

The Continuing Professional Development (CPD) Recall process ensures that Icon's Accredited members are actively maintaining and developing their professional practice, thereby upholding the high standards expected across the conservation profession.

Notes:

- Please use this form to prepare your CPD Recall.
- Refer to the guidance notes when completing your documentation.
- Take time to review your prior to submitting for review.
- Save file in format of 'CPD Recall Submission - SURNAME, FIRST NAME'
- Once ready upload it to the Icon website.
- If you have any questions, please get in touch by emailing [accreditation@icon.org.uk](mailto:accreditation@icon.org.uk).

<b>Name</b>	Kerren Campbell
<b>Specialism at Accreditation</b>	Decorative surfaces

**Section 1 | Work Context**

Briefly describe the context of your practice. What do you personally do within the main areas of your own work and your responsibilities? Please fill out the boxes below, adding more as required in order to cover the last 24 months.

**Role 1**

<b>Job Title</b>	Self-employed conservator, specialising in the conservation of painted decorative surfaces and easel paintings.
<b>Start date</b>	2015
<b>End date (if relevant)</b>	Present
<b>Your role</b>	<p>My work as a self-employed conservator primarily involves the conservation of easel paintings and decorative surfaces in my studio and on-site throughout the UK, and in a freelance capacity for various conservation companies nationwide. I am also principal conservator for an extensive art collection in a private stately home.</p> <p>As a 'mature' conservator, I am now often engaged in a consultancy capacity, undertaking condition surveys and trials for the formulation of specifications and treatment recommendations in the early stages of a project, and liaising with clients and architects throughout. I oversee these projects on site and remotely and, in the event that problem solving is required, I inevitably become 'hands on' to resolve any issues.</p> <p>My day-to-day responsibilities as a self-employed conservator include the processing of enquiries, archival research, health and safety awareness/implementation, budgeting, work programming, studio and site management, and representation and public outreach in the form of lectures, talks and occasional publication in professional journals and magazines.</p>

	<p>Further duties include the maintenance of records for HMRC and the Icon CPD activity log, maintaining my personal and professional indemnity insurance, and keeping up with my professional subscriptions.</p> <p>I am up to date with the following training, which are required to work on site:</p> <ul style="list-style-type: none"> <li>• Professional CSCS (Construction Skills Certification Scheme) card (renewed in 2025).</li> <li>• PASMA (Prefabricated Access Suppliers and Manufacturers Association) certificate for the safe assembly of Mobile Tower Scaffolds.</li> <li>• Asbestos Awareness (Category A) certificate</li> <li>• Workplace First Aid certificate.</li> </ul>
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**Role 2 (If required)**

<b>Job Title</b>	Senior Paintings Conservator
<b>Start date</b>	2000 - present
<b>End date (if relevant)</b>	-
<b>Your role</b>	<ul style="list-style-type: none"> <li>• From 2000-2008, I was employed full-time as the Senior Paintings Conservator.</li> <li>• Between 2008-2015, after having children, I reduced my hours to part-time.</li> <li>• In 2015, I became fully self-employed, running my own studio and working on a freelance basis with larger conservation companies throughout the UK.</li> </ul> <p>In 2021, I was contracted again by a previous employer to work for a best number of permanent hours per week alongside my self-employed work, acting as a principal conservator for the company's paintings department, and undertaking on-site project management and practical projects in conjunction with their research and analysis team. I also work remotely for them, undertaking all manner of documentation including condition surveys and treatment specifications that are often used as the basis for tenders.</p>

**Section 2 | Self Appraisal**

Please use this space to explain/reflect on any critical factors that have impacted in this CPD review submission.

(Approximately 300 words)

On reflection, the six-year period between this CPD review and the pre-covid review undertaken in 2019 has been a very positive period for me professionally. My children have grown and become more self-sufficient, meaning that I have been able to return to conservation work almost full-time, combining independent and freelance work with permanent contracted hours. I am also able to work from home on documentation, communicate with colleagues and clients via *Teams*, work on easel paintings in my studio, and on numerous projects throughout the UK.

New conservation challenges always arise that require specialist information, discussion with experts in the various fields of conservation, and access to technical research (recent examples being the removal of a severely cross-linked polyurethane surface coating from a polychromed ceiling and interpreting the remains of severely fire damaged wall painting scheme with a view to its reinterpretation).

In my 2019 CPD review, I stated that it would be, '...hugely beneficial if the predominantly London-based talks and lectures organized by ICON could be recorded and made accessible through the internet to ICON members based throughout the UK'. In the aftermath of Covid, this suggestion became a reality, with profound improvements in

accessibility to current conservation information in the form of live streamed and recorded lectures by ICON, BAPCR, the National Gallery and Tate (amongst many others), as well as podcasts and virtual copies of conservation books and journal articles freely available on the internet. This has been a huge boost for those of us based outside London and has improved both networking and access to current professional practice and research.

Contact with international conservators helps me to keep abreast of the materials, techniques and conservation ethics that are used and those currently being developed in other countries.

### Section 3 | CPD Activities

Using your CPD log please complete one table for each CPD goal to describe and reflect on a selection of your professional development activities over the last 12 months to 2 years. You are expected to provide details on at least 3 CPD activities, however you may include more should you wish.

#### Activity 1

<b>Activity title</b>	Delivering, supervising, and supporting the training and development of volunteers involved in the cleaning and conservation of a polychromed decoration.
<b>Activity domain</b>	Formal/informal
<b>Activity type</b>	Delivery of training sessions for conservation volunteers in the form of workshops, plus practical guidance and supervision of the volunteers undertaking conservation work on-site.
<b>Date From</b>	2022
<b>Date To</b>	2024
<b>Brief description</b>	<p>The restoration of the Grade I listed building took place between 2022 and 2024. I was employed as the consultant conservator, responsible for the initial treatment specification for the conservation of the polychromed decoration. I also assisted with on-site project management, directing and supervising a team of professionally qualified conservators.</p> <p>As part of the project contract, there was an obligation to involve volunteers and apprentices from the local community and provide training in the basics of paintings conservation. Regular volunteers, ranging from art students to retired seniors, participated in practical workshops and worked on various aspects of the ceiling's conservation treatment.</p>

<p><b>What skills / knowledge gaps did you identify prior to the activity?</b></p>	<p>Having previously worked only with qualified conservators, it was a completely new challenge for me to guide and work alongside volunteers with no prior knowledge of paintings conservation. I also have no experience of teaching, so had to improvise by preparing detailed notes and information sheets for workshops, covering key aspects of conservation relevant to the ceiling project.</p> <p>From a project and site management perspective, it also proved challenging to ensure that volunteers worked safely and appropriately, while simultaneously coordinating the professional conservators and keeping the project on schedule and within budget. At times, managing the volunteers could feel more like a hindrance than a help, but I remained mindful that their success depended on my patience, clear instruction and support, enabling them to perform effectively and gain confidence in their roles.</p>
<p><b>Did you achieve your objectives?</b></p>	<p>Although challenging at times, working with the volunteers ultimately proved to be very rewarding. Preparing and delivering the workshops helped refresh my own knowledge and expertise on a range of conservation topics and ethics, and my confidence in communicating this information grew with practice.</p> <p>It was also satisfying to witness the volunteers' enthusiasm and growing confidence as they learned about paintings conservation and saw the results of their practical work. Many volunteers expressed that they enjoyed working as part of a professional team and acquiring new skills. One young volunteer was inspired to pursue a career in paintings conservation, while others secured jobs elsewhere or continued volunteering.</p> <p>I was also reminded of the importance of patience and kindness when working with inexperienced team members, an essential factor in a close collaborative environment.</p>
<p><b>If so, what did you learn?</b></p>	<p>I have always believed that encouraging public engagement with conservation is important, and involving volunteers in projects (where feasible) is one effective way of doing this. I learned that volunteer involvement can support personal and career development for participants, while also helping me to develop my teaching and communication skills and cultivate patience, both personally and professionally.</p>
<p><b>Will you / have you used this learning within and beyond the profession?</b></p>	<p>I would be happy to include and guide community volunteers on future projects if required by the terms of the contract. Early in my career, I experienced bullying in the workplace by a senior conservator, which left a lasting impression and taught me the importance of treating inexperienced colleagues with patience, understanding, and encouragement. Supporting volunteers and students in this way allows them to flourish, and it is deeply rewarding to see their confidence and enthusiasm grow.</p>

### Activity 2

<p><b>Activity title</b></p>	<p>Four-day Art handling, transport and storage course</p>
<p><b>Activity domain</b></p>	<p>Formal</p>
<p><b>Activity type</b></p>	<p>Training</p>
<p><b>Date From</b></p>	<p>October 2024</p>

<b>Date To</b>	October 2024
<b>Brief description</b>	<p>I receive paintings from a private stately home that is frequently used as a location for films and TV productions. Consequently, the paintings are often removed from walls or rearranged by in-house staff who have no formal training in handling easel paintings or heritage objects.</p> <p>Following an incident in which a painting was damaged, the client asked me to deliver a workshop to the staff to demonstrate safe methods for handling, storing, and installing paintings. Although I am personally confident in the handling of artworks after years of practical experience, I recognised that delivering precise instructions to others required further expertise.</p> <p>To solidify my knowledge, I enrolled in a four-day course covering all aspects of art handling and installation to museum standards. The course included training on the handling of both 2D and 3D works to prevent damage, measures to prevent personal injury, compilation of risk assessments, appropriate hanging methods, handling of large 2D works, packing and transportation, and the safe removal and reinstallation of 2D artworks.</p>
<b>What skills / knowledge gaps did you identify prior to the activity?</b>	Following the course, I felt confident enough in my knowledge and skills to deliver in-person training to the staff at the stately home who are responsible for the day-to-day care and handling of the paintings and heritage objects. I am also now appointed to be on-site when particularly large or valuable paintings are being removed from the walls and reinstalled.
<b>Did you achieve your objectives?</b>	Yes. The course was extremely helpful, providing detailed instruction on how to hang paintings and, crucially, how to handle them safely to avoid damage. I was able to apply this knowledge directly and share it with others through practical demonstrations.
<b>If so, what did you learn?</b>	Following the course, I was able to pass on the knowledge I had gained to the team at the stately home. I am now fully aware of the correct procedures for handling, packing, moving, and installing artworks, ensuring their safety and preservation.
<b>Will you / have you used this learning within and beyond the profession?</b>	Following formal instruction, I am now able to advise clients on the safe handling of both 2D and 3D works, while applying these skills in my professional and everyday life to ensure the careful and secure handling of objects.

### Activity 3

<b>Activity title</b>	Contributing to the profession through the publication of papers in professional journals and society magazines, delivering both formal and informal talks, and featuring in a television programme about conservation. These activities also support the continuing professional development (CPD) of others in the field.
<b>Activity domain</b>	Formal and informal
<b>Activity type</b>	Promotion of paintings conservation, publishing of research/projects and formal/informal public speaking.
<b>Date From</b>	2023
<b>Date To</b>	Present

<p><b>Brief description</b></p>	<p>Over the past two years I have contributed to the promotion of conservation through various means, including:</p> <p><b>Publications, Television</b></p> <p><b>Formal and Informal Talks</b></p> <ul style="list-style-type: none"> <li>• Regular talks delivered to staff members and architects whilst undertaking conservation work. The talks were both art historical and technical, delivered as part of their understanding of the project and to contribute to their own learning and CPD.</li> <li>• Formal talk to <i>Society</i> members detailing the conservation of the oil paintings. Discussing the project and explaining the treatment procedures to museum visitors as we worked in an informal manner.</li> <li>• Delivering a formal talk about my work and experiences as a conservator of 30 years practice, and to students in local schools (Careers Advice open days, 2023 and 2024)</li> </ul> <p><b>Newspapers and online news</b></p> <p>Appearing in various newspapers (<i>Times, Guardian, Yorkshire Post</i>) and on the BBC news website with my colleague.</p>
<p><b>What skills / knowledge gaps did you identify prior to the activity?</b></p>	<p>Although not a natural public speaker, I do really enjoy talking to people about paintings conservation and my work and still feel very enthusiastic about promoting the profession.</p>
<p><b>Did you achieve your objectives?</b></p>	<p>Yes. People have given positive feedback following the talks that I have given. I try to make my delivery of information as relatable as possible, and believe that, through practice, I have gained confidence and become a more able public speaking.</p>
<p><b>If so, what did you learn?</b></p>	<p>Keep trying!</p>
<p><b>Will you / have you used this learning within and beyond the profession?</b></p>	<p>I believe that delivering formal and informal talks and articles about conservation projects that I have worked on has improved my communication skills and made me feel more capable in everyday interactions.</p>

#### Activity 4

<p><b>Activity title</b></p>	<p>Completing exam to gain Professionally Qualified Person (PQP) Construction Skills Certificate (CSCS) card, necessary for working on construction sites</p>
<p><b>Activity domain</b></p>	<p>Formal</p>
<p><b>Activity type</b></p>	<p>Training</p>
<p><b>Date From</b></p>	<p>Sept 2024</p>
<p><b>Date To</b></p>	<p>Expires sept 2029</p>
<p><b>Brief description</b></p>	<p>I needed to renew my Professional CSCS card, which is required for working on projects designated as construction sites due to adjacent building or restoration works.</p>
<p><b>What skills / knowledge gaps did you identify prior to the activity?</b></p>	<p>The process for obtaining a professional CSCS card is quite rigorous, but it was valuable in refreshing my knowledge of health and safety as well as site-based procedures.</p>
<p><b>Did you achieve your objectives?</b></p>	<p>yes</p>

<b>If so, what did you learn?</b>	yes
<b>Will you / have you used this learning within and beyond the profession?</b>	Increased awareness of health and safety issues beyond the profession.

### Activity 5

<b>Activity title</b>	Removal of cross-linked synthetic varnish from the polychromed surface
<b>Activity domain</b>	Informal
<b>Activity type</b>	Research and practical application
<b>Date From</b>	2023
<b>Date To</b>	2023
<b>Brief description</b>	<p>The removal of severely darkened polyurethane varnish on a decoratively painted surface presented a significant conservation challenge that was addressed through in-depth research and extensive on-site testing.</p> <p>Cross-linked polyurethane coatings, commonly applied to decorative surfaces during the 20th century, are amongst the most resistant synthetic varnishes, becoming insoluble in standard conservation solvents as they age. To tackle this, I researched and tested numerous gel systems aimed at delivering strong solvents in a controlled manner, minimizing penetration and risk to underlying paint layers, while also reducing mechanical stress and exposure to toxic materials.</p> <p>My research drew on existing literature, including Wolbers' gel systems and recent studies such as Chelazzi and Baglioni's <i>From Nanoparticles to Gels: A Breakthrough in Art Conservation Science</i> (2023, ACS Publications). This led to extensive trials with organogels and microemulsions, which combine polar and non-polar solvents with surfactants to achieve greater penetration into cross-linked varnishes than free solvents alone. Polyurethane varnishes do not dissolve outright but swell and soften under the action of strong solvents.</p> <p>Following extensive trials, the polyurethane varnish was successfully softened using a benzyl alcohol/acetone mixture incorporated into Carbopol gel, applied in layers. This allowed careful mechanical lifting with scalpels and small paint scrapers, achieving safe and effective removal while preserving the integrity of the underlying paintwork.</p>
<b>What skills / knowledge gaps did you identify prior to the activity?</b>	I had previously used gels to remove surface dirt from unvarnished acrylic paintings, but I had not applied them to cross-linked synthetic varnishes on a large scale. Developing a successful gel system for this purpose required extensive research and discussions with colleagues. The resulting formulation was able to swell the polyurethane varnish, allowing for its safe mechanical removal while protecting the underlying paint layers.
<b>Did you achieve your objectives?</b>	Yes, following the formulation of successful gel system, the polyurethane varnish was successfully removed from the polychromed surface.
<b>If so, what did you learn?</b>	In paintings conservation, there is not always an easy solution to achieving effective results; extensive research and careful testing are essential to develop a method that is both safe and efficient.

<b>Will you / have you used this learning within and beyond the profession?</b>	I have applied this knowledge and approach within the context of professional conservation practice, but I do not anticipate its application beyond the field.
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#### Section 4 | Future Learning Activities

The aim of planning is to identify areas where you know or anticipate you will need to develop your knowledge, understanding or skills or gain different perspectives, (your personal goals) and to identify how you will go about this. Please list up to three CPD activities that you plan to undertake over the next 24 months.

##### *Future Activity 1*

<b>Activity title</b>	Developing consultancy skills
<b>Activity domain</b>	Formal
<b>Activity type</b>	Training
<b>Date From</b>	2026
<b>Date To</b>	2028
<b>Brief description</b>	<p>As I get older, I am finding that working long hours on site is becoming increasingly tiring. Completing the course in art handling and installation highlighted opportunities to develop my skills in preventive and technical conservation, which I can apply in a consultancy capacity, allowing me to reduce my involvement in more physically demanding work in the long-term.</p> <p>Recently, a client asked me to compile a Disaster Plan for the care of their paintings collection. To prepare, I am actively exploring both online and in-person training opportunities to deepen my expertise in disaster planning. I also hope to offer training to house staff to complement the written guidance.</p>
<b>What skills / knowledge gaps you identified?</b>	See above.
<b>What you did / have planned to do to fill the gaps?</b>	I am committed to ongoing professional growth and am keen to undertake both online and in-person training, such as the online course to gain an 'Advanced Certificate in Disaster Planning for Museums and Galleries' (London School of International Business, UK). By expanding my skills in this area, I aim to broaden the conservation services I can offer.

##### *Future Activity 2*

<b>Activity title</b>	Exploring and implementing sustainable practice in paintings conservation.
<b>Activity domain</b>	Informal.
<b>Activity type</b>	Implementation of sustainable practice
<b>Date From</b>	January 2026
<b>Date To</b>	On-going,

<p><b>Brief description</b></p>	<p>I am committed to sustainability in my daily life and always try to reduce waste, recycle, conserve energy, and buy eco-friendly, locally sourced products wherever possible. In light of this, I have become increasingly concerned about the amount of waste generated by the heritage conservation, for example, the single use of disposable rubber gloves, polyethylene packaging materials, and petroleum-based solvents.</p> <p>This concern has drawn me to investigate potential Green practice within the profession, in particular to research carried out by ICON's <i>GREENART-green restoration</i> project, The Courtauld's <i>GoGreen</i> project and the UK Museums and Heritage <i>Sustainable Packing Group</i>, and efforts by the <i>UK Research and Innovation Group</i>.</p> <p>In the often less busy period of early New Year, I plan to take a thorough look at my studio and practice and take measures to improve sustainability. I will continue to recycle materials and make deliberate efforts to reduce paper use through the promotion of digital documentation (where acceptable to the client). I will also use green solvents where possible, including ethanol, isopropanol, limonene, and water-based systems. By incorporating these less toxic and biodegradable alternatives, I aim to reduce the environmental and health impacts of conservation work. I also aim to minimise waste through reuse of non-degradable materials and prioritise non-invasive treatments whenever possible.</p>
<p><b>What skills / knowledge gaps you identified?</b></p>	<p>A substantial body of literature promotes green practices within conservation; I plan to draw on this research to make my own practice more environmentally friendly.</p>
<p><b>What you did / have planned to do to fill the gaps?</b></p>	<p>See above.</p>

END OF FORM