Icon Professional Accreditation of Conservator-Restorers (PACR)

Accreditation Handbook

April 2016
## CONTENTS

### Overview the PACR Framework

- For PACR Applicants .......................................................... 2
- For Accredited Members ......................................................... 3

### Stages of the PACR application and assessment process

- Preparation to Apply .......................................................... 4
- Identify your specialism ......................................................... 5
- Understand the professional standards ..................................... 5
- Understand your level of skill within the novice-to-expert range .... 6

### PACR Register of Intention Guidance

.......................................................... 7

### PACR Application Guidance

- General Notes .......................................................... 9
- Section 1: Application Details ............................................. 10
- Section 2: Applicant’s summary of experience ......................... 11
- Section 3: Projects and Activities ....................................... 11
- Section 4: Continuing Professional Development .................... 17
- Declaration and submission ................................................ 17

### PACR Assessment

- Assessment Process and notes for candidate and assessors ........ 19

### Accreditation Committee

- Role at application stage ................................................... 28
- Role at the assessment stage ................................................. 28
- Reapplying if accreditation is refused ..................................... 29
- Appeals ........................................................................ 29

### PACR Re-assessments

.......................................................... 30

### Professional Standards

- Standard 1: Assessment of cultural heritage ................................ 33
- Standard 2: Conservation options and strategies .......................... 34
- Standard 3: Conservation measures ....................................... 35
- Standard 4: Organisation and management ................................ 37
- Standard 5: Continuing Professional Development .................... 39
- Professional Judgement & Ethics .......................................... 40
- Novice-to-Expert Scale ....................................................... 41
Overview the PACR Framework

The PACR Framework consists of three components:

→ An assessment process for accrediting professional capability against explicit standards
→ A system for ensuring maintenance and enhancement of professional capability through Continuing Professional Development
→ A means of removing Accredited status from practitioners who fail to maintain a minimum standard of practice and ethics

This handbook focuses mainly on the professional practice assessment process. Please refer to the website for information with regard CPD and the Icon code of conduct.

Professional practice assessment is a demanding and rigorous process which reflects the high level of competence and professionalism required of conservator-restorers. It is designed to be of an equivalent standard to the assessment processes in other professions, including the chartered professions. It is therefore likely to require a significant investment of time and commitment from applicants to undertake.

Being an accredited conservator is worthwhile and offers professional rewards, such as public recognition to demonstrate a high degree of competence, sound judgement and an in-depth knowledge of the principles which underpin conservation practice.

The accreditation framework applies a common standard across the profession, regardless of how the applicant has reached a professional level of capability, the specialism of the conservator-restorer, or the context in which they practice, as well as providing an audit against nationally recognised professional standards.

For PACR Applicants

PACR Pathway: In supporting you to apply for accreditation, the PACR Pathway is a supportive framework designed to help conservators become accredited and is free to Associate members of Icon. You do not have to join the pathway however it is highly recommended that you do.

The Pathway gives you access to:

→ Support from an Icon Mentor: All are accredited conservators, who volunteer to support people in their preparation for accreditation.
→ Formal recognition by Icon of your commitment to become accredited (must sign up annually at membership renewal)
→ PACR Clinic: PACR clinics are run by the Icon Training and Development Manager. A clinic is informal and aims to help you get to grips with the PACR application form and assessment process.
→ PACR Events: A changing annual programme of events targeting those embarking on accreditation.

Application: The PACR Application process is a robust peer review process through which you submit your formal application, are assessed by trained assessors who are Accredited Conservators which is then reviewed and conferred by the Accreditation Committee. This handbook provides comprehensive advice and support on applying for ACR Status.
For Accredited Members

Promoting your accredited status: As an accredited conservator you should use 'ACR' after your name. If you want to describe your accredited membership, please state that you are an: ‘Accredited member of Icon’.

Accredited members, who want to promote their ACR status on their business literature, need to identify separately those who are accredited members, you should not indicate that it is the business that is accredited.

Use of Icon Logo: As an accredited conservator (ACR) you may advertise your status with the use of the 'Collective Trade Mark of PACR Accredited Conservator-Restorers'.

Full guidance is available on request for the correct use of the logo. Please do not use the Icon logo in any circumstance to demonstrate your membership of Icon or ACR status.

Continuing Professional Development: Accredited members are required to submit regular Continuing Professional Development (CPD) recalls to maintain their accredited status. This requires you to demonstrate how you have acted to ensure that you are continually developing your practice and remaining at the top of your profession.

Time Out: As an ACR, if you are professionally inactive (due to illness, maternity, career break or similar reason) for a period longer than one calendar year, you may apply for ‘Time Out’. In this case you may not practise conservation, and you will suspend both your ACR status and your requirement to submit CPD reviews for the duration of your Time Out period. During this Time Out period your membership type will revert from ‘Accredited’ to ‘Associate’ and will remain as such until accredited status is re-instated.
Stages of the PACR application and assessment process

The stages of the PACR professional practice assessment are outlined below.

Through this handbook we will run through each of these steps in order.

**Preparation to Apply**

Before you start to think of applying, ensuring you have thoroughly prepared will ensure that your experience of the accreditation process is as smooth as possible. Indeed, we want to ensure that it is as straightforward as possible for you to apply for Accreditation.

In order to be eligible for the PACR you must:

1. Work as a conservation professional within the profession of cultural heritage.
2. Be an ‘Associate Member’ of the Institute of Conservation (Icon).

There is no restriction to the type of professional conservator who can be assessed. All conservators who apply are assessed using the same criteria whether working privately or for an institution, in remedial conservation, preventive conservation, in conservation.
management, conservation science, in an advisory or consultancy capacity or in teaching or training.

To be eligible for accreditation you need to be able to take responsibility for your standard of work, decisions and conduct, regardless of whether you are an employee without responsibility for others, a manager or head of studio, a teacher, or a self-employed sole practitioner. You should have a broad range of conservation experience that has included working successfully with complex conservation problems and have taken overall responsibility for at least small projects.

**Identify your specialism**

To be assessed fairly it is necessary to assign appropriate assessors. To do this we need to know on which area of conservation you want your assessment to focus. You will be asked to indicate in which specialism you work and it is important to be clear in your mind what you consider to be your main area of work and conservation discipline. For example, if you are a textile conservator who has responsibility for practical treatments, your specialism will be ‘textiles conservation’. If your main responsibility is for preventive care your specialism will be ‘preventive’. If you are a conservator who works as a manager or teacher of conservators your specialism will be ‘conservation management’ or ‘conservation education’.

You may be in a position where more than one area of work is relevant—please make sure that this is clear on your application form (Section 1 specialism and Section 2 Applicant’s summary of experience). It is important to do this so that you are given appropriate assessors. Please make sure, if you do decide you have more than one specialism, that you are able to provide evidence at the ‘proficient’ level for each specialism.

**Understand the professional standards**

Applying for accreditation means that you are confident that your experience and knowledge meet the professional conservation-restoration standards (the professional standards). You must demonstrate that you understand the professional standards in full and how you apply them to your work. You must be able to show that you have the depth of conservation expertise and knowledge required by the professional standards (as opposed to being able to rely on the judgement of others). You also need to show how your intentions and expertise translate effectively into practice.

You will be asked to demonstrate understanding of the professional standards as applied to dealing effectively with complex conservation problems.

Complex conservation problems are typically those which:

1. Require choices between options which lead to significantly different outcomes.
2. Present dilemmas and value-conflicts or require significant value-judgements.
3. Present substantial technical problems, for instance in relation to unstable or degraded materials or the level of risk associated with treatments or strategies.
4. Require a deep level of practical understanding to be applied to the situation.
5. Require the marshalling and management of a wide range of resources.

To be ‘complex’ a conservation problem need not contain all these factors, but it is likely
to include more than one or have one present to a high degree.

The professional conservation-restoration standards and the professional judgement and
ethics have been designed to be applicable to all conservation roles regardless of an
applicant's specialism(s).

**Understand your level of skill within the novice-to-expert range**

The level of skill used for assessment of your professional practice flows from novice, to
beginner, to competent, to proficient, to expert (see Table on p40).

Within your specialism(s) you should be at least ‘proficient’ across the points described in
the professional standards including judgement and ethics (J&E). You are allowed to
demonstrate ‘competent’ level in one of the professional standards only, provided that
this does not form a major part of your work, e.g. is not in J&E or in professional standard
3. ‘Beginner’ or ‘novice’ levels are not acceptable in your main area(s) of work.

You should have a broad theoretical base from which to draw as well as a deep level of
practical knowledge about your area of work. You will also need to show that you apply
considered analysis and synthesis to conservation problems. You must be able to show
that you can deal effectively with complex situations. You can use the table on page 41
to relate your level of skill to the professional standards.
Before you submit your main Application, it is essential that you submit your Register of Intention (ROI) to us at Icon and pay the associated fee. This allows us to plan and ensure we have sufficient numbers of Assessors available to undertake the applications.

Please note we will not accept an application unless we have already received an ROI for that round. You are able to defer your application once. After this if you have not submitted you must resubmit a new ROI and pay the associated fee. Fees can be paid by card over the telephone to the Icon Office, or through a PO (which must be sent with the completed ROI).

ROIs simply need to be completed and emailed through to pacr@icon.org.uk ahead of the appropriate deadline.

**Register of Intention**
for Institute of Conservation Professional Accreditation of Conservator Restorers (PACR)

**Candidate Details:**

<table>
<thead>
<tr>
<th>(1) Full Name:</th>
<th>(3) Membership Number:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Sector: e.g. Private/commercial/public/institutional</td>
<td></td>
</tr>
<tr>
<td>(4) Specialism: (see PACR Guide)</td>
<td></td>
</tr>
<tr>
<td>(5) Address:</td>
<td>(6) Telephone: Email:</td>
</tr>
<tr>
<td>(7) Are you working with a mentor? Yes / No</td>
<td></td>
</tr>
<tr>
<td>(8) Application Round: June 2016 / January 2017 / June 2017</td>
<td></td>
</tr>
<tr>
<td>(9) Are there any reasonable adjustments required to support you during the PACR Process or assessment visit? Yes / No</td>
<td></td>
</tr>
</tbody>
</table>

**Candidate Declaration:**

By returning this form I understand that my ROI fee is non-refundable and that my intention is to submit the application on the round stated above.

You may only defer once. If you do not submit a completed application by the deadline of the second round you will have to send another register of intention form and pay the registration fee again.

| (10) Date Returned | DD/MM/YY |

1. This is the name which will be included on any certificate which is produced.

2. This gives us an indication as to which assessors will be best suited to you.

3. You must be an ‘Associate Member’ of Icon to apply. If you are not, please call 020 3142 6799 or visit [www.icon.org.uk](http://www.icon.org.uk) to apply.
4. Please refer to page 5 of this guide. Please be as specific as possible at this stage. We use this information to ensure we have the correct assessors lined up ready to carry out assessments when required to do so.

5. We will occasionally send documents through the post. Please use an address which you are able to regularly pick up your post.

6. We will primarily contact you via email so please do include an address which you check regularly. Please also include a telephone number which you are able to answer during the working week.

7. Whist you don’t have to work with a mentor to apply, please indicate whether or not you are.

8. Please indicate which round you are intending to apply. You may defer only once, if you then do not submit a completed application your ROI will expire.

9. We are able to accommodate many situations, please ensure you let us know at an early stage so that all necessary arrangements can be made. The full Reasonable Adjustments policy is available at www.icon.org.uk

10. Please ensure that you date this form and email it to pacr@icon.org.uk. You must also call the Icon Office on 020 3142 6799 to pay your ROI fee. If you would like to be invoiced, please submit a Purchase Order or Invoice Request along with your registration form.
Your completed PACR application will be the only information available to the Accreditation Committee to assess your application in the first instance; it will also be the basis against which your Assessment Visit is organised. It is therefore very important that the information that is included on this form is accurate and shows your abilities at its very best.

**General Notes**

- There is no set style for the application structure. How you show projects is completely up to you. You may choose to use specific subheadings or bullet points to emphasise points. Please however ensure that your application does not simply read as a list of projects or activities.

- Your application must be completed in Arial size 11 font. The formatting of the form must not be changed, and all text must fit in the boxes provided.

- Ensure your application is clear and can be understood by both specialists in your sector as well as other accredited conservators.

- Speak with a mentor, colleague or other professional before you submit your application, they will be able to be a ‘critical friend’ helping you really consider why you have included some projects and not others. If you try and make a project fit a standard it is unlikely to work, however there are likely to be a wealth of projects which do.
Section 1: Application Details

This section is relatively self-explanatory. Applicant’s details will be used for administrative and correspondence purposes; so please ensure that they are accurate.

PACR Application Form
for Institute of Conservation Professional Accreditation of Conservator Restorers (PACR)

Section 1: Applicant Details

<table>
<thead>
<tr>
<th>Icon Membership Number:</th>
<th>[1]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full name</td>
<td>[2]</td>
</tr>
<tr>
<td>Title</td>
<td></td>
</tr>
<tr>
<td>Sector (2) Private / Commercial and / or Public / Institutional</td>
<td></td>
</tr>
<tr>
<td>Specialism</td>
<td>[4]</td>
</tr>
<tr>
<td>Address for Correspondence</td>
<td>[5]</td>
</tr>
<tr>
<td>Email</td>
<td>[6]</td>
</tr>
<tr>
<td>Telephone (daytime)</td>
<td>[7]</td>
</tr>
<tr>
<td>Location for Assessment Visit (if different from address above)</td>
<td>[8]</td>
</tr>
<tr>
<td>Application Round (9)</td>
<td>June 2016 / January 2017 / June 2017</td>
</tr>
<tr>
<td>Are there any periods (e.g. whole weeks) when you are unlikely to be available for assessment?</td>
<td>[10]</td>
</tr>
<tr>
<td>Have you worked with an Icon Mentor?</td>
<td>Yes / No</td>
</tr>
<tr>
<td>Have you worked with an Icon ACR who is not on the list?</td>
<td>Yes / No</td>
</tr>
<tr>
<td>Are there any reasonable adjustments or arrangements required to support you during the PACR process or in the assessment visit?</td>
<td>Yes / No</td>
</tr>
</tbody>
</table>

1. As with the ROI, please note that you must be an ‘Associate Member’ of Icon to apply for Accreditation. Please call 020 3142 6799 or visit www.icon.org.uk if you are unsure of your membership level.

2. Please note that the name you use here will be used on your certificate.

3. Please delete as appropriate.

4. Please be as specific as possible, we recognise that as you progress through your application this may have changed from the ROI stage. Please see page 5 for further details on identifying your specialism.

5. As with the ROI please use an address which you are able to check regularly and is secure.

6. We will primarily contact you via email. Please ensure this is an address you check regularly and are able to access during the day.

7. As with the email address please ensure that this is a number which we can contact you on during the day.
8. It may be necessary for your assessment visit to take place at a venue which is not your workplace. If this is the case it is essential your whole assessment can take place at the same location.

9. Please indicate to which round this application relates. Note: Applications for the January round will be assessed between April and June, those for the July round will be assessed between September and November.

10. The assessment window is three months long. To allow us to identify the right assessors for you please do let us know of any specific days or weeks when you would not be available for assessment.

11. As with the ROI we are able to accommodate many different situations. If this applies, please read our Reasonable Adjustments policy at www.icon.org.uk

Section 2: Applicant’s summary of experience

‘Applicant’s summary of experience’ is your opportunity to give your application context so that those on the Accreditation Committee can understand the environment in which you operate and the experiences which you’ve had.

It also provides them with a context for the more detailed information you will provide later. Before completing this section make sure you are familiar with the professional conservation-restoration standards (the professional standards) including Judgement and ethics (J&E) so that you can emphasise relevant areas of experience.

Section 2: Applicant’s summary of experience

<table>
<thead>
<tr>
<th>Your organisation or the name of your practice</th>
<th>(1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your job title or main area of work</td>
<td>(2)</td>
</tr>
</tbody>
</table>

Please give a brief outline of your current work responsibilities and activities. You do not need to use all this space: do not describe individual projects in detail here, but give an idea of the breadth of work you do.

(3)

1. If you work freelance rather than for an organisation, please list this here.

2. We recognise that in some situations people’s roles are broader than practical conservation. Please include reference to this throughout this section to ensure that the Accreditation Committee and assessors can get a full understanding of your role.

Section 3: Projects and Activities

This section will form the bulk of your application. It is worth taking some time to consider the projects you intend to include carefully. We will run through more detail through this section, however a few key points to consider when selecting your projects are:

→ There is no age limit to the projects which you can include as part of your application, however they will all need to be supported by full documentary evidence. You will be expected to show some current work alongside any older projects.

→ You need to bear in mind that you must show at least one physical completed project/activity at your assessment day.
You will need to ensure you address each element of the professional standards and judgment and ethics through the body of projects/activities which you use.

Particularly if you work on larger projects, the ‘project / activity’ you present can just be an element of the whole. For example, if the project was the conservation of a series of stained glass windows within a church, your project / activity could be how you met the professional standards when assessing and working on one of them.

You will need to complete the Project Matrix on page 5 of the application form as in the example above, as part of the application. This requires you to cross reference which elements of each of the professional standards and judgement & ethics (J&E) have been met in each of the projects you’ve used. You might also find this to be a useful tool to use when selecting the actual projects themselves.

The projects / activities you choose as evidence should be identified as being complex conservation problems. Complex conservation problems are typically those which:

- Require choices between options which lead to significantly different outcomes;
- Present dilemmas and value-conflicts or require significant value-judgements;
- Present substantial technical problems, for instance in relation to unstable or degraded materials or the level of risk associated with treatments or strategies;
- Require a deep level of practical understanding to be applied to the situation, and
- Require the marshalling and management of a wide range of resources.

To be ‘complex’ a situation need not contain all these factors, but it is likely to include more than one or have one present to a high degree.

Evidence is given in the form of a written description of specific projects / activities which in your opinion meet the professional standards including J&E and demonstrate your competence as a conservation professional. The typical number of projects used is five, although it does depend on how they cover the professional standards. Less may be sufficient if they are significant projects which demonstrate substantial breadth and complexity. If the physical evidence for any of the projects is likely to be unavailable at the time of the visit (e.g. objects that have been returned to clients) make this clear on your form; the assessors will however expect to see
comparable evidence from other activities, and they may ask you for further details in the form of additional project pages from the application document and possibly other information e.g. a treatment report, prior to the visit.

- If you need to, you can use the optional page entitled 'Additional projects / activities' to describe additional, short activities that contribute to the professional standards. Only use this page if there are areas of the professional standards that you have not covered already in your main projects / activities and Section 4 (CPD) of the application form.

- To assist with clarification, you could use the professional standards as headings to provide a clear statement for each project. You do not have to use headings but remember to incorporate the aspects of the professional standards including J&E you employed by using key words of the professional standards and J&E when describing your projects / activities.

<table>
<thead>
<tr>
<th>Type in the J&amp;E and other professional standards that this activity addresses e.g. (J&amp;E i iv vii ) (1 a c ) (3 a b e f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>J&amp;E i ii iv vii, ix, x, xi, xii</td>
</tr>
</tbody>
</table>

- At the bottom of each project you must also reference which standards this project refers to. This should then be directly reflected in the ‘Project Matrix’ as well.

- The range of projects / activities, when taken together, should show convincingly that you are following and implementing the professional standards including J&E at the ‘proficient’ level. This might be shown directly or by implication depending on which aspects of the professional standards including J&E the project / activity relates and the nature of your work. The details you provide here will help the assessors understand the work you are putting forward to identify potential strong points and areas for discussion during the visit.

- Project A asks you to describe how you organise and manage your work. It is the only project / activity that requires you to relate it to a specific professional standard, which is Standard 4 and must be completed. Consider what evidence you are able to show the assessors. In addition to physical evidence and documents, you may find it useful to include one or more statements from colleagues or clients in the form of ‘Witnes statements’. Do not forget to show also how this project / activity relates to J&E.

- Projects B–F should be based on conservation-restoration activities. The project / activities you select should demonstrate between them understanding of the professional standards and J&E. Remember to indicate only the main professional standard(s) and J&E reflected by that project.

- Although some projects / activities may seem to fulfil most or all of the professional standards, including J&E it is important that you choose only the most prominent of the professional standards and J&E that can be easily demonstrated by that project.
/ activity. When the application form is complete the projects / activities should cover between them all the professional standards and J&E.

Notes for Selecting Projects

Advisory reports: Evidence would be typically your report, plus notes, investigation, analyses etc. that had informed it. Photographs can be useful if assessors do not have access to the relevant objects/site.

Draw out as relevant your assessment (Standard 1), your reasoning behind the option/s proposed (Standard 2), and your recommendations and expertise relating to implementation (Standard 3). You may also be able to show how the report contributes to professional Standards 4 or 5.

Commissioning conservation work: Evidence might include your specification, the analysis and reasoning behind it (Standards 1 and 2, and J&E) and documents relating to contracting and monitoring (Standard 4). Photographs can be useful if assessors do not have access to the relevant objects/site or if the work is finished.

Draw out the conservation reasoning, professional standards to be applied and how you manage the contract. You may also be able to show your conservation expertise and specification / monitoring of measures and standards (Standard 3).

Preparing a proposal: evidence might include the proposal (and any documentation about how it meets the brief etc.), evidence of dialogue with the client, the expected outcome and measures/treatments proposed, and details of resourcing the project — particularly relating to how you will ensure quality (Standards 1, 2, J&E, possibly Standards 3, 4, and 5). Photographs can be useful if assessors do not have access to the relevant objects/site.

Draw out areas that are not apparent from the documentation, particularly around the thinking behind the proposal and the practicalities of implementing the work (with reference to Standard 3).

Conservation policy/strategy: Evidence might include the policy/strategy itself, assessment of need, source material/consultation etc., approval, evidence of communication and implementation, any relevant sources that demonstrate conservation expertise.

Indicate on the application form how the policy/strategy reflects relevant professional standards (Standard 4), ethics, legal and safety requirements (J&E); any assessment of heritage (Standard 1); options and strategies considered (Standard 2); how you have worked with and influenced others in drawing it up (Standards 4 and 5). You may also be able to show how you have implemented the policy/strategy and its impact on conservation measures (Standard 3).

Disaster plans: Evidence might include the disaster plan itself, plus any paper-work showing the analysis and reasoning behind it, the options considered and relevant
consultation and communication (professional Standards 1, 2, 3 and 4). Draw out your reasoning and conservation expertise.

**Introducing change:** Change ‘projects’ that have an impact on conservation practice and the quality of work can be a good source of evidence.

Evidence might include any papers explaining the rationale for the change, its objectives and success measures, your implementation plan, and any records of monitoring or evaluation (Standard 4). Objects or sites (or photographs) can provide useful confirmatory evidence.

Draw out your conservation expertise and associated reasoning, in particular your analysis (and relate this to Standard 1), what you proposed to do and why (Standard 2), and the intended effects on conservation practice (Standard 3). You may also be able to show the impact of the change on conservation practice (Standard 3), and show assessors relevant physical evidence.

**Managing a project:** Evidence might include any project documents particularly those that cover scope, analysis, conservation options and quality control etc., evidence of dialogue with the client, and details of how you resourced the project and monitored the quality of work (potentially all areas of the standards). Photographs can be useful if assessors do not have access to the relevant objects/site. Where possible enable the assessors to see the physical results of the project.

Draw out areas that are not apparent from the documentation, particularly around decisions you made about conservation work and setting acceptable expectations/standards of work (Standard 3 and/or J&E.)

**Managing staff:** Evidence might include recruitment criteria, staff development practices you are responsible for, details of how you have delegated responsibilities and allocated projects, any reviews of conservation work, advice and guidance you have given to staff, etc.

Draw out how you ensure relevant professional standards (Standard 3) and J&E are maintained, and how you communicate, delegate and organise work (Standard 4). You may also be able to show how any specific advice and guidance you have given demonstrates your expertise and judgement (Standards 1, 2 and 3, J&E), or have available physical evidence or photographs of conservation work you have evaluated (Standard 3).

**Projects and activities based on practical treatments:** If you are currently involved in practical conservation-restoration treatments, examples of your work, not just descriptions and records, will be expected. This must be conservation-restoration work, e.g. not the crafting of replacement parts or new objects.

In private practice, evidence may be weighted more towards records and successfully completed contracts rather than objects which are available for inspection, although the assessors will still expect to see objects — while recognising that the projects you are
working on at the time of the visit may be different from what you have described in your application.

If you are involved primarily in preventive conservation, evidence will be needed of how strategies and decisions have been, or are being, interpreted into practice. This normally requires the assessors to have access to a collection, site or group of objects relating to your work.

For some candidates involved primarily in conservation management it may be fairly easy to identify physical conservation projects that can be used for assessment. Others will need to pick out aspects of their work from ongoing activities that are not strictly speaking projects, for example, how you have implemented a conservation policy/strategy and its impact on conservation measures (Standard 3). You can also show how you promote high quality conservation as carried out by others; and how your work actually results in high quality conservation.

Other projects and activities that could also be used for accreditation assessment include:

Teaching: Evidence, which could possibly be split across more than one ‘project’, might include programmes of work, teaching notes, objects and other resources used for demonstration, objects on which students are working (draw out how you promote the professional standards and evaluate their work), courses or sessions you have devised, studio/laboratory equipment, and so on. It might be possible to organise the assessment visit so that the assessors see you supervising a practical session, though this should not take up too much of the time.

Draw out your conservation expertise and what you do in relation to each of the professional Standards 1, 2 and 3. Your evidence is also likely to cover professional Standard 4 and parts of 5.
Section 4: Continuing Professional Development

Continuing professional development (CPD) asks that you to provide a reflective account of your learning and development over at least the two years up to the time of your application and how this has enhanced your approach as a conservation professional. You should consider the opportunities and challenges facing you, and identify how you will continue your development over the next two years. Your plan will form the basis of your mandatory CPD recall two years after you have been accredited.

See CPD on the Icon website.

CPD is all your ongoing development relevant to your work from the time you start to practise. It can come from experience, personal research or investigation, courses or seminars, reading, discussion with colleagues, work-based training, voluntary work etc. You may find it useful to consider three kinds of learning (after Gear et al, 1994).

Specific learning concerns particular cases or problems, typically ‘finding out as you go along,’ reading up on specific objects or problems, asking colleagues about treatments, checking sources of supply, and so on. This kind of learning is important for day-to-day practice but often becomes out of date quickly. It should not normally be included in your CPD review, unless it has a longer-term impact on your work or leads to findings that are of more general interest to you or to others.

General learning concerns keeping up-to-date and abreast of trends and developments in the profession and affecting it. This kind of learning might involve reading journals and email discussions, networking and discussion with colleagues, and attending courses and conferences. Your CPD review should show that you are keeping up-to-date in your field, without needing to cite every example in detail.

Developmental learning is learning which takes forward your practice, creates new opportunities and develops extended professionalism. It may involve undertaking a major study, advanced course or programme of research, be generated through a new job or major project, or come from becoming involved in activities outside your normal work. Although it is useful to plan developmental activities, the value of developmental learning is often only apparent on reflection.

Declaration and submission

It is essential that you print your name and date the form prior to submission. Completed forms must be emailed to pacr@icon.org.uk no later than midday on the day of the deadline.

You must also ensure that you pay the associated application fee at the same time either my telephoning the Icon Office on 020 3142 6799 or by including a Purchase Order or invoice request along with your submitted application.

Applications received after the deadline will not be accepted.
Once the application has been reviewed by the Accreditation Committee, the next stage is for the application to be assessed by two Accredited Conservators who will review the application and continue to verify the ‘proficient’ level of the candidate.

**The Assessment Stage is not an interview; it is intended to be a professional discussion as part of the PACR peer review process.**

Indeed, the purposes of this stage are to: Verify the statements made by the candidate on your application form; to provide you the opportunity to answer any questions that the assessors may have arisen from the candidate’s application. Allow the assessors to gauge where you sit on the novice-to-expert scale through professional discussion and assessment of relevant work you present to them. Provide enough information to enable the assessors formerly to report back to the Accreditation Committee.

It is very important to note that the assessors do not decide whether one should or should not be accredited. They will document what they identify on the assessment day and produce a report for the Accreditation Committee. It is the Accreditation Committee which makes the final decision about whether an applicant has met the professional standards and should be given accredited status.

In the following section, there is a full overview of the role of the assessors and how the assessment visit is carried out.

**Principles of Assessment**

Assessment is based on five core values, to ensure consistency of approach and fairness across all assessments which take place.

1. **Valid.** Assessment decisions must be based on the professional standards and criteria; not for instance on the assessors’ personal standards or preferences, or the applicant’s background, length of experience or qualifications. Assessment should concentrate on central issues of professional competence, understanding and judgement rather than trivial detail.

2. **Fair.** Assessment must not discriminate against applicants on grounds other than that they don’t meet the professional standards and criteria.

3. **Consistent.** The process is designed to ensure that the same standards are applied to different applicants and by different assessors.

4. **Open.** The assessment process should be as open as possible, involving the applicant in discussion throughout. If you think an area of the standards is not being met, discuss the issues with the applicant and give him or her an opportunity to explain further.

5. **Justifiable.** The assessment findings should withstand external scrutiny and be backed by sufficient information and comment to show why you arrived at your decisions.
1. Assigning assessors

After the application has been considered by the Accreditation Committee and the candidate is encouraged to go forward for assessment the candidate will be allocated two trained PACR assessors, both accredited conservator-restorers. One (the specialist assessor) will be from the same specialist field of conservation, while the other will normally be from a different specialism. At least one assessor will have experience in a similar setting (private/commercial or public/institutional) to your current work context.

The candidate may object to either of their assessors if they have reason to think they will not assess them fairly or if there is a conflict (including one relating to commercial confidentiality. Equally the assessors are required to declare any conflict of interest with the applicant they are allocated, and to refuse applicants where they think their judgement could be unduly influenced by prior knowledge. In either case the assessor or candidate should make their objection in writing (by email) to the Training and Development Manager (pwhife@icon.org.uk), stating your reasons; it need not be detailed and will not be discussed with the assessor, unless you ask it to be. However, objecting to more than one lead assessor may make your application difficult to take forward.

→ It is also important to note, that regardless of the advice given to applicants from the AC, to defer or resubmit, an assessment may still be carried out at the applicant’s request.

Notes for assessors:

→ The Assessor will first be sent a copy of the candidate’s application form and the assessors’ checklist which will note their contact details and actions required which may include a request by the Accreditation Committee to provide specific feedback on areas that require more investigation.
3. Arranging the assessment visit

Once the assessors have read through the application form they will make contact with the candidate to agree when and where the assessment will take place within the assessment period (see the PACR timetable) and what they will look at. They may also ask for clarification or additional information before the visit.

You will need to reserve a whole day for the visit and ensure that you can avoid interruptions and be able to talk in confidence: there will be a lot to fit in the time — approximately five to six hours. If it has been arranged for the assessors to meet a colleague (as a 'witness'), this needs to be scheduled carefully unless the colleague will be available at any time in the day. Do not plan for more than 20 minutes for the assessors to talk with a colleague.

Notes for assessors:

→ The specialist assessor should contact the applicant as soon as possible and arrange a mutually convenient time for the assessment visit. At this stage do not enter into detailed discussion about the content of the application form, but check with the applicant that the evidence you will need to see will be available on the day. If any objects or other major items of evidence detailed on the form are not going to be available on the day, ensure that there are suitable substitute project / activities and ask the applicant to write up and send you additional information relating to the substitute evidence.
It is good practice to send a copy of your CV as a means of introducing yourself to the applicant and your co-assessor.
You will need to inform the Training and Development Manager and Accreditation Officer of the assessment date. In some cases, the Training and Development Manager may attend the assessment to observe the process, subject to the applicant's and the assessors' agreement.

→ Both assessors need to read through the application in depth before the visit. You may find it helpful to make notes about areas where you want to see evidence or discuss points to back up the application, as well as any areas where what is written on the form is less convincing and needs to be investigated more deeply.

→ When arranging the visit please do bear in mind that you will need to allow time shortly afterwards to prepare your assessment report.

3. Assembling evidence

The assessment process is based on examining ‘evidence’ against the professional standards. The evidence likely to be available include:

→ the applicant’s application form
→ objects and other visible evidence of practical activity
→ paper or file-based products or evidence of the applicant’s work, e.g. photographs, records and documentation, conference or similar papers, records from training
→ discussion with the applicant, and possibly,
statements from or discussion with others who know the applicant’s work
visual (PowerPoint) or audio recordings.

Using the application form as a reference-point, the candidate will need to make sure that the objects, documents, records, equipment and any other evidence necessary will be available for the assessors to see, and for the candidate to draw on, in discussion with them.

The evidence needs to show that the candidate is currently ‘proficient’ (see novice-to-expert range). This normally means that evidence should be fairly recent; the exception to this is where one has not undertaken a particular area of work recently. If evidence is being used which is not recent, for instance from a previous job, it needs to be detailed and convincing. Good-quality witness statements may be essential if you are asking the assessors to take things on trust, for instance if you do not have the objects that you worked on. If any of the evidence relates to activities the candidate has undertaken as part of a team, they will need to make clear their role in them.

Finally, once the evidence is prepared it is essential to check that again that it actually demonstrates things which are relevant to the professional standards including J&E and avoid taking up time on trivial or minimally relevant matters. Avoid too much of the same kind of evidence that demonstrates the same thing.

Notes on key evidence types are outlined below. It is important however that the candidate discusses the evidence they intend to collate with their assessors (and mentors) to ensure they have everything they need with them on the day.

**Product evidence:** Or evidence of actual conservation work. A strong type of evidence, as it shows the candidates ability to undertake work and can be used as a basis for further questioning and discussion. You must present at least one physical completed project/activity at your assessment.

**Written Evidence:** This could be from a variety of different sources such as emails, minutes of meetings or reports and can demonstrate areas such as the extent of the candidate’s own responsibilities or decision making.

**Photographic evidence:** This could include quality detailed images illustrating the condition of an item and conservation work carried out or a PowerPoint presentation of images

**Documentation:** is an important contributing element of the evidence. Preventive conservation projects do not always lend themselves to reports as easily as remedial conservation but documentation is an essential part of accreditation. Applicants should be able to produce data, assessments of data, records of meetings, progress charts, plans, condition sheets and other documentation or reports which they can use during their assessment.
**Witness statements:** It may be necessary to obtain more specific comments and endorsements from people familiar with the candidate’s work in order to verify their evidence or add weight to the application. These ‘witnesses’ may be a mentor, other conservators, colleagues such as curators, archivists or architects, or clients, staff or members of the public. Witness statements should not be enclosed within the application, but included as part of the evidence for the assessors on the day.

Alternatively, or in addition, it may be possible for the assessors to meet a key witness, such as a manager, during the visit. Do not rely on this in case it is impossible to arrange.

The witness statement should be written on either an official letterhead (and include personal contact details and qualifications etc. as appropriate), or the template available on the Icon website.

In general, a witness statement should be:

1. Used only when it adds to the credibility of your evidence, typically, when your other evidence is relatively weak or you want to back up what you have said about a particular skill or ability.
2. From an appropriate ‘expert’ (e.g. an accredited conservator-restorer) can be essential if you are relying on evidence that is not recent, for instance, objects/projects you worked on some time ago.
3. Relevant and to-the-point; it is your responsibility to ensure that the statement does not simply state that the witness thinks your work is good.

**Notes for candidate:**

→ The assessor can briefly advise on the types of evidence they might expect to see on an initial telephone call. It is however the candidate’s responsibility to ensure that all evidence is prepared in advance.

→ Evidence should be available on the day. Reports may be easily assessable on a tablet or laptop. Alternatively, other candidates prefer to prepare hard copies. Whichever option you choose please ensure you discuss this with your assessor,

**Notes for assessors:**

→ As an assessor you would expect to see a range of different evidence types to support the statements made by the candidate through their application form and discussion.

→ Please do ensure you encourage the candidate to allow enough time to collate and prepare their evidence.

→ Please try and avoid asking to see evidence in advance as this could be seen as pre-assessment. However, in some instances this is unavoidable, e.g. if one the projects the candidate details specifically references a report, having sight of this prior to the assessment will allow you more time for discussion.
In particular, applicants who are not working in a ‘hands on’ role should be able to talk you through projects in the same way that interventive conservation is assessed. You will be looking for the initial gathering of information and the use of the information to guide decisions and the communication to relevant personnel. The project(s) may be ongoing rather than complete, but the applicant should be able to demonstrate that he or she is able to evaluate the effectiveness of the project and his or her role in it.

Some projects may be complicated and often include a team of people. It is not always easy to demonstrate the extent of the applicant’s own work, their contribution to the project and what was done or decided by others. The evidence will need to indicate the applicant’s role in the project and you will have the opportunity during the visit to establish that they are clear about the division of responsibilities. It may help to consult a simple organisation structure of the management of a project where appropriate.

Applicants involved in practical conservation-restoration treatments, will need to show examples of their work, not just descriptions and records. This must be conservation-restoration work, i.e. not the crafting of replacement parts or new objects.

For those working in private practice, evidence may be weighted more towards records and successfully completed contracts rather than objects which are available for inspection, although you should still expect to see objects—while recognising that the projects they are working on at the time of the visit may be different from those that have been described in the application form.

For applicants involved primarily in preventive conservation, evidence will be needed of how strategies and decisions have been, or are being, interpreted into practice. This normally requires you to have access to a collection, site or group of objects relating to their work.

For some applicants involved primarily in conservation management it may be fairly easy to identify physical conservation projects that can be used for assessment. Others will need to pick out aspects of their work from ongoing activities that are not strictly speaking projects, for example, how they have implemented a conservation policy/strategy and its impact on conservation measures (Standard 3). They can also show how they promote high quality conservation as carried out by others; and how their work actually results in high quality conservation.

4. Assessment visit

On the day of the assessment it is the candidate who must ensure that all rooms are booked and that evidence is in place ready for the assessment to take place.

The assessment visit is likely to take between five to six hours, including lunch and time for the assessors to discuss what they have seen. Different assessors will have different preferences for how they approach the day, both parties should ensure that a full
timetable has been agreed before the visit and confirm it again at the beginning of the day which will enable the candidate to confirm they are happy with and understand the process. While the assessors will aim to see and discuss everything they need, it is up to the candidate to make their case.

The visit will involve a balance of examining documents and objects, discussion with the applicant, and if required, a short discussion (no more than 20 minutes) with the applicant’s manager or colleagues (with the applicant’s permission). As a guide expect to spend four hours on discussion and examining evidence, allowing one hour for review and queries.

There is no specific format for the assessment provided that all areas of the application and the Professional Standards are covered.

The two assessors will have different roles but equal input into the assessment itself. The Specialist will cover all standards, but specifically standards 1, 2, and 3. The other assessor will probably not be able to make as informed a judgement about Standard 3 as the specialist assessor, but will be able to do so about Standards 4 and 5 and the professional judgements and ethics. The other assessor may be the main note-taker, but will also have an important role in the ‘general’ areas where the presence of someone from another discipline can be useful - particularly in asking intelligent questions from an ‘outside’ viewpoint. Otherwise, the assessors share the workload, and the specialist assessor will also be taking notes.

A suggested format for the visit is:

→ A short discussion (no more than half an hour) on work and experience, based on your statement in the application, plus any relevant information about the candidate’s role, institution, or practice.

→ A longer period discussing the projects / activities which you included in the application, backed by your evidence. This should avoid repetition caused by going through the professional standards one at a time. Following this the assessors may want to confer in order to identify which areas of the standards need further discussion and examination of evidence.

→ A session discussing and examining evidence to follow up these queries.

→ Towards the end of the assessment the assessors will confer privately to agree any further queries they need to raise. The candidate should also raise any points that they think have been missed during the day.

→ The assessors may also agree that you can provide additional information after the visit, but before they send their report to the Accreditation Committee; this should normally be completed within a week of the visit.
Notes for the assessors

→ Applicants can be uneasy at the beginning of the assessment, even those who have prepared well. The assessors should strive to put them at ease and remind them that the assessment visit is not a test, but the opportunity for the candidate to show off their work.

→ Assessors can have different expectations of what evidence is needed in advance of an assessment. It is important for assessors to be specific in their request for further information prior to an assessment. For example, if the projects presented in the application form are not available to see, and other projects will be presented on the assessment day, then it is fair to ask for a project sheet so that you know what to expect on the day. Also, some specialist areas may need more detailed reports to digest in advance, such as for preventive. DO NOT ask for full documentation of all projects in advance.

→ If the application is quite light on evidence, you can request more information in advance. A telephone discussion should be enough in most cases. However, the aim is to have enough to have an overview of the applicant's work and know what to look for on the day and what you should be able to view on the day.

→ NB: Don’t ask for full reports except when assessing conservators who work in preventive or conservation managers/ advisors/ tutor roles - even then you will probably only need relevant extracts. This material will help you to prepare and understand detailed documents which you would not have time to consider properly during the assessment visit.

→ There isn’t often a need for this to take place, however if it does happen it must be agreed with the candidate in advance. It is also important that the focus is on the candidate, so any conversations with their managers or colleagues should be kept to a minimum.

→ If the application includes a project or activity in an area where neither you nor your partner assessor are knowledgeable, there should be no problem in discussing it confidentially and in principle with someone else. Keep in mind the confidentiality of the applicant:

   → Do not reveal the identity of the applicant or other information which would identify him or her, and don't show the application to anyone other than your partner assessor
   → It would be unfair and unethical for someone who is not known to the applicant to influence your assessment decision, it is up to you to broaden your knowledge using their expertise, so that you can make a professional judgement.

→ Please bear in mind however that you should not accept a specialist assessor role for applicants where you are not competent to make judgements about their area of work.
Throughout, it is important that you assess to the professional standards, and not to standards that you might like to see implemented. This means having a good knowledge of the standards before you start the assessment, and being prepared to refer to them in detail before you record a decision.

You are assessing the applicant, not their work situation. Clearly, poor practice cannot be excused if it is the applicant's responsibility, but do not penalise the applicant for matters beyond his or her control.

Equally, you are assessing the person rather than their business or studio. A poorly-run business or badly-equipped studio may be evidence of poor practice and therefore relevant to the assessment, but as a PACR assessor you are not being asked to comment on things such as type of equipment or whether the applicant makes tax returns on time.

If you disagree with a treatment or technique that an applicant is using, check that the applicant has thought through why he or she is using the particular technique, and whether he or she is aware of alternatives. You would be justified in marking down an applicant for using a technique that is generally regarded as out-of-date or harmful, unless he or she has an overriding rationale for doing so; however, using a treatment that you personally wouldn't use may not be a good reason for not making a 'no' decision; you would need to check the applicant's understanding and rationale.

Ensure that you interpret the standards in context. For instance, a small private studio used by only the applicant would not be expected to have the same breadth/depth of health and safety documentation as a large studio or institution; but at the same time this does not excuse the practitioner from following safe working practices. Equally, don't expect treatments that are out of proportion to the significance and value of the object.

Because the designation 'accredited conservator-restorer' implies an ability to practise to 'proficient' level, applicants cannot be excused from meeting any part of the standards because the standards no longer reflect their role: however, it may be possible for them to do this in a way that draws, in part, on past experience.

5. Reporting

Once the assessment has been completed the findings must be written up and submitted to the Accreditation Officer within two weeks. If there are reasons that this is not possible, the assessor must contact the Training & Development Manager. At this stage the assessors should not contact the applicant directly.

Notes for assessors:

The assessment report is divided into two main sections.

1. Assessor Comments Your comments should provide evidence of each standard to substantiate how you reached your decision. Refer to the candidate’s referenced
projects / activities as necessary. Comment on the quality of the work put forward as evidence and how the professional standards were met in relation to the Novice to Expert scale.

This section requires the assessors to agree whether on the balance of evidence seen through both the application and the assessment whether the applicant meets the ‘proficient’ level across each element of each of the professional standards. NB: if the assessors feel the candidate is competent for one area of a standard then the whole standard must be marked as such. On each standard, the assessors can assess the applicant as either:

a. Proficient: meets standards throughout
b. Competent: generally, meets standards but some significant reservations
  c. Novice: does not meet standards
d. No Decision: there was not enough evidence to make a decision

2. The summary must be a true reflection of the whole report. It is sent to the candidate as soon as the report is received.

Please note that the details included in the assessment report will be used to inform specific feedback to an applicant. In the case where an applicant is not accredited they may ask to see a copy of the whole assessment report.
Accreditation Committee

The role of the Accreditation Committee (AC) is to ascertain based on the balance of evidence whether a candidate should be awarded Accredited Conservator-Restorer Status. They do this through:

→ Considering each new application and advising whether an applicant is ready for assessment or recommend further revision. Written feedback is provided for an applicant via the Training & Development Manager, based on the advice given by the AC.

→ Recommending the appropriate assessors to undertake the assessments (although the candidate does have the final say as to who will be their assessors).

→ Providing feedback to assessors on their reports and any feedback received from their applicants about the assessment.

→ Examining the assessors’ reports and records and the applicant’s application (and any statement the applicant may submit about the assessment) following the assessment visit; requesting further information or clarification as necessary from the assessors, and making a decision as to whether the applicant meets the professional standards.

→ Performing the role of a moderation board. The AC can moderate assessors’ decisions to ensure that there is consistency in the final assessment outcomes and recommendations.

→ Considering ACRs who have taken ‘Time Out’ and apply to be re-instated subject to a satisfactory continuing professional development (CPD) review.

Role at application stage

Each of the applications is read by three members of the Accreditation Committee (AC), one from the same specialist area as the applicant. The other two are there to provide an overall view of the applicant.

→ Not suitable. The applicant is given a full rationale for this decision as well as guidance for how they could improve their application.

→ Borderline. There will be a discussion at the AC, if the recommendation is not to proceed then full guidance is to be provided to the applicant.

→ Suitable. The main discussion will be about who to appoint as the assessors.

Role at the assessment stage

The assessment report for each applicant is reviewed by members of the AC in the same way as the application forms, i.e. read by one specialist in the same area as the applicant and two other AC members. This time the AC gives one of four outcomes:

→ Yes. Accreditation approved
→ Borderline. Partial reassessment needed – this would require the candidate to resubmit an application, but only in reference to the specific standards where the candidate was not marked as ‘Proficient’.

→ Unsatisfactory assessment. Full reassessment is needed before a decision can be made.

→ No, standards not met. Not to be accredited this round.

Reapplying if accreditation is refused

An unsuccessful application will be regarded as closed, and you will not be able to reapply within 12 months after the date of the assessment visit (or referral visit if applicable). However, you should ensure you allow yourself enough time to address the reasons for non-accreditation, particularly if they are significant. Reapplications are treated in the same way as new applications, and will have to be paid for in full.

Appeals

If, after your assessment and deliberation by the Accreditation Committee your application for accredited status has not been approved, there is a right of appeal via Icon if you think the decision was incorrect in the way it applied the professional standards.

The first point of recourse for formal appeal is through Icon’s Head of Professional Development (Susan Bradshaw). A formal written appeal would be addressed by the Institute of Conservation.

An appeals panel would be set up to investigate your appeal initially through reviewing records and discussion with you and with your assessors. Additional written evidence may be submitted at this stage, and in some circumstances the panel may arrange a visit.

Please note that you cannot invoke the formal appeals process if you are asked to provide further evidence or undergo partial reassessment.

You should address queries, or register your intention to appeal by letter, with Icon, within 30 days after receiving the decision of the Accreditation Committee. A formal written appeal, with full details of the grounds for the appeal, should be lodged with the professional body within 90 days after receipt of the Accreditation Committee’s decision. Extensions to this period will only be made for exceptional reasons, for instance if you are outside the UK at the time of the decision or your professional body has not followed your instructions regarding where you can be contacted.
PACR Re-assessments

Occasionally a partial or full re-assessment (rather than a re-application) of an applicant is required. Partial or full re-assessment of an applicant may take place because the assessment visit was felt by the assessors to be unsatisfactory (normally in areas where there was insufficient evidence available to the assessors, or because the applicant was dissatisfied with the assessment visit and has complained, or as a result of an appeals panel decision).

If a partial or full re-assessment is needed, this can take place as soon as it can be arranged with the assessors, if the applicant does not need to submit new projects / activities. If new projects / activities are required, the re-assessment would need to take place at a time convenient to the AC, the applicant and the assessors.

Regardless of when the partial or full re-assessment takes place the AC can only agree the final assessment outcome when it is scheduled to meet, as noted in the assessment timetable.

Partial re-assessments may occur when:

1. More than one professional standard has been evaluated as being 'Borderline' (competent) by the assessors after the assessment visit and based on this evidence, the AC recommends a partial re-assessment in those areas.

2. An appeals panel recommends a partial re-assessment.

The process of a partial re-assessment is dependent on each individual case and may be carried out, as determined by the AC or an appeal panel either by:

→ The applicant submitting further documentary and photographic evidence (e.g. records or reports) with written explanations for the assessors to examine without a face-to-face meeting.

→ The applicant meeting the assessors to discuss documentary and photographic evidence in the form of a ‘Viva’ at a venue agreed by the applicant.

→ The assessors making a further visit to a site or the applicant’s workplace, to examine actual practical conservation work.

If a meeting or visit is required, the applicant will be required to pay the assessors’ fees in advance of the assessment. This fee will not have to be paid if the AC or appeal panel agrees that the assessors have been found wanting in their role.

A full re-assessment should be treated as a new application and probably with new assessors who are likely to have either the applicant’s original application or an updated version of it (e.g. with different projects / activities) but without the original assessment record.
Other variables that need to be considered for re-assessments (partial or full)

→ New assessors may need to be identified by the AC (if either the original assessment was not satisfactory or the applicant requested new assessors) or the original assessors may be used.

→ The original application form and the assessor report may be used as the basis for seeking evidence to fill previous gaps.

→ Further documentation can be based on the same projects / activities that have been examined previously and / or new projects / activities can be presented to demonstrate the standards marked ‘Borderline’ in the previous assessment.

→ If new projects / activities are required, prior to a partial re-assessment, the AC will consider the new projects / activities, as it does for a new application and may provide feedback, via the Accreditation Manager, as a means of support and guidance for the applicant.

→ If new assessors are required, the AC will select suitable assessors. The applicant will need to agree the assessors selected, and providing that the assessors are also content, the Accreditation Manager will notify the applicant of the timetable and an assessment date will be fixed.

→ The assessment report will only address the professional standards considered at the partial re-assessment. A summary report will be sent to the applicant two weeks after the visit and the full report considered at the next scheduled AC meeting. The applicant will be informed of the AC’s decision in writing, via the Accreditation Manager, within two weeks of its meeting.
Professional Standards

Applying for accreditation means that you are confident that your experience and knowledge meet the professional conservation-restoration standards (the professional standards). You must demonstrate that you understand the professional standards in full and how you apply them to your work. You must be able to show that you have the depth of conservation expertise and knowledge required by the professional standards (as opposed to being able to rely on the judgement of others). You also need to show how your intentions and expertise translate effectively into practice.

You will be asked to demonstrate understanding of the professional standards as applied to dealing effectively with complex conservation problems.

1. Complex conservation problems are typically those which:
   2. Require choices between options which lead to significantly different outcomes.
   3. Present dilemmas and value-conflicts or require significant value-judgements.
   4. Present substantial technical problems, for instance in relation to unstable or degraded materials or the level of risk associated with treatments or strategies.
   5. Require a deep level of practical understanding to be applied to the situation.
   6. Require the marshalling and management of a wide range of resources.

To be ‘complex’ a conservation problem need not contain all these factors, but it is likely to include more than one or have one present to a high degree.

The professional conservation-restoration standards and the professional judgement and ethics have been designed to be applicable to all conservation roles regardless of an applicant’s specialism(s).

<table>
<thead>
<tr>
<th>Professional standards</th>
<th>Professional judgement and ethics (J&amp;E)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Assessment of cultural heritage</strong></td>
<td>i. Understanding principles and practice</td>
</tr>
<tr>
<td>Assessing and reporting on condition, environment and threats, assessing risks, identifying any problems to be solved.</td>
<td>ii. Conversance with guidelines</td>
</tr>
<tr>
<td></td>
<td>iii. Understanding the wider contexts of conservation</td>
</tr>
<tr>
<td><strong>2. Conservation options and strategies</strong></td>
<td>iv. Critical thinking, analysis and synthesis</td>
</tr>
<tr>
<td>Identifying and evaluating options; negotiating courses of action for conservation measures.</td>
<td>v. Openness to alternative methods and approaches</td>
</tr>
<tr>
<td><strong>3. Conservation measures</strong></td>
<td>vi. Understanding the ethical basis of the profession</td>
</tr>
<tr>
<td>Advising on, developing policy for and implementing conservation measures; ensuring high standards are maintained; planning to minimise the effects of disasters and emergencies; maintaining conservation records; advising on aftercare.</td>
<td>vii. Observing code of ethics and practice</td>
</tr>
<tr>
<td></td>
<td>viii. Observing legal requirements</td>
</tr>
<tr>
<td><strong>4. Organisation and management</strong></td>
<td>ix. Responsibility for the care of cultural heritage</td>
</tr>
<tr>
<td>Managing projects and workflow; client/internal and external relations; health and safety; security; records and reports; communication.</td>
<td>x. Responsible and ethical dealings with others</td>
</tr>
<tr>
<td></td>
<td>xi. Respect for the cultural, historic and spiritual context of objects</td>
</tr>
<tr>
<td><strong>5. Professional development</strong></td>
<td>xii. Handling value-conflicts and ethical dilemmas</td>
</tr>
<tr>
<td>Maintaining up-to-date practice; extending and communicating knowledge; promoting conservation and the care of cultural heritage.</td>
<td>xiii. Understanding and acting within the limits of own knowledge and competence.</td>
</tr>
</tbody>
</table>
Standard 1: Assessment of cultural heritage

Standard 1 (points a–e below) requires you to demonstrate the ability to assess cultural heritage that presents complex conservation problems. Your work context will dictate the method of assessment and type of cultural heritage you can choose, for instance your work might involve examining objects brought to a studio for treatment or advice, or it might call for you to provide the detailed assessment of a collection or structure, or a strategic assessment of a series of collections or defined area of cultural heritage.

Depending on the situation, you may be able to demonstrate more than one level of assessment for example, an initial, visual assessment followed by more detailed investigation and analysis or by ongoing monitoring and audit.

You must show that you:

1a) Understand the significance and context of the heritage to be assessed, along with any implications for potential conservation measures.
   Consider, for example, how the heritage is used or displayed; the design and environmental context of the heritage; any personal, cultural, historic, spiritual, symbolic or financial significance; ownership of and responsibility for the heritage. You may need to undertake both visual/material and historic/archival research.

1b) Can assess the physical nature and condition of the heritage.
   The methods used for assessment must not threaten the condition or integrity of the heritage to any significant extent. You must refer to other competent sources where analysis lies outside of your area of personal competence or requires specialist resources. You must demonstrate a good understanding of the material properties and typical degradation patterns of heritage in the area that you work.

1c) Can assess the impact of the environment and potential changes on the heritage.
   This needs to be applied as appropriate to the context of your work, for example it may involve asking the owner of an object about its current and proposed environment and use, it could involve carrying out a detailed assessment of a collection or site, or assessing the impact of development proposals or other potential changes on a site or structure. You must refer to other competent sources where analysis lies outside of your area of personal competence or requires specialist resources.

1d) Can assess the implications of taking no further action.
   This will include implications for the heritage under consideration and, as relevant to the situation, any risks to other objects or structures, the environment or surroundings, and to health and safety.

1e) Can record or report the findings of the assessment.
   Depending on the context, findings may involve a combination of verbal, written, software-based and graphic representations. The coverage and detail of the report or records need to be appropriate to the context of the assessment.
**Standard 2: Conservation options and strategies**

Standard 2 (points a–c below) requires that you demonstrate the ability to evaluate options and negotiate actions in contexts that present complex conservation problems. The standard should be applied according to your work context, for instance it could apply to decisions discussed with a client about objects brought to a studio for treatment or advice, a strategy for the management of a collection or building, or a response to a specific threat or conservation issue.

You must show that you can:

**2a) Identify and evaluate conservation options.**
Options could include managing the use, display etc. of the heritage differently; physical conservation treatments and measures; preventive or protective measures; and maintaining the status quo. Options should be based on adequate assessment and research. You should be able to identify options that require novel or adapted measures, and know how you would develop and implement or commission these. Evaluation will include identifying the risks, resources and benefits associated with the different options, as well as their implications for future use, display etc.

**2b) Develop advice, recommendations or policies relating to the different options available.**
This will include considering the resource implications of the various options, any implications for project management or development, and where relevant identifying sources of resourcing or funding. You should be able to advise on any legislation, official guidance or organisational policy that affects your area of conservation. Your advice or decisions will need to communicate and promote good conservation practice.

**2c) Develop or negotiate a considered course of action for implementation.**
You should be able to negotiate with organisations and individuals as relevant to your area of practice. The agreed action should be recorded in a format and level of detail appropriate to the context.
Standard 3: Conservation measures

Standard 3 (points a–f below) requires that whatever your role, you are knowledgeable and proficient in all aspects of conservation. Meeting the conservation measures as outlined in points a–f will show that you can work effectively with situations and aspects of heritage that present complex conservation problems, and that you can deal effectively with any unanticipated problems or findings.

If you are involved in practical conservation treatments, you can use work on cultural objects as evidence. If you are involved in generic collections care or you are a manager of conservation across a broad spectrum, or a teacher and trainer in conservation you will need to show that you have an in-depth knowledge of conservation and can apply it to produce professional results. Your evidence needs to show that you produce accomplished results in the type of work that you do.

If you mainly undertake conservation treatments, you must have a sufficient knowledge of preventive conservation to advise on the ongoing care of the heritage on which you work.

If you are mainly involved in preventive conservation, your knowledge of treatments must be sufficient to know what kind of treatments are available and when they are appropriate.

If you are primarily a manager, teacher, or trainer you must have an in-depth knowledge of conservation and be able to exercise relevant professional judgement independent of the advice of others (it is not sufficient to be an effective manager, teacher or trainer: you must show that you are a knowledgeable conservation professional).

The assessors will be looking to ensure that what they are shown accords with the specialism(s) and role stated by you on the application form. They will be assessing your proficiency (see p5 novice-to-expert range) against the professional standards and not your qualities as a teacher, manager, head of practice etc., (though of course you must also meet the requirements of Standards 4 and 5).

When completing the application form the evidence you provide for assessment demonstrating Standard 3 will depend on your specialism(s):

you would put forward physical evidence of conservation-restoration treatments, demonstrating your skills and knowledge as a treatment-based conservator to at least proficient level on the novice-to-expert range, and demonstrating a working knowledge of preventive conservation,

or

you would put forward physical evidence of preventive conservation, demonstrating your skills and knowledge as a preventive conservator to at least proficient level on the novice-to-expert range and demonstrating a working knowledge of conservation-restoration treatments,

or

you would put forward physical evidence of conservation management / teaching, demonstrating your skills and knowledge as a conservation manager or tutor to at least proficient level on the novice-to-expert range and demonstrating a working knowledge of relevant conservation treatments and preventive conservation.
You may also choose to demonstrate the professional standards including J&E using a combination of all the above, in which case your evidence will have to reflect a proficient level in all the work you put forward.

You must show that you can:

3a) **Communicate appropriate practice in the care, protection and treatment of cultural heritage.**
Communication may be in the form of advice, policies, strategies, recommendations etc. You will need to take into account any relevant national, local or organisational frameworks and policies. Care, protection and treatment may relate to ongoing or exceptional situations, anticipating or responding to disasters or emergencies, or responding to external proposals and changes. You should be able to communicate knowledgeably the conservation implications of any policy or plan for the heritage in your area of work. You should be able to advise on requirements for the ongoing protection of heritage that has left your care.

3b) **Implement treatment-based, preventive or conservation management measures.**
This includes being able to advise on the physical and chemical characteristics of materials and causes of decay, the measures and techniques to be used, and the use of relevant resources, skills and equipment. Measures may be for instance physical, chemical, environmental or statutory, or relate to managing or influencing the interaction of others with the heritage. You should be able to advise on new and developing techniques and their practical implications. The methods and techniques used should take into account relevant contextual and ethical factors as well as current research and guidance in the field concerned. You will need to understand the perspectives and roles of others who have an impact on the protection and care of the heritage, where necessary working with them to ensure that measures are effective.

3c) **Ensure that measures meet recognised conservation standards.**
This includes meeting any standards or codes of practice required by the relevant conservation body or specialist section. You will need to ensure that measures are implemented with a sufficiently high level of skill, judgement and ethical consideration regardless of whether you are carrying them out yourself, delegating or commissioning, or managing more broadly.

3d) **Identify and evaluate conservation options.**
This includes deciding on appropriate methodologies for gathering, interpreting and presenting data. It includes adjusting or renegotiating measures should findings suggest this is necessary.

3e) **Maintain records of conservation measures.**
Records should be of a form, level of detail and clarity appropriate to their intended use, and be sufficiently permanent.

3f) **Recommend appropriate sources of further analysis, treatment or preventive care where these lie outside your remit or area of expertise.**
This could relate, for instance, to remedial treatment, scientific analysis or specialist monitoring, or specialist preventive, preservation or legislative expertise.
**Standard 4: Organisation and management**

Standard 4 (points a–g below) should be applied according to you and your work not the context in which you are working. Where you are not fully responsible for a studio, workshop, practice etc., you will not be marked down for practices over which you have no control, provided that: you understand where there are problems or inadequacies, your own work represents good practice, and that you are not an accessory to unethical or illegal practice.

Standard 4 reflects a level of management that all conservation professionals should be able to meet, it is not specifically about being a manager. You can provide an overview that shows that you meet the relevant professional standards or act to promote them (e.g. you may not have objects in your care, but what do you do that promotes the care of objects by others?). This part of your evidence can also be a good opportunity to demonstrate much of the Judgement and ethics section.

4a) Organise and manage work to ensure that it is completed appropriately.  
This applies to your own work, as well as to any work that you lead or delegate. It includes agreeing and meeting timescales, resourcing requirements and where appropriate budgets, keeping stakeholders informed of progress and renegotiating where necessary. You could refer to project scheduling, the workplan for a department or for a major development, timetabling and lesson-planning for a course, or how you manage consultancy or contract work (from the client or contractor/consultant perspective).

4b) Ensure that your work practices and any you promote comply with applicable legal and contractual requirements.

4c) Ensure that your work practices and the area for which you are responsible comply with relevant Health & Safety regulations and guidelines, minimising risk to yourself and others.  
This includes the ability to carry out and act on risk assessments.

4d) Take responsibility for the care of cultural heritage within your influence.  
This may include, for instance, ensuring the safety, security and correct storage of objects, and taking relevant measures to prevent damage during a project or preceding investigation.

4e) Adhere to good business or internal practice in dealing with clients, colleagues and other stakeholders.  
This includes maintaining good working relationships and effective and open communication. Stakeholders can include internal clients (e.g. curators, archivists, architects, elected members etc.) and contractors, as appropriate. You could show that your advice, policies or instructions meet the relevant requirements.
4f) **Ensure that adequate and accessible records are maintained.**
Records include conservation records, statutory records, records required by your organisation or needed for running your business, and any records that you or your colleagues need to work effectively. Recording should use relevant methods and formats including, where relevant, the use of appropriate technology and software. Records must be physically accessible and intelligible to the people who need access to them. Records must be maintained for an adequate period for their purpose. Appropriate levels of security and confidentiality should be maintained.

4g) **Communicate recommendations and advice effectively.**
Standard 5: Continuing Professional Development

Standard 5 (points a–e below) requires you to demonstrate through continuing professional development (CPD) active maintenance and improvement of your professional knowledge. This standard will be regularly reviewed after you have been awarded accreditation and is considered to be an essential element in demonstrating commitment as an accredited conservator. The CPD review and plan will form the basis for the mandatory CPD review recall which you will be asked to complete two years after the date on which you became an accredited conservator. Further recalls during your career will be made approximately every five years.

You must show that you:

5a) Keep yourself informed on changes in the profession as well as broader developments relevant to your work context.

5b) Ensure that your practice, knowledge, skills and techniques are up-to-date, both at a general level and in relation to individual projects and tasks that you undertake. This includes maintaining familiarity and where appropriate contact with relevant bodies in the conservation field and beyond as relevant to your area of practice. Updating needs to be appropriate to role, e.g. if you carry out treatments you would be expected to understand and be able to use new techniques in your field; if you are a manager or advisor you would be expected to understand what is available and where they are appropriate, but not to be able to carry them out.

5c) Demonstrate the ability to reflect on and learn from your practice.

5d) Continue to acquire knowledge in your specialism(s) and area of work, and disseminate it through informal or formal means. The specialism(s) and area of work could be a conservation specialism, or a particular area of practice, knowledge or research in, or related to, conservation.

5e) Promote conservation and the care of cultural heritage to lay and expert audiences, including other professionals involved in cultural heritage or the built environment. This includes being able to provide training or instruction to others where necessary.
**Professional Judgement & Ethics**

Professional judgement and ethics (J&E) (points i-xiii below) are a core component of the professional standards. Your understanding and application of J&E in relation to professional standards 1 to 5 should be evident across your work.

You can demonstrate your professionalism by showing convincing evidence of the application of professional judgement and ethical standards based on your acquisition of a substantial foundation of knowledge and understanding of conservation principles through your training or professional experience. Knowing when and how to seek relevant information is an important aspect of showing professional judgement. You should be able to handle a wide range of situations professionally, and apply ethical principles in practice. It is not sufficient to demonstrate knowledge of your professional organisation's code of ethics or practice.

You must:

i. Understand the principles of conservation and demonstrate an in-depth understanding of the specific area(s) of your practice.

ii. Be conversant with national and international principles, philosophies and guidelines relevant to your practice.

iii. Understand the wider contexts in which conservation is carried out, the implications of context for practice, and the implications of treatments and methods within the context.

iv. Use an adequate level of critical thinking, analysis and synthesis in approaching conservation problems and developing appropriate solutions.

v. Appreciate and be prepared to consider alternative, valid methods and approaches that are relevant to your practice.

vi. Understand the ethical basis of the profession and the responsibilities of the conservation professional to cultural heritage and to wider society.

vii. Understand and observe your professional body's code of ethics and practice.

viii. Observe legal requirements and obligations, including those relating to health and safety, employment and contract law, and international agreements.

ix. Take responsibility for the care of cultural heritage within your influence.

x. Act responsibly and ethically in dealings with the public, employers, clients and colleagues.

xi. Act with awareness of and respect for the cultural, historic and spiritual context of objects and structures.

xii. Be able to handle value-conflicts and ethical dilemmas in a manner which maintains the interests of cultural heritage.

xiii. Understand the limits of your own understanding and abilities, and practise within them.
**Novice-to-Expert Scale**

The novice to expert scale is used in conjunction with the Professional Standards and Judgement and ethics to ascertain your level along the ‘Novice-to-Expert Scale’ in order to be accredited you must be at least at the ‘proficient’ level across each element of each of the professional standards and J&E.

<table>
<thead>
<tr>
<th>Level</th>
<th>Knowledge</th>
<th>Standard of work</th>
<th>Autonomy</th>
<th>Coping with complexity</th>
<th>Perception of context</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Novice</td>
<td>Minimal, or ‘textbook’ knowledge without connecting it to practice</td>
<td>Unlikely to be satisfactory unless closely supervised</td>
<td>Needs close supervision or instruction</td>
<td>Little or no conception of dealing with complexity</td>
<td>Tends to see actions in isolation</td>
</tr>
<tr>
<td>2. Beginner</td>
<td>Working knowledge of key aspects of practice</td>
<td>Straighforward tasks likely to be completed to an acceptable standard</td>
<td>Able to achieve some steps using own judgement, but supervision needed for overall task</td>
<td>Appreciates complex situations but only able to achieve partial resolution</td>
<td>Sees actions as a series of steps</td>
</tr>
<tr>
<td>3. Competent</td>
<td>Good working and background knowledge of area of practice</td>
<td>Fit for purpose, though may lack refinement</td>
<td>Able to achieve most tasks using own judgement</td>
<td>Copes with complex situations through deliberate analysis and planning</td>
<td>Sees actions at least partly in terms of longer-term goals</td>
</tr>
<tr>
<td>4. Proficient</td>
<td>Depth of understanding of discipline and area of practice</td>
<td>Fully acceptable standard achieved routinely</td>
<td>Able to take full responsibility for own work (and that of others where applicable)</td>
<td>Deals with complex situations holistically, decision-making more confident</td>
<td>Sees overall ‘picture’ and how individual actions fit within it</td>
</tr>
<tr>
<td>5. Expert</td>
<td>Authoritative knowledge of discipline and deep tacit understanding across area of practice</td>
<td>Excellence achieved with relative ease</td>
<td>Able to take responsibility for going beyond existing standards and creating own interpretations</td>
<td>Holistic grasp of complex situations, moves between intuitive and analytical approaches with ease</td>
<td>Sees overall ‘picture’ and alternative approaches; vision of what may be possible</td>
</tr>
</tbody>
</table>

Figure 1: Adapted from the Dreyfus model of skills acquisition: Dreyfus, S.E. (1981) and Dreyfus, H.L. & Dreyfus, S.E. (1984).
Table for relating level of skill to the professional standards

This table is a tool for your own use and is not part of the application form.

You can use it to relate your level of skill against the professional standards and judgement and ethics (J&E) for each project activity you identify. It will also help you to see whether you are ready for accreditation — if you are ticking the novice to beginner boxes you may need to develop these areas before applying for accreditation.

<table>
<thead>
<tr>
<th>Project / activity title:</th>
<th>Novice</th>
<th>Beginner</th>
<th>Competent</th>
<th>Proficient</th>
<th>Expert</th>
</tr>
</thead>
<tbody>
<tr>
<td>J&amp;E</td>
<td>Professional standards</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Assessment of objects, collections and sites</td>
<td>1a.</td>
<td>1b.</td>
<td>1c.</td>
<td>1d.</td>
</tr>
<tr>
<td>2.</td>
<td>Conservation options and strategies</td>
<td>2a.</td>
<td>2b.</td>
<td>2c.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Conservation measures</td>
<td>3a.</td>
<td>3b.</td>
<td>3c.</td>
<td>3d.</td>
</tr>
<tr>
<td>4.</td>
<td>Organisation and management</td>
<td>4a.</td>
<td>4b.</td>
<td>4c.</td>
<td>4d.</td>
</tr>
<tr>
<td>5.</td>
<td>Professional development</td>
<td>5a.</td>
<td>5b.</td>
<td>5c.</td>
<td>5d.</td>
</tr>
<tr>
<td></td>
<td>Professional judgement and ethics (J&amp;E)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>