should do so, because it helps networking.

**Tine Louise Slotsgaard:**

I also think what's in the question is, when you apply for a job, how do you, what value do you put into the recommendation, is that the applier gives with the application.

**Michael Højlund Rasmussen:**

I certainly put some importance into it, and I try to view behind the words. If there are hidden messages here, or are we just stating what this person is doing, and then of course you could also call the referee, I think you call it, to see whether, for further information perhaps. I think we should do that if you feel it is necessary, but yes, that is how I view it.

**Cornelia Weyer:**

I would like to make a statement about formats. To me personally I write and I read letters of recommendation and certificates and whatever, portfolios not that often yet, and many of those papers are very beautiful, sometimes so beautiful I can hardly see the nucleus in it and I don't like that, but it is a personal statement and I wouldn't make such a big deal about the format. The important thing is that you, as a professional person, as a human being, in an authentic way become visible to me, and so it is not really the question if you go networking in a conference or if you are good friends with those that you studied with, but it is important that you are an open person, who tends to learn, to continue learning while you are practising. You shouldn't just stick to what you have already, you should be open. So if you don't like conferences maybe you read many books, but you shouldn't just think about networking to others is exciting. If you have this opinion it looks to me like a mask not a profile, if you try to do something that is not your thing. So formats are not that big of an importance to me, and I have to choose many people from many kinds of papers, and I see the differences from countries, like letters of recommendation are less common in Germany but if somebody wants to go to Austria I have to write one.

**Jørgen Wadum:**

I want to add these words of advice. If you put a name on of somebody you have worked with as a referee, please ask that person before you put their name on your paper.

**Velson Horie:**

Just the thing on networking: when you go networking you're fishing and there has to be something in the net. So you have to put something in the net. There's no point in going networking if you have nothing to put in the net. Empty networking, just meeting people, you have got to come with something, you come with your latest paper, you come with your project, something to contribute, otherwise it is empty, and that is extremely apparent to any employer that there is nothing backing up all those fine words that is a recommendation, networking, whatever. So as people say you have got to be authentic, it has got to be there in depth.

**Marthe Aambø:**

Hi, I am Marthe from Norway. Michael you mentioned that you missed having a mentor. How does one go about getting a mentor? How does it work?

**Michael Højlund Rasmussen:**

I missed a mentor, that's right. How do I get one you say?

**Marthe Aambø:**

Yes, do you have a formal agreement or does it just happen? What do you do?

**Michael Højlund Rasmussen:**

It was merely a suggestion to follow up on, because I have tried this with a younger colleague and I found it very rewarding, and I think it is a very good thing to establish. I know in other businesses its standard procedure, even if you are moving up in the hierarchy to another position you would also shift or change your mentor. If I, as I did some years ago, became head of conservation, I would in that case have another one to help me. But it has not been established in our profession I think to this extent and I think we should do. And it could perhaps be a task for you. It was the idea behind my mentioning it.

**Rikke Bjarnhof:**

I have both been a mentee and been mentoring a lot. I would like to recommend it. It's really worthwhile, but I think it is very important, it has to have some formal frames around the whole mentorship, when you do it. You have to have agreements for how it works or how long and what you want to get out of it and what degree of, what areas you want to enter on. So, since there is not enough official mentorship programme or something here, you could do something yourself by approaching people and asking "Would you be my mentor, could we do something like that?" You could reach out yourself and try to establish something, if you are interested. It would be very natural if it would be somebody you work together with for experience, I don't know, but I think you could do something yourself. It's really giving for both parts. I have learned so much, because when you are a mentor you have to give something different for each person and you also have to learn to shut up and let people themselves make decisions, good decisions, but somehow you have to prime and give up different choices for them and then they make the decisions themselves. So it's worthwhile. I don't know how the feeling is yes, people want to be a mentor, because it takes a lot of time, but by networking (that word, you know) you might establish some connections where it is not something you just do overnight but perhaps establish something that would be worthwhile.

**Amber Kerr:**

I'm just going to say, with the ECPN group in America one of the things we talked about was mentoring and the importance of it and we actually put a call out to the membership and asked the membership in the AIC if there would be individuals who would be interested in being mentors and then we asked "are there people who would be interested in being mentees?" and then we tried to put them together, to create this sort of marriage between the two. And we found there were a number of private conservators who were in America who really wanted to mentor someone. That they, because they are not that often exposed to students or interns as often as some, found it really rewarding to have that connection. So they were actually reaching out, willing to, even if it was across the country - they lived in California but maybe they were mentoring someone on the east coast - because they were able to talk to them on the phone, talk to them about maybe starting their own practice. I mean maybe they are not competing with each other because they are at opposite ends of the

country, but because that person was a new graduate from a programme, they were learning things from that person as well, because it is that relationship between the two and how important that it. And it was formal. We actually had a contract that each party signs up on. And so we are giving it a try and it's been going on for about two years. I think that they have mentored together; I am going to say probably 20 to 30 people. It is not a huge number. You know people are kind of feeling it out at seeing, well, "so how was it like being a mentor, what was it like being a mentee, was it working out for you." You know there are success cases, there are not success cases. Personally my mentors have always come from programmes I have graduated from, conservators I have worked with. Maintaining contact. You know Carrie Roberts spoke about that fact, that these people that you mentor with, keeping in contact with your professors, keeping in contact with those professionals you have worked with in the past, and carrying that relationship, constantly saying, "so, how are the kids." I mean simple little things, but caring and being part of their lives, you know, "oh, I saw that paper you wrote for the IIC or whichever one of the organisations here." Genuinely caring about your colleagues and being connected with them and you mentors. And then you find out that you end up becoming a mentor; you end up talking to someone behind you. Yes, it evolves, as you move through your career. And I still have mentors, I hope to always have mentors and they may not even be people who are senior to me. They just have different skill-sets that I am looking to emulate. I'll approach them or look at what they do and then try to apply those skills myself.

**Karen Borchersen:**

At the School of Architecture they have established a mentorship [programme], and I suppose we could look at this for the School of Conservation, look into what regulations they have on this mentorship, and maybe create a similar system at the School, in the world of conservation. First maybe we will do it in Denmark, but expand it to Scandinavia, Europe, the world.

**Meaghan K Monaghan:**

Hi, it's Meaghan Monaghan again. I am going to change the subject a little bit. Coming from Canada we have a problem about, we are a big country without that many people and the conservators are very spread out. It's almost as if you are working with different countries in

some sense, like who's in different provinces and how that works. We have an issue with it. There is quite a large conservation group functioning in Ottawa, which is the capital of Canada, and we have this issue of it being very Ottawa-centric in a lot of the ways Canadian conservation is working. We have been trying to tackle that. I wonder if maybe the Scandinavian countries might have some similar problems and if they are tackling it in a certain way that we might be able to learn from. How are you in touch and working in a way that is not centric to one country or region of those Scandinavian countries?

**Michael Højlund Rasmussen:**

We have tried for years during this Nordic association of conservators and it is not easy, because it tends to evolve around the big cities as you mentioned. I know that from our colleagues that they have problems collecting people or assembling people when they have their arrangement. It is always going to happen in Oslo for instance, and it is very expensive to travel around in Norway. So, yes, there is this problem. I think it is more or less the same for the Icelandic people even though, not even though, but because they are also very few [there]. We have these [NKF] conferences every third year and that is the place where we tend to meet up and be together, but since the world has become increasingly globalised we have also noticed that it doesn't really matter whether we are forming this Nordic group, or trying to stick together as a Nordic group, the identity has become more disintegrated during the past years. Many people are just referring to other countries, for example the Icelandic people tend to be just as much related to the US and Canada as they are to the Nordic countries. There are those things going on right now, which may just give another picture of the situation, and may also give other solutions to those people. There is also the linguistic problem. In the old days we used to understand each other better than we do today. The working language has gradually turned into English...

**Karen Borchersen:**

Swedish

**Michael Højlund Rasmussen:**

Ok, that is a great achievement...

**Karen Borchersen:**

We are turning back to Swedish.

**Michael Højlund Rasmussen:**

Some of those coming from abroad probably don't know that Scandinavians do actually understand each other - but no one understands Finish, I am sorry to say and Icelandic is very difficult. That is why we have turned our minds to something Swedish. I also think it depends on the people, personalities that are involved in the work. I think that is the closest I can come to that.

I have a little comment, because Amber just mentioned a short thing in her speech right before. You were talking about networking with teachers. I find it quite natural to do so, because we have been a very close community here at the School of Conservation in Denmark. When I was calling people, when I had a problem, I would also call my old teachers, no problem. They would answer my question and we would discuss things. I learned recently that these German colleagues that I have employed, when they heard that, they found it outrageous. It was not a thing you could do in Germany apparently.

**Cornelia Weyer:**

I did [that for ] literature that I remembered not clearly: I couldn't quote. I wrote to my literature professor at Zurich University years later, and I got the precise reference, but in between I had written Christmas cards. We had friends in common etc. It's how important this hierarchy that exists is, really is in reality. If you are valued as a younger person and are felt valued by this professor, then you dare. If it is looking from below up, you wouldn't write Christmas cards I think or it's just a formality and that is not worth anything.

**Michael Højlund Rasmussen:**

But in short you could say that dealing with hierarchies is one of the tasks that you have to take as well, especially in some cultures.

**Tine Louise Slotsgaard:**

I would like to take up on some of the questions that you Britt came up with and perhaps ask some of the employers out here, about the private sector and the museum sector. How do the employers in a museum look at a new, emerging conservator who has working with a private conservator for a while? How do you look at that, and in terms of becoming employed at a museum?

**Amber Kerr:**

I can say that some of that perspective is going to depend on who is doing the interviewing. I came from a different career, so as a conservator I can see the value of having tried many different things that make a person more evolved and brings this outside experience to the museum for me. I like the fact that they don't just have this 'oystered' viewpoint of what museums are, and they have not stepped outside to really know what the challenges are in the field. I find that people who come to me with outside experience, even if they have been trained in the field of conservation but had to take, say, a period of time with an art-handling firm or something, then that experience is really valuable to me. They bring something else that is an added skill-set. We have been talking all along increasing your skill-sets beyond just your bench skills, because if I see someone has graduated from a programme, I know that programme usually or at least about it, I can find out what those training courses are, and I know you are talented, that you can do something. To what level or extension I can tell from your portfolio or CV, where you have been. To see how well-rounded an individual is based on outside experience, to me is very exciting, because they are going to bring that perspective, that added perspective and knowledge to the position, which I think is just going to help them as a professional.

I am in a museum but when I look at someone I actually find great value in the fact that they have been in the private sector, because it is very challenging. You have to work on the quick, you have to make quick decisions, you learn to hone your skills in a different way than the luxury, and I don't have a museum that actually has that luxury, we actually operate our lab very much like a private lab. I worked on over 30 projects last year. That is a lot of projects for a museum. We are a high-lending institution and I need to know that when an intern comes to me, they can handle that kind of pressure. I am not just going to give them

one project for a year. That would be very curious of me to do that. Usually they will have two to three and then they will have a lot of small projects in between. I want to see that they are quick on their feet, that they are willing to make those decisions. Michael, you spoke about, you had the idea that of, that maybe, I see in some younger students, they don't have that confidence. You have been taught well, you know a lot of things, you have a lot of mentors, hopefully, and trust that! One of the things that strikes me as a mentor to people is that I try to get them to realise that have great intuition and they need to rely on their education and believe in themselves. I try to evolve that when they work with me, because I see it, and I want them to cultivate that, because that is really going to help them survive out there. I think that the outside gives a lot of experience to a person, makes them very well-rounded.

**Tine Louise Slotsgaard:**

I guess we can round this up shortly. I would like to thank you for coming and speaking, and we have a small present, a token of appreciation for you

Before we end the conference I would like to give the floor to Sarah Staniforth. She is the President of the IIC Council. She would like to give some closing remarks.

**Sarah Staniforth:**

I have been absolutely delighted to be with you today. I wish that I could have been with you during the day, yesterday, but I was thrilled to arrive in time for dinner yesterday, which I have to say, is probably the best conference dinner that I have ever had. It was really wonderful. Congratulations to the organising committee, certainly for the quality of the dinner last night and lunch today, which was very much appreciated. I mean seriously, you have done an outstanding job to organise this two day conference. It is fantastic to meet you all and I am absolutely certain that over the years, well you definitely have got more years in the profession than I have left, but in the years I have left, I shall look forward to the development of all of your careers. I hope in a small way that these two days may have given you some tips to sort of set you off, or to help steer you in the right direction.

Just some thanks from me on behalf of IIC, and I am going to start with IIC and thank Graham in the IIC office in London and Jo, our Secretary General, and Velson, our Treasurer, for what they have done for the conference, but they assure me that they have done nothing, because they say it has been so perfectly organised by the organising committee here, that actually it has felt for them, a very sort of seamless and low maintenance conference. Never the less, I thank them on behalf of IIC for what they have done, and Amber and Adam for your sort of contributions in the early staging, particularly for helping with the selection of the subject for this conference. I think it has been a really helpful and well-directed subject.

Certainly in my position, I mean I wish, you know, I was sort of lucky when I was at the Courtauld because I knew I was going in some direction to the National Gallery, but it would really have given me confidence to have had an occasion like this, at this stage, your stage, of my career.

Mikkel, can I thank you and the School of Conservation for hosting the conference. I have to say you have really outstanding facilities and for those of you who have been to the Courtauld, I bet none of you have been to the Courtauld, and its old incarnation, at Portman Square, where we were sort of stuck in the mews. Mikkel remembered and, well you will remember, I know he has been there. We were in a tiny mews; a mews is where the horses and the grooms used to be in the big London houses. We had nothing like these fantastic facilities that you have here in the School of Conservation, wonderful lecture rooms here, your fantastic canteen, and, sorry, I won't go on about food, and the very nice rooms that you have up at the School in Esplanaden. They were wonderful, wonderful looking rooms, and I know that tomorrow those of us that are on IIC council will be using those rooms some more, and I know that we shall very much enjoy being there tomorrow.

I very much hope, I am not going to bang on about IIC events, other than to say that I hope that some of you will be able to make your way to Hong Kong next year for Congress. I think you have seen on the board, on the poster, deadline is now, is that the 13<sup>th</sup> of September date right, Graham, because that is actually today.

**Amber Kerr:**

We will announce students next month.

**Sarah Staniforth:**

All right, the students' posters, there is much more time for that, fine. Brilliant. So hopefully some of you may feel inspired to submit posters for Hong Kong.

We will be talking to organisations, courses, who are interested in organising the 2015 Student and Emerging Conservator Conference. There will definitely be another conference in two years time. For those of you who are still students and emerging conservators, we shall look forward to seeing you. Some of you may come back on the panels; share your experience with the next generation.

Graham, I think you have some IIC membership leaflets with you for anyone who is not a member of the IIC and who is interested in joining.

Once again thank you very much to all the speakers today. To the speakers yesterday in their absence, for the technical support today, because it is no mean feat to have had all the (coms) with the people. I think there were quite a lot of people online, I couldn't really see the screen, but there were certainly people from the other side of the world, Australia are listening online, to make all that work seamlessly is fantastic, and to be running the video recordings. Once again thank you to the organising committee and Tine is going to name them individually, but I would finally like to thank Tine very much indeed for moderating everything today and yesterday as well. I am now in turn going to hand it over to Tine for her last words.

Thank you all very much.

**Tine Louise Slotsgaard:**

Yes, so we are almost through this conference, and it has been a pleasure. I hope you have enjoyed yourself. It's not quite over yet, because in a moment there is a wine reception in the other room and for those of you who have signed up for an arrangement tomorrow, the Saturday arrangement, please see Mette and Marie. Marie is sitting up here, please stand up, and Mette, she is sitting in the back there. Please see them for information about tomorrow.

I will thank all of you for coming, and I would like to thank the institutions IIC and the School KADK, as well as the organisers from IIC, Graham Voce and Jo Kirby Atkinson, but here I am just a messenger, because I did not help organise this conference that is the student organisers of the School of Conservation. I think they should come up here, and the goes for Mette Falk Paarup, Marie Christiansen, Charlotte Graminius, Lea Jensen, Tora Hederus, Louise Tiedemann, and then of course Mikkel Scharff, who has been the mentor of it all. Thanks to all of you and then a final thanks to Nikolaj Jungersen and his technical staff, who have made the web-stream possible and the Skype connection and everything. Thank you so much.

And now there is wine... and coffee.