

Marta García Celma, Early Stage Researcher, NACCA

Stakeholder theory for the conservation of contemporary artworks

Contemporary artworks are being reproduced, emulated, reenacted and reinterpreted for exhibition, preservation or conservation matters. Those approaches show that today, certain artworks are no longer considered authentic because of their initial materiality, but due to different functions and values attributed to them.

For years, artist intent has been considered, researched and observed as a core voice attributing the values that grant authenticity to artworks and has been presented as a central part of the conservation decision-making model for contemporary artworks. Furthermore, as argued by scholars object's given-values appear ascribed or related to stakeholders' opinions (Muñoz Viñas 2005:178) and 'replicas can acquire authenticity and value depending on their modes of production and consumption, and the networks of institutional and individual relations they are embedded in' (Jones et al. 2018:3). As such, it can be speculated that in addition to the artist intent the voices of other stakeholders involved in the biography of the artworks can also firstly, provide valuable information regarding the artworks' realms of authenticity and secondly, have implications in the exhibition, preservation, or conservation decision-making process.

This paper defends the relevance of working towards finding a model for value attribution in which relevant stakeholders' voices appear represented. Illustrated by case studies from photographs from The Dusseldorf School of Photography in which reproduction was selected as the best conservation strategy, this paper introduces the conservator as the *agent of change* in an imaginary space called the *trading zone* and presents the first attempts of using Critical System Heuristic (CSH) (Ulrich 1983) as a framework for developing a stakeholder model to complement the Decision-Making Model for the Conservation and Restoration of Modern and Contemporary Art.(SBMK 1999)

This paper nurtures itself from theory on the conservation of modern and contemporary artworks, sociological studies focusing on heritage's values, systems of thinking, and from business ethics and organizational management when regarding stakeholder theory.

(SBMK), The Foundation for the Conservation of Contemporary Art. 1999. "The Decision-Making Model for the Conservation and Restoration of Modern and Contemporary Art.

Jones, Siân, Stuart Jeffrey, Mhairi Maxwell, Alex Hale, and Cara Jones. 2018. *3D Heritage Visualisation and the Negotiation of Authenticity: The ACCORD Project*. International Journal of Heritage Studies 24 (4). Routledge: 333–53.

Muñoz Viñas, Salvador. 2005. *Contemporary Theory of Conservation*. 2011th ed. Taylor and Francis.

Ulrich, Werner. 1983. *Critical Heuristics of Social Planning: a new approach to practical philosophy*.