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Diagram 2: Outline of the classification proposed by Ian Geraghty.

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Voor altijd jong

De reproductie van fotografische kunstwerken als conserveringsstrategie

In dit proefschrift staan vier case studies centraal waarin zowel kunstenaars als musea reproductie hebben gebruikt om beschadigde kunstwerken te vervangen door nieuwe, ongeschonden exemplaren. Het reproductieproces was niet altijd duidelijk of vanzelfsprekend en de achterliggende principes achter reproductie zijn nauwelijks ter discussie gesteld. In alle case studies werd reproductie gezien als een aanvaardbare praktijk die de inherente instabiliteit van het fotografische medium tegengaat en gebruik maakt van de reproduceerbaarheid van fotografie. Is reproductie een valide conserveringsstrategie voor het behoud van analoge fotografische kunstwerken? Deze vraag kan beschouwd worden als de kern van het onderzoek.

Vijf hoofdstukken vormen het proefschrift. Hoofdstuk 1, *Defining the field*, analyseert de theorieën die een centrale rol hebben gespeeld in het restauratieveld. Van oudsher heeft restauratie zich bezig gehouden met het bewaren van fysieke objecten en het behouden van de informatie die deze voorwerpen bevatten. Uitgebreide of indringende restauratiebehandelingen moesten vermeden worden zodat de materiële kenmerken van kunstwerken of van historische objecten zoveel mogelijk intact zouden blijven. Het 'respect' voor de materiële aspecten van een object heeft voor een lange periode het beroep van de restaurator gekarakteriseerd. Vanaf de jaren zeventig van de twintigste eeuw zijn de traditionele opvattingen over restauratie in een crisis geraakt en zijn nieuwe ideeën ontstaan. 'Immateriële' aspecten, zoals de intentie van de kunstenaar of de waarde die een gemeenschap aan een object geeft, zijn binnen het restauratieveld een steeds grotere rol gaan spelen. In dit licht bezien, worden door de reproductie van fotografische kunstwerken traditionele opvattingen over restauratie (deels) aan de kant gezet. De materiële aspecten van een beschadigd object worden immers niet gerespecteerd, aangezien dit door een ander wordt vervangen. Dit is één van de redenen waarom reproductie binnen het restauratievak vaak wordt beschouwd als een controversiële praktijk.

Hoofdstuk twee, *Reproduction as an act of reduction*, gebruikt het boek *L'Oeuvre de l'art. Immanence et transcendence* (1994) van de Franse literaire theoreticus Gérard Genette en het essay 'Spie di un paradigma indiziario' (1979) van de Italiaanse historicus Carlo Ginzburg om de reproductie van fotografische kunstwerken te problematiseren. Door het theoretische kader van Genette te introduceren wordt in dit hoofdstuk duidelijk dat de reproductie van fotografische kunstwerken alleen kan plaatsvinden als gevolg van conventie. De vervanging van een fotografisch kunstwerk door een ander exemplaar kan plaatsvinden als kunstenaars, museummedewerkers en

de samenleving in het algemeen met elkaar overeen komen dat sommige aspecten van de eerste foto als irrelevant of 'contingent' beschouwd kunnen worden en zij beslissen om geen bezwaar te hebben als deze aspecten in de nieuwe foto door andere eigenschappen worden vervangen. Vanuit dit perspectief kan reproductie beschouwd worden als een reducerende praktijk naar de essentiële of *constituerende* kenmerken van het werk. Alleen deze aspecten blijven behouden in de nieuwe versie van het werk terwijl minder belangrijke of *contingente* eigenschappen bij iedere herhaling van het werk worden vervangen door andere contingente eigenschappen. De verwijdering en de toevoeging van contingente eigenschappen maken het moeilijk om een exacte reproductie te bereiken.

Aan de hand van Ginzburgs tekst wordt geanalyseerd hoe restauratie een kwalitatieve discipline is en hoe restauratoren in principe worden getraind om de specifieke eigenschappen van (kunst)objecten te zien, te onderscheiden en te bestuderen. Deze opleiding staat op gespannen voet met de reductie van een kunstwerk tot de constitutieve elementen, nodig om reproductie als conserveringsstrategie te kunnen accepteren. Voor restauratoren kan het daarom moeilijk zijn om contingente eigenschappen over het hoofd te zien, aangezien deze kenmerken belangrijke aanwijzingen geven over de manier waarop (kunst)werken zijn gemaakt, evenals inzicht in hun conditie. Vandaar dat veel restauratoren een professioneel 'onbehagen' voelen wanneer reproductie is toegestaan als restauratiepraktijk, omdat dit in strijd is met veel van de ethische principes die gevolgd worden in het restauratievak. Het vermogen om materiële eigenschappen te zien en te bestuderen kan echter een bron van kennis zijn, aangezien het kan helpen bij de indeling in constituerende en contingente kenmerken van gereproduceerde kunstwerken.

De hoofdstukken drie tot met vijf bestaan uit vier casestudies. Hoofdstuk drie analyseert het reproductieproces van *Comet Sea 3° - 60°* (1973) van Jan Dibbets in de collectie van het Stedelijk Museum Amsterdam. Hoofdstuk vier onderzoekt de verschuivende perspectieven met betrekking tot de reproductie van *Virtues and Vices* (voor *Giotto*) (1981) van John Baldessari in de collectie van het Van Abbemuseum. Hoofdstuk vijf richt zich op de reproductie en de nasleep van *Lalalalight* (1989 – 90) en *Xiada (Girls' Dorm), Xiamen* (2002) van Gerald Van Der Kaap in de collectie van het Stedelijk Museum Amsterdam.

De hoofdstukken drie, vier en vijf hebben een vergelijkbare structuur. Elk is verdeeld in twee secties. Iedere eerste sectie introduceert de kunstenaar vanuit een kunsthistorisch perspectief en analyseert het reproductieproces door de eerste versie van het werk te vergelijken met de daaropvolgende. Elke tweede sectie onderzoekt een aantal aspecten die uitsluitend bij een specifiek reproductieproces horen. Bij het hoofdstuk over Dibbets richt de tweede sectie zich op de datering van het

gereproduceerde werk op het titelkaartje van een museum. Bij het hoofdstuk over Baldessari bespreekt de tweede sectie de maatregel om houten lijsten aan te brengen rondom de veertien foto's die het werk *Virtues and Vices (for Giotto)* vormen. Aan de hand van dit voorbeeld wordt de verschuiving in de loop van de tijd van de essentiële kenmerken van het kunstwerk geanalyseerd. In het hoofdstuk over Van der Kaap analyseert de tweede sectie hoe de onderliggende principes van morele rechten een rol kunnen spelen in de aanvaarding door museummedewerkers van controversiële praktijken zoals de afstoting en de fysieke verwijdering van museale objecten.

In de coda aan het eind van het proefschrift zijn de gesprekken met de kunstenaars Wout Berger, Koos Breukel en Rineke Dijkstra opgenomen. Deze kunstenaars hebben hun gedachten over een mogelijke reproductie van hun fotografische werken met mij willen delen. Daarnaast als appendix wordt een van de twee modellen gepresenteerd die binnen het Science4Arts project 'Photographs and Preservation. How to save photographic artworks for the future?' zijn ontwikkeld. Aangezien het proefschrift reproductie als een mogelijke conserveringsstrategie bespreekt, is het interessant om dit model hier toe te voegen. Het 'Stakeholders Identification Model' is bedoeld als een concreet instrument dat restauratoren en/of andere museummedewerkers kunnen gebruiken om de personen, die in de besluitvorming van een restauratiebehandeling betrokken zijn, te identificeren en te benoemen.

In meer algemene termen behandelt het proefschrift de theoretische uitdagingen die restauratoren ondervinden in hun dagelijkse praktijk. Het onderzoek probeert een brug te slaan tussen praktijk-gerelateerde en theorie-gerelateerde kennis binnen het restauratieveld, en meer specifiek binnen het vak van fotorestatie. Het doel van dit proefschrift is te reflecteren op de principes die het beroep vormgeven en op het feit dat deze overtuigingen in strijd kunnen zijn met bestaande gewoontes. Ideeën afkomstig uit gerelateerde disciplines zoals kunstgeschiedenis, theorie van fotografie en wetenschapsgeschiedenis kunnen helpen om een beter inzicht te krijgen in wat de vervanging van een analoog fotografisch kunstwerk inhoudt.

Biography

Monica Marchesi (Florence 1971) received in 1992 a diploma in paper conservation at the Istituto per l'Arte e il Restauro of Florence. Between 1994 and 1996, she studied at Leiden University and received the *propedeuse* diplomas in Dutch Studies and in Art History. In the same period, she followed a two-year internship in paper conservation at Museum Boijmans Van Beuningen in Rotterdam. Between 1997 and 2000 she taught paper conservation at several institutions and programs in Italy and Egypt and worked as a freelance paper conservator. In 2000 she was awarded a MA degree in Art History at the University of Florence, with a thesis titled *Center and Periphery: Some Exhibition Examples of Witte de With between 1990 - 1995*. Between 2001 and 2006, she worked at the conservation department of Museum Boijmans Van Beuningen. Since September 2006, she works as a paper conservator at the conservation department of the Stedelijk Museum Amsterdam. In 2011 she initiated the research project 'Preservation & Photographs. How to Save Photographic Works of Art for the Future?' together with the Stedelijk Museum Amsterdam and Leiden University within the Science4Arts program, funded by the Netherlands Organization for Scientific Research (NWO). For this project, she developed two documentation models and was responsible for the day to day coordination. In the course of the research, she started her PhD research on the reproduction of photographic artworks. Her research interests lie in conservation history and theory, museum practice, preservation and conservation of paper and photographic artworks. On these topics, she has published articles in (inter)national (peer-reviewed) journals and was (invited) speaker on (inter)national congresses and workshops. Furthermore, she was involved in the organization of the IADA symposium 'If Only I Had Known – Looking Back, Moving Forward' (Amsterdam 2014) and was the co-organizer of the symposium 'Jeff Wall: Photography as an (Hybrid) Art Object' (Amsterdam 2014). She was part of the steering committee of the 'NWO-Science4Arts Symposium' (Amsterdam 2016) and at present she is co-organizing a two-day conference on the materiality of photography (Amsterdam 2018), the closing conference of the project 'Photography and Preservation'.

Appendix
Conservation Stakeholders'
Identification Form

One of the goals of the research project 'Photographs and Preservation. How to Save Photographic Artworks for the Future?' was to investigate whether the 'Decision-Making Model for the Conservation and Restoration of Modern and Contemporary Art' (fig. 1) designed by the Foundation for the Conservation of Contemporary Art (SBMK) could be employed for photo-works.¹

In the 1990s, an interdisciplinary group of conservators with various specialties, art historians, curators, jurists, and philosophers came together to study a number of artworks kept in Dutch public collections. Several case studies were selected, which were considered exemplary of the challenges that conservators, at the time, faced when dealing with the conservation and the preservation of modern and contemporary artworks. During the discussions, the need for guidelines to structure and rationalize the decision-making process concerning conservation issues became apparent (Foundation for the Conservation of Contemporary Art 1999, 164). The resulting Decision-Making Model and the 'Checklist for Weighing Conservation Options' (fig. 2) was developed to help conservators make informed choices about whether to treat or not to treat an artwork, taking into consideration several options. The model was created primarily for modern three-dimensional objects and it proposed seven steps that, ideally, conservators and other decision-makers should follow in the event of a "discrepancy" between the "meaning" of a work and its "physical condition" (Ibid.). If a discrepancy between these two elements was ascertained, then the decision-makers would establish the available options, weigh the pros and cons of each decision, and finally determine the best course of action.

The Photographs and Preservation project reviewed the model and the checklist by analysing the decision-making processes of past conservation treatments concerning photographic artworks. The model was deemed suitable for photographic artworks as it was conceived by its creators as a "decision-making trajectory" (Ibid., 166). The model was, in fact, intended to have a "normative" character rather than a "descriptive" one, and it suggested the steps conservators and other individuals involved in the decision-making should take (Ibid.). Both the model and the conservation options are thus broad in scope and, thanks to their general nature, they can easily be employed for photographic artworks as well other types of modern and contemporary artworks. However, within the project, it was felt that an identification of the involved decision-

¹ The Netherlands Organization for Scientific Research (NWO) funded this four-year research project. The project defines 'photo-works' as mixed-media photographic works to which different materials (paint, tape, etc.) have been added or uncommon techniques applied. For further reference see <http://www.narcis.nl/research/RecordID/OND1347515/Language/nl> [Accessed 28 April 2017].

makers might be an important addition to the existing guidelines. The proposed 'Stakeholders' Identification Form' for photo-works should be therefore viewed as an extension of the Decision-Making Model.

The Stakeholders' Identification Form attempts to systematically organize and determine the individuals that are involved or should ideally be involved in the decision-making concerning a conservation treatment proposal. A treatment may be regarded as one of the possible outcomes of a prior decision-making process, in which a course of action has been selected among several possibilities. In this process, decision-makers identify and choose alternatives, based on their knowledge and judgments. Generally, a treatment is initiated when a group of experts and other stakeholders has reached a consensus about the need to intervene.² The form is designed as a tool that might help conservators to identify and categorize the role of the various decision-makers before and during a conservation treatment.

This paper is divided in three sections: the first one introduces the Stakeholders' Identification Form and it explains the parameters used for the identification. The second section shortly describes what a stakeholder is within the field of stakeholder theory. The third part gives background information on the use of stakeholder analysis in the field of conservation and cultural heritage. The Decision-making Model and the Checklist for Weighing Conservation Options are included in the appendix.

Stakeholders' Identification Form

The conservation treatment of an artwork may be viewed as a multidisciplinary decision-making process involving individuals with different expertise. Traditionally, conservators, together with art historians and conservation scientists, have been closely associated with this process; however, in recent times, the cooperation with other decision-makers and professionals from different disciplines has greatly increased. These persons may be referred to as 'stakeholders' or as individuals or groups that have a stake or a vested interest in the conservation treatment's outcome (Mason and Avrami 2000, 21). The number of people included depends on a variety of factors: the type of artwork and its (material) complexity, the work's (art) historical significance, the nature of the proposed treatment, the uncertainty of the treatment's result, and, on a more general level, organizational matters. Before and during conservation

² In her book, *Installation Art and the Museum*, Vivian van Saaze has analysed the difficulties that conservators often face during decision-making concerning the conservation of contemporary artworks. She has argued that, despite its increasingly interdisciplinary character, "conservation is still very much a one-person operation with few shared responsibilities in decision-making and treatment" (Saaze 2013, 57).

treatments, various parties are generally consulted and are more or less included in the process by providing knowledge, resources, support, or know-how. Most of the time, however, no attempts are made to systematically identify these individuals and their relationship to the project. This information frequently remains either unwritten or concealed in other documentation regarding the treatment, such as correspondence, oral communication, reports by experts, and technical research documents. Identifying the persons, the groups, and the institutional parties that should be involved in the decision-making process is often critical to the success of the resulting decisions and choices; thus, it is important to know who the stakeholders are.

The relevance and the influence these individuals exert on the decision-making process, however, are not fixed, but rather depend on an artwork's specificity as well as the contingency of the process. A living artist, for example, often exercises more influence than other parties. However, in specific settings or conditions, other people may have their say and their opinions may strongly shape the course of action. It is important, then, to incorporate the participation of 'insiders' and 'outsiders', those stakeholders that, respectively, are traditionally included in the conservation decision-making and those who are not (Mason and Avrami 2000, 23). Insiders may be defined as those individuals that are involved in the process "by right or might," such as public officials, owners and, to a certain extent, the experts invited to participate in the process (Mason 2002, 7). Outsiders are all the other parties that "have stakes in the process in question but with little or no leverage on the process" (Ibid.)

The use of the Stakeholders' Identification Form should initially be viewed as a preparatory step or as an information-gathering phase, designed to record and analyse, in an ad hoc way, the people associated with a conservation treatment. It may also foster the transparency in the decision-making by mapping the authorities that have been followed. Within the progression of the Decision-Making Model, the Stakeholder Identification Form should be viewed as a part of the 'discrepancy' phase. At the moment that a discrepancy between the 'meaning' and the 'condition' of an artwork is recognized, and the possible conservation options are taken into consideration, it is important to identify which individuals should be involved and the extent to which they participate in the decision-making. The layout of the form induces its users to systematically determine who should be part of the process, but it also helps not to overlook those individuals that are generally not included.

After the conservation treatment has been completed, the form can be used to establish whether the relevant parties have actively participated in the decision-making or not at the end of the process. Sometimes, it may be that stakeholders should have had an important role, but, due to circumstances, they have not contributed to the process. Or, vice versa, stakeholders that initially were deemed less relevant may have

turned out to be extremely significant for the success of the decision-making process. For this reason, the factors 'influence' and 'interest' are subdivided in two columns: the predicted participation before the process starts and the actual participation in the process.

The managing authority, as the principal decision maker about the treatment, should take the lead and fill in the form. On some occasions, though, new stakeholders can join in the middle of the process and consequently interfere with or influence other parties. If this occurs, the form should be filled in again and it should be modified to include the perspectives of the latest contributors.

The current Stakeholder Identification Form was designed with photo-works in mind. Thus, it was customized to take into account specific stakeholders that could play a role in the decision-making process, such as experts from the photo lab or frame makers. However, with some adjustments, the Stakeholder Identification Form could be used for other types of (contemporary) works of art.

Table 1: Description of the project

Short description of or reference to the artwork:	
Short description of the project:	
Aim of the project:	
Start of the project:	
Compiler 'Stakeholder Identification Form':	
Date of assessment:	
Date of review:	

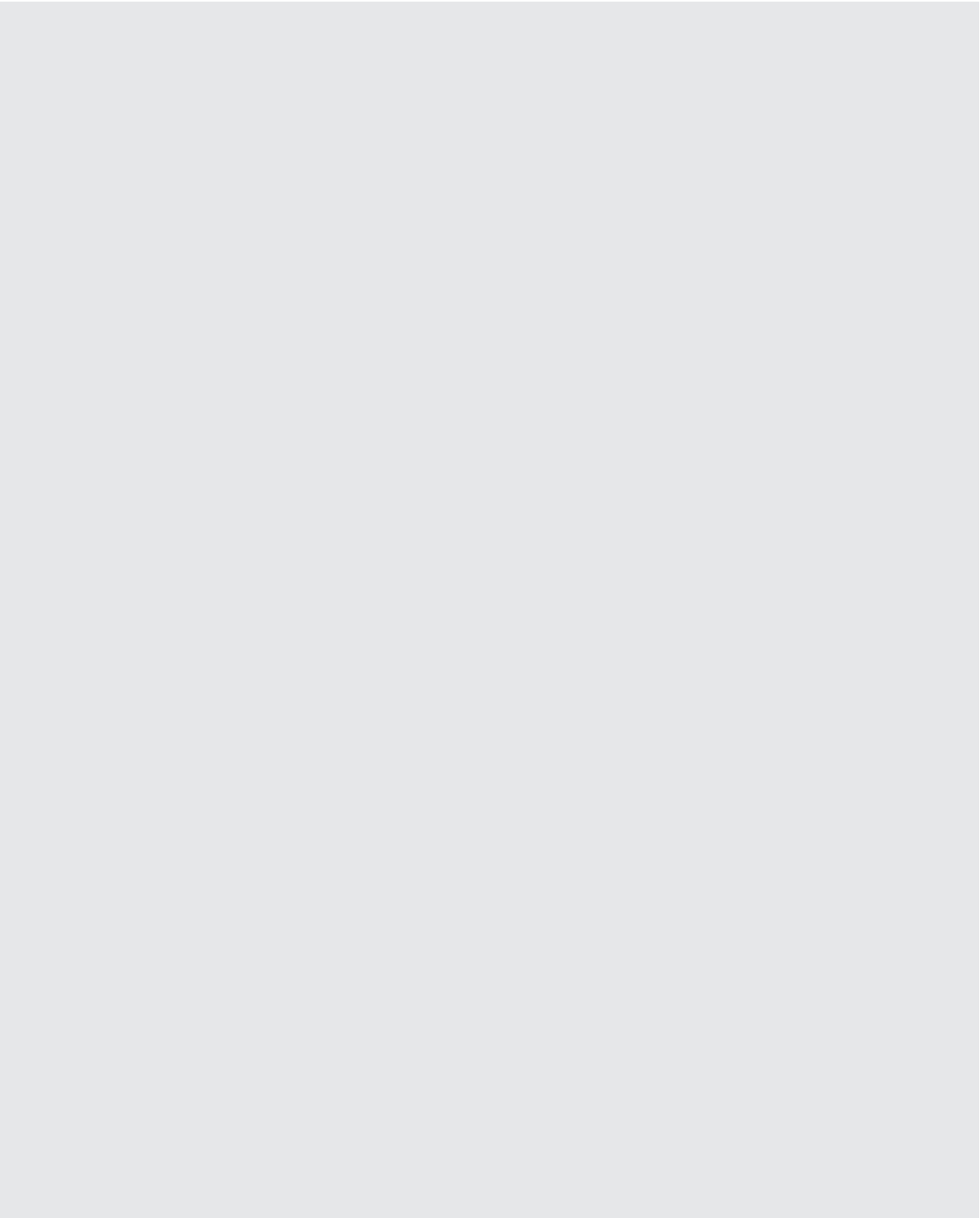
Table 2: Conservation Stakeholder's Identification Form

Identification stakeholder: (Write down the name of the stakeholder and if applicable the institution and address or email).	Aspects of interest of the stakeholder:	Motivation: Why a particular stakeholder is involved in the project, process-oriented or content.	Importance of the project: Refers to the stakeholder's contribution in order to reach a successful project. (Rank from 5 as highest, to 1 as lowest involvement). This column is subdivided into predicted participation and actual participation.		Influence on the project: Refers to the power a stakeholder has on the project. (Rank from 5 as highest, to 1 as lowest power). This column is subdivided into predicted participation and actual participation.	
			Predicted participation	Actual participation	Predicted participation	Actual participation
1. Artist:						
2. Curator:						
3. Conservator:						
4. Museum director:						
5. Artist's assistant:						
6. Additional expert (please specify area of expertise):						
7. Photo lab:						
8. Frame maker:						
9. Technician:						

APPENDIX Conservation Stakeholders' Identification Form

Table 2: Conservation Stakeholder's Identification Form

Identification stakeholder: (Write down the name of the stakeholder and if applicable the institution and address or email).	Aspects of interest of the stakeholder:	Motivation: Why a particular stakeholder is involved in the project, process-oriented or content.	Importance of the project: Refers to the stakeholder's contribution in order to reach a successful project. (Rank from 5 as highest, to 1 as lowest involvement). This column is subdivided into predicted participation and actual participation.		Influence on the project: Refers to the power a stakeholder has on the project. (Rank from 5 as highest, to 1 as lowest power). This column is subdivided into predicted participation and actual participation.	
10. Gallery:						
11. Heir(s)/Estate:						
12. Private collector:						
13. Legal owner:						
14. Museum visitor:						
15. Sponsor:						
16. Conservation scientist:						
17. Additional stakeholder:						
18. Additional stakeholder:						



Glossary on the terms used in table 2

Stakeholders

Stakeholders may be defined as those individuals who should be taken into account to achieve project goals and whose participation and support are crucial to their success. In this form, the stakeholders are those individuals or organizations that may play a role in the proposed conservation treatment. It is an extensive list, but in many instances only some of the listed stakeholders will be truly involved in the process. The names of the individuals should also be noted.

Aspects of interest

This column lists the areas in which the stakeholders may exert their influence or importance. It leans on the 'Checklist for weighing conservation options' (Figure 2), which records factors that may play a role in the decision-making. The most recurring considerations are: aesthetic, artistic and art-historical factors, artist's opinion, authenticity, historicity, technical or material expertise, technical possibilities or limitations, conservation possibilities or limitations, conservation's ethics, legal or moral rights, legal consequences, financial possibilities or limitations. Each stakeholder may possess one or more aspects of interest.

Importance

It indicates a stakeholder's active involvement and how this contributes in accomplishing a project. This column registers the effective relevance of a stakeholder within a project. A high degree of influence does not always correspond with a high level of importance. In certain circumstances, a stakeholder that has low influence may be of vital importance. For example, an artist's assistant may have less power to influence the decision-making process. However, in a specific instance, his/her involvement may prove to be crucial, because this person can help in the re-creation of certain parts or in the gathering of technical information. The degree of importance is ranked from high to low using a scale from 5 to 1. The score 5 represents the highest degree of importance and 1 the lowest one (the score 5 corresponds to very high importance, 4 to high importance, 3 to medium importance, 2 to low importance and 1 to very low importance). It is advisable to include stakeholders that score highly in terms of importance in order to guarantee the success of a project. The chart's column is subdivided into two sections: on the left side is the predicted participation and the actual participation of the various stakeholders. In this way, it is also possible to determine who has contributed to the decision-making and who, ideally, should have participated in the process.

Influence on the project

Influence refers to the power that a stakeholder has over a project. It is difficult to describe the concept of power unequivocally. Within this context, a party has the power "to impose its will in the relationship" (Mitchel, Agle and Wood 1997, 865). In other words, it is the ability of certain individuals to enforce the outcomes they desire, despite resistance of other parties. The degree of influence is ranked from high to low using a scale from 5 to 1. The score 5 represents the highest degree of influence, while at the other end, 1 records the lowest degree of influence on a project (the score 5 corresponds to very high influence, 4 to high influence, 3 to medium influence, 2 to low influence, and 1 to very low influence). Here, too, the column is subdivided into two sections: on the left side, the predicted participation and the actual participation of the stakeholders.

Stakeholder approach

Project management uses stakeholder analysis as an instrument to identify the individuals and organizations involved in projects and enterprises. In recent decades, several methods of analysis have been developed. However, all these find their origins in stakeholder theory, initially formulated by Robert Edward Freeman in his pivotal book *Strategic Management: A Stakeholder Approach* (1984). In this book and subsequent articles, Freeman criticizes what he calls 'managerial capitalism'. In this view, the primary function of the corporation is to enhance its economic well-being, as well as to administer the interests of the corporation's owners. Traditionally, the owners are those who hold legal titles and they are known as shareholders or stockholders. The firm thus has binding financial obligations towards them and it puts the owners' needs first (Freeman 1994, 4). Freeman also argues that a corporation, as a legal entity, is obliged to contemplate and is generally constrained by the law (Freeman 2001, 39). Other parties, inside and outside the firm, may also have (legal) rights or stakes: individuals, institutional bodies and groups such as trade unions, communities, financiers, suppliers, employees, and customers. Freeman defines these other parties as stakeholders and he describes them as "stakeholders in an organization [are] (by definition) any group or individual who can affect or is affected by the achievement of the organization's objectives" (Freeman 1984, 46). Stakeholders are those who need to be taken into account in achieving project goals and whose participation and support are crucial to their success.

No unequivocal definition of a stakeholder exists in the specialist literature. In their review article, Mitchell, Agle, and Wood make a distinction between 'broad' and

'narrow' characterization. According to the three authors, Freeman's classic definition is one of the broadest classifications and it can include virtually everyone. At the other end of the spectrum, narrow views regard stakeholders as "relevant groups in terms of their direct relevance to the firm's core economic interests" (Mitchell, Agle and Wood 1997, 857). The three scholars also make a distinction between a stakeholder 'approach' and stakeholder 'theory'. On the one hand, a stakeholder approach is described as an attitude within project management and business administration. It expresses a general understanding by corporations and their management about their roles and responsibilities. Nowadays, corporations are aware of their responsibilities and obligations, which go beyond profit maximization. As a result of this awareness, more and more enterprises must include and take into account the interests and claims of non-stockholding groups. On the other hand, stakeholder theory is conceived as an effort "to articulate a fundamental question in a systematic way: which groups are stakeholders deserving or requiring management attention, and which are not?" (Ibid., 855). The theory, therefore, strives to identify, in a rigorous way, which parties should be viewed and considered stakeholders and what parameters are to be used for the identification.

Stakeholder theory also attempts to characterize the principles that enable professionals to narrow down the range of stakeholders involved in a project. This relates to the number of parties involved and the parameters used to define these groups in relation to the stakeholder's definition employed by researchers. In a narrow definition, stakeholders are individuals or groups that possess a contract, legal title, legal rights, or moral rights. By contrast, within the broad category, scholars tend to emphasize that stakeholder's may influence the firm's behaviour "whether or not there are legitimate claims" (Ibid., 862). Generally, the criteria or dimensions used for the definition of stakeholders are: 'power', 'influence', 'interest', and 'importance', which are expressed in a range from high to low; 'support' is recorded as being positive, neutral or negative; while 'attitude' is judged in terms of support or obstruction (Bourne and Weaver 2010, 102).³ All judgements regarding stakeholders are susceptible to change because of the variable relationship that stakeholders have with a project. All designing characteristics are transitory and they can be acquired as well as lost (Mitchell, Agle and Wood 1997, 866).

³ It is outside the scope of this paper to go through the different identifying criteria. For further reference to the topic see Mitchell, Agle and Wood 1997; Fletcher et al. 2003; Savage et al. 1991; Turner, Grude and Thurloway 2002; Chinyio and Olomolaiye 2010. In order to visualize and understand stakeholders, scholars have started to map the collected data in a so-called stakeholder mapping. For further reference see Bourne and Weaver 2010, 99–120.

To summarize, stakeholder theory employs several different definitions of what a stakeholder is and it uses various parameters to identify them. However, scholars tend to agree on some general aspects. One of those elements is the need to discern and concentrate on the most relevant stakeholders. The challenge is to focus on the 'right stakeholders' as the potential list of individuals or groups will always exceed both the time available for analysis and the capability to map the collected data (Bourne and Weaver 2010, 101). Moreover, one of the greatest challenges in stakeholder's analysis is to replace the subjective perceptions held by people about certain undertakings, the identification and the mapping of the process using objective measures, and making the assessment as transparent as possible. Subjectivity will never completely disappear, but awareness of this inherent bias, clear terminology, and transparent assessment make it possible to establish a process that is comprehensible to others. The proposed Conservation Stakeholder Identification Form is based on the so-called Influence – Importance Matrix, in which stakeholders are identified based on two variables: 'importance' and 'influence'.⁴ Importance indicates the degree to which a stakeholders' active involvement may contribute to the project's accomplishment, while influence refers to the power that a stakeholder has over a project. The rating from 5 to 1 refers to the Stakeholder Circle® methodology in which several variables are given a score: 5 recording the result 'very high' and 1 noting the outcome 'very low' (Bourne 2005).

Stakeholders approach in conservation

In conservation, the term stakeholder is mainly used in the fields of archaeology, cultural and environmental heritage.⁵ In these areas, the stakes are many and diverse depending on the individuals, groups, and institutions involved. The commitment of stakeholders is perceived as a way to build shared perspectives and consensus among the involved parties. Different authors have recognized the reluctance of established

⁴ Stakeholder analysis commonly identifies stakeholders through a stakeholder matrix. The matrix plots stakeholders against two or more variables. The variables may change depending on the type of matrix used. For a review of the various developed mapping methods see Bourne and Weaver 2010, 99–120.

⁵ According to the definition used by the English National Planning Policy Framework (NPPF), heritage preservation takes care of a heritage asset, which generally includes "statutory listed buildings, conservation areas, world heritage sites, scheduled ancient monuments, areas of archaeological importance, registered parks and gardens and battlefield as well as non-designated assets identified by the local planning authority (including local listing)" Brennan and Tombach 2013, 6.

experts (e.g. archaeologists, conservators, and other researchers) and institutions (e.g. governmental agencies) to invite local communities or their representatives to participate in the decision-making process (Avrami, Mason and De la Torre 2000; Demas 2000; Meyers, Smith and Shaer 2010). But, as archaeologist Martha Demas wrote "one the major pitfalls associated with not inviting stakeholders to participate [is that] they will cause you grief later. [...] If you do not make these people part of the solution, they will make themselves part of the problem" (Demas 2000, 32). Nowadays, there is a widespread understanding of the benefits of including stakeholders as they can offer resources, knowledge, and different perspectives to preservation and conservation projects, but mostly, involving these groups will significantly increase the acceptance of and, perhaps, the cooperation with the plans.

The rising role of stakeholders in the areas of archaeology and heritage preservation is often related to the adoption of the Australia ICOMOS *Burra Charter* (1979 and its later revisions in 1999 and 2013) by the Australia International Council of Monuments and Sites (ICOMOS). By setting the maintenance of 'cultural significance' as the central goal of heritage conservation, the charter has been perceived by several scholars as a major shift in the theory of conservation (Clark 2001; Erder et al. 2004; Zancheti and Similä 2012; Mayrick and Cadena 2012).⁶ The conservation of complex heritage assets not only occurs by taking into account the opinions of informed experts, but must respect the views of social actors (the stakeholders) directly involved with these assets. By doing so, the *Burra Charter* introduced cultural relativism (Zancheti and Similä, 2012). This view regards heritage assets not as static embodiments of culture, but as social constructions that are the result of social processes specific to a certain time and place. Hence, heritage does not possess fixed meanings given by intrinsic values, rather these values shift and are constructed through "conscious decision and unspoken values of particular people and institutions" (Avrami, Mason and De la Torre 2000, 6). This approach altered significantly the role of conservators and managing authorities, as deputy director of the Heritage Lottery Fund, Kate Clark, succinctly argues: "We have had to become facilitators rather than dictators. Site management

⁶ The *Burra Charter* (or the Australia ICOMOS *Charter for Places for Cultural Significance*) defines 'cultural significance' as "aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects." (The *Burra Charter* 1999, art. 1). For a review of the use of the notion 'cultural significance' within the *Burra Charter* see Zancheti et al. 2009. It is outside the scope of this paper to examine the reasons and the context that concurred to the development of the *Burra Charter*. In short, the Charter proposed an alternative to the *Venice Charter* (1964), which was based on a set of traditional ideas about values, stemming from a European background and thus inappropriate to the Australian context (Clark 2001).

planning has become a process of articulating rather than imposing value, of learning to stand back and listen to people" (Clark 2001, 10). This shifting view resulted in various conservation methodologies to help conservators and other stakeholders define why a certain heritage asset is valuable enough to be preserved. All these methods want to identify and articulate why a place, an artefact, a building, or a collection is relevant to (part of) the community. Clear articulation of cultural values is quintessential for the so-called value-led conservation approach.⁷

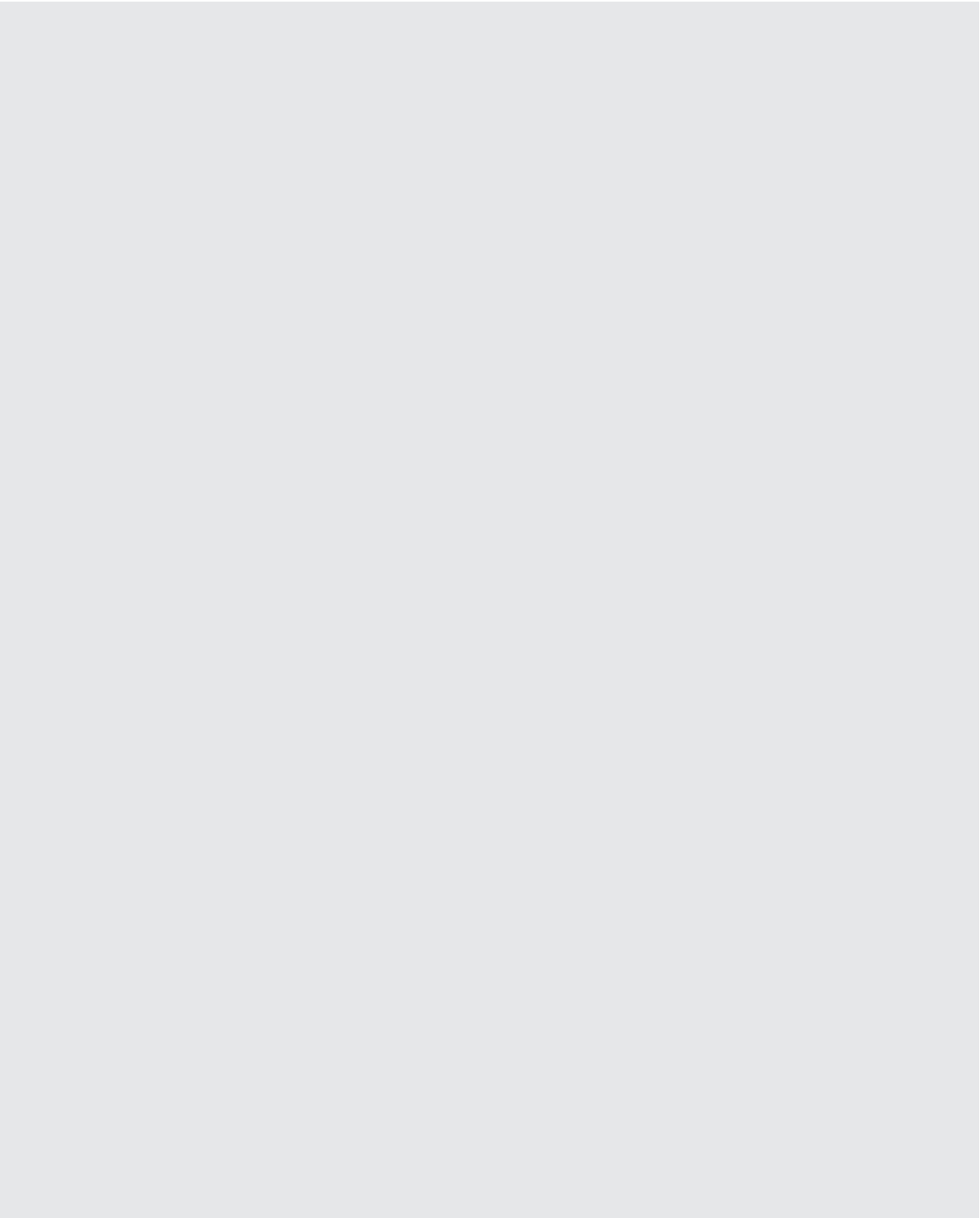
Several authors associated with the Getty Conservation Institute (GCI) have proposed a 'value-based' methodology in which the identification of the various stakeholders is crucial (Avrami, Mason and De la Torre 2000; De la Torre 1997 and 2002; Meyers et al. 2010; Teutonico and Palumbo 2000). This methodology is viewed as a positive development that actively contributes to the democratization of the heritage field and to the transparency of the decision-making process (De la Torre and Mason 2002, 3). A similar approach also gained momentum in Australia, as demonstrated by the various editions of *Significance, a Guide to Assessing the Significance of Collections* (2001 1st edition; 2009 2nd edition) compiled by the Collections Council of Australia. But as conservation theorist Salvador Muñoz Viñas has argued, the value-led approach is not free of theoretical and practical difficulties. Taking into account the opinions of non-experts may result in a loss of the authority that, traditionally, has been given to the established professionals. Moreover, by considering many different views and stakes, it may become difficult to determine which beliefs should be followed in order to reach a meaningful decision. Since the stakes cannot be objectively quantified, it could be hard to reach an agreement, especially when stakeholders may be proposing conflicting views (Muñoz Viñas 2005, 160–163). The several parties involved in the decision-making may have a different level of authority, since not every stakeholder has the same ability and power to affect the process.

In the case of contemporary art, living artists may exert a relatively large influence: art historian Martha Buskirk has argued that the removal of the 'artist's hand' during the artwork's production process may actually increase the importance of artistic authorship. Since identifying what constitutes the work is increasingly difficult from the physical object, the work of art relies heavily on the presence and the engagement of the artist (Buskirk 2005, 14). Because of this intimate relationship, artists are generally considered as one of the most important, and often even the most relevant stakeholder in the decision-making concerning preservation and conservation issues. This primacy

⁷ Muñoz Viñas defines 'value-led conservation' as a theory in which "the guiding criterion is neither meaning nor function, but the set of values people place upon a given object" (Muñoz Viñas 2005, 178).

derives from the artists' personal knowledge about the materials and techniques they used in making their works, as well as the intent that informed their choices. It has also generated specific conservation strategies, such as the artists' involvement in defining the framework and the context in which preservation and conservation should proceed (Van Saaze 2013); and the development of protocols for interviewing the contemporary artist in an effective and correct manner have been drawn up (Beerkens et al. 2012).

The Conservation Stakeholder Identification Form takes into the account the relevance of the living artist in the decision-making process, but it also recognizes the importance and the influence of other parties. The form should be conceived as a stakeholder approach within the conservation field and specifically designed as a helpful tool in the decision-making process during conservation treatment of contemporary photographic artworks. By including and taking into account the interests and claims of different individuals and groups, whether they have actively contributed to the process or not, this form maps and analyses who is involved in the conservation treatment and why someone is relevant to it. Moreover, by articulating and recording choices, this form also contributes to the already existing conservation documentation, by helping future conservators and scholars to understand who made certain decisions and why.



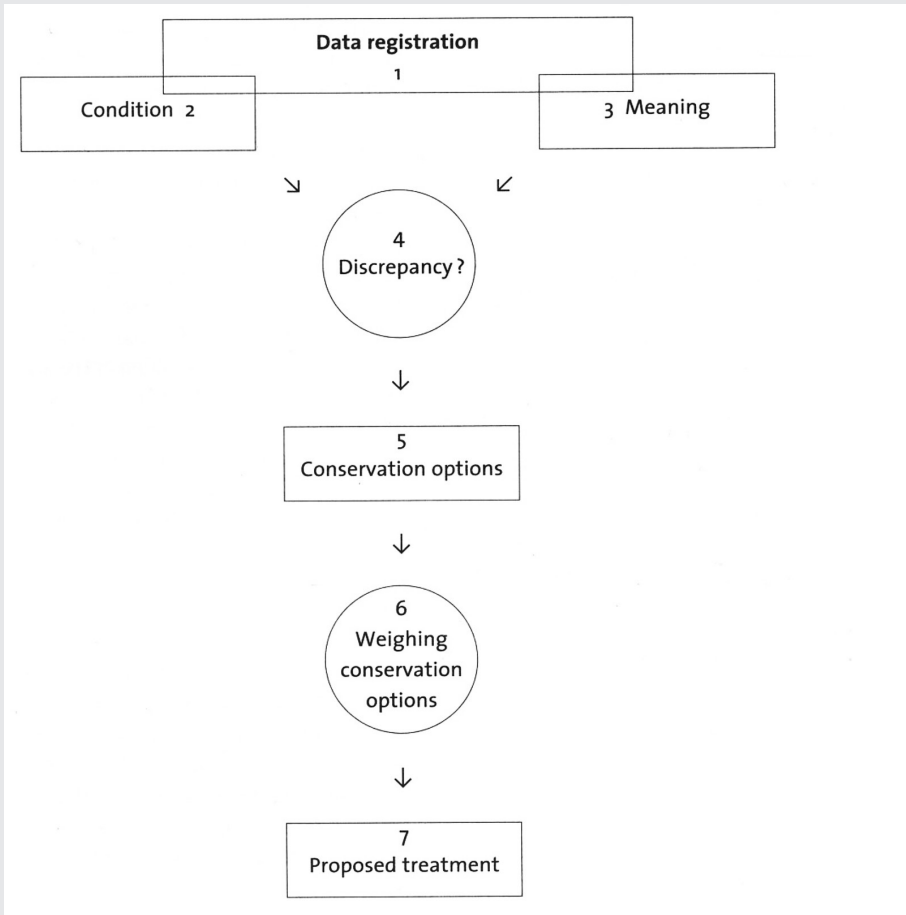


Figure 1 Decision-Making Model for the Conservation and Restoration of Modern and Contemporary Art developed by the Foundation for the Conservation of Modern Art (SBMK).

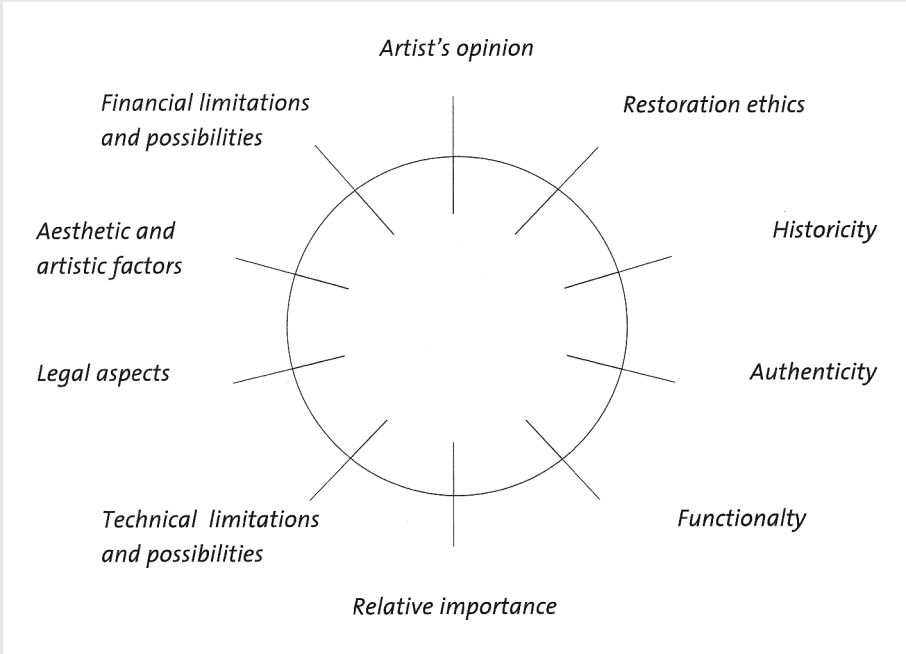


Figure 2 Elaborated detail of diagram decision-making model, weighing conservation options developed by the Foundation for the Conservation of Modern Art (SBMK).

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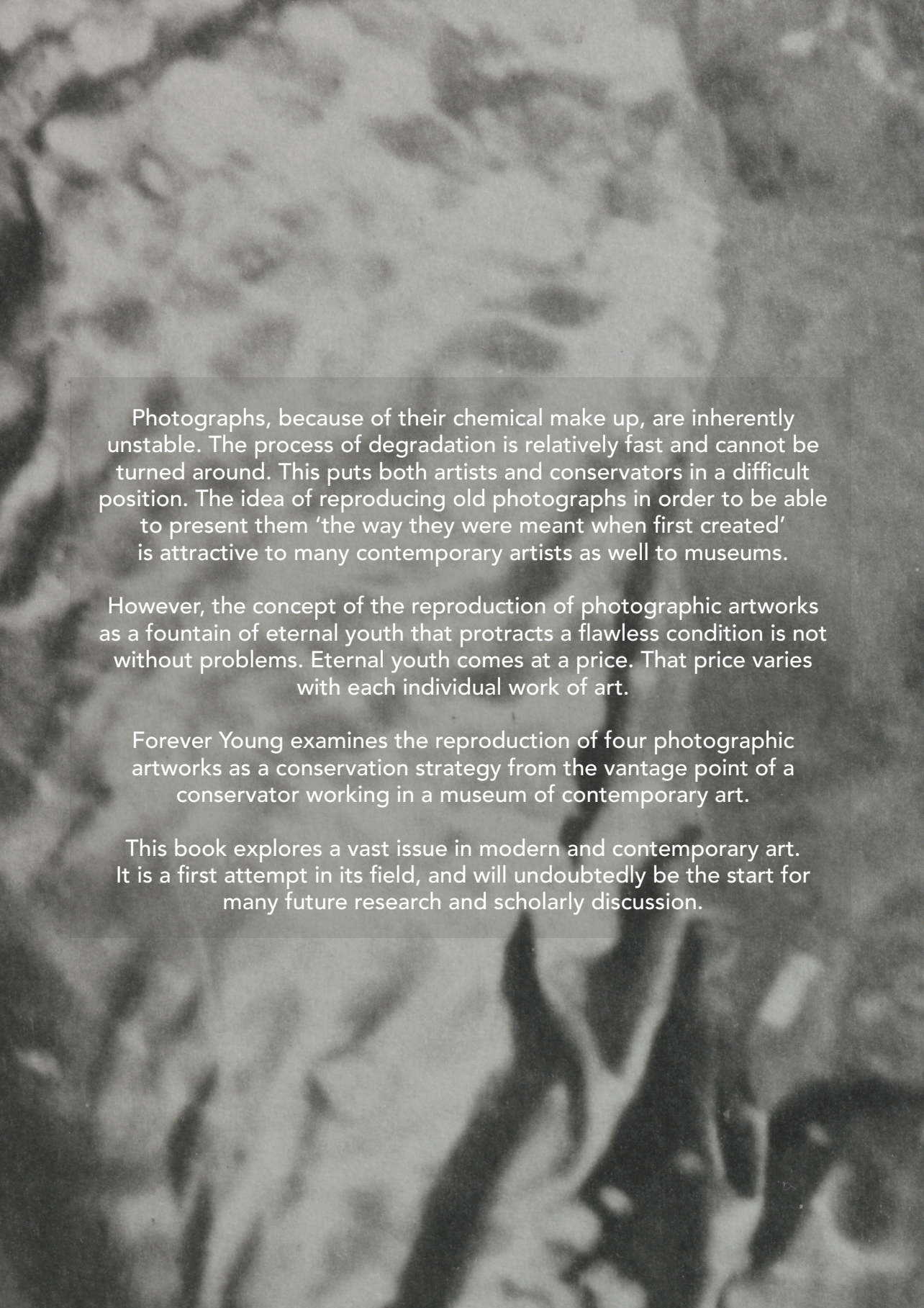
Table of diagrams

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Figure 2: Elaborated detail of diagram decision-making model, weighing conservation options developed by the Foundation for the Conservation of Modern Art (SBMK).



Photographs, because of their chemical make up, are inherently unstable. The process of degradation is relatively fast and cannot be turned around. This puts both artists and conservators in a difficult position. The idea of reproducing old photographs in order to be able to present them 'the way they were meant when first created' is attractive to many contemporary artists as well to museums.

However, the concept of the reproduction of photographic artworks as a fountain of eternal youth that protracts a flawless condition is not without problems. Eternal youth comes at a price. That price varies with each individual work of art.

Forever Young examines the reproduction of four photographic artworks as a conservation strategy from the vantage point of a conservator working in a museum of contemporary art.

This book explores a vast issue in modern and contemporary art. It is a first attempt in its field, and will undoubtedly be the start for many future research and scholarly discussion.