On Board

News and Reports from the Directory Board
Volume 16, December 2018

- Update from the Chair
- ICOM General Conference Kyoto: Themes and Plans
- Report on ICOM-CC Fuzhou Workshop
- Working Group Update
- Scientific Research Working Group Interim Activities
- Call for Papers ICOM-CC Beijing 2020

ISSN: 2618-1401
Planning, planning and planning. These have been the three main keywords for 2018 for the Working Groups as well as the Directory Board. As our ambitions and activities are growing and administration increases, we all spend more time planning for our events; managing paperwork, communicating, and looking for funding.

This can be a bit frustrating, but the good news is that we gradually improve our preparation skills, risks are minimised, and by foreseeing any problems, the final results are usually successful. In fact, many conservators are excellent project managers due to their skills in careful planning. They often have a practical approach and are used to considering risks. The planning processes to which I am referring point to several ICOM-CC events taking place in 2019, many of them described in this edition of On Board. We are looking forward to quite a few Working Group interim meetings in 2019. Another important event will be the ICOM General Conference in Kyoto in September 2019, where the preliminary ICOM-CC activities and calls for contributions are included on pages 5-10.

Whereas much planning is related to meetings and activities taking place in 2019, not all our preparations and ideas are about high profile events. Considerable effort is spent looking into the future of our Publications Online Platform and the ICOM-CC website. We have had our first year with a well-functioning and user-friendly Publications Online Platform. Its growth for the next couple of years is secure and we will soon add three additional Triennial Conference Preprints to the first three already accessible online. For this, we still need your permissions to publish. If you haven’t done so yet, please go to the publication website, download, fill in and send us the form. We are proud and pleased that the excellent past publications from our Triennial Conferences are being made available for free on the internet.

There are, however, some challenges with our ICOM-CC website. Its content is still valid, but having been launched close to ten years ago it is increasingly difficult to maintain the outdated functionalities. We have to admit that a replacement website soon must be included in our planning and budgets. For the moment, we are looking into solutions that will help us to keep the website running until a longer term solution can be found. Please be patient with us.

The ICOM-CC Directory Board also has started planning the ICOM-CC Triennial Conference in Beijing in 2020. The conference website is open in English and Chinese, the call for abstracts has been announced and is included on page 19 in this newsletter. Please note the key dates; 18 March 2019: Website available for submission of abstracts, 12 April 2019. Deadline for receipt of abstracts.

During this triennium we will learn more about the Chinese museum landscape and conservation communities, and investigate how to best prepare the grounds before the conference. A wonderful opportunity beginning this process was offered when Directory Board members were invited to give an ICOM-CC workshop for Chinese museum colleagues in Fuzhou, China in November (see page 11). The ICOM-CC workshop took place in parallel with the ICOM-ITC training of international museum professionals, and both events were followed by The 2018 International Forum of Young Museum Professionals and the 8th MPT-EXPO, the largest and most important museum event taking place in China every second year. The MPT-EXPO is a huge trade fair where providers of museum equipment and services exhibit their products side by side with museums and cultural heritage organisations coming from all parts of China. This year 613 exhibitors took part, roughly 50% museums and 50% vendors. One booth was dedicated to promoting ICOM-CC, our Working Groups, and the Beijing Conference in 2020 (Figures 1a and b).

The entire event was jointly organised by ICOM, The Chinese Museum Association (CMA), and the Fuzhou Municipal People’s Government. As CMA is the main partner in the National Organising Committee for the Beijing conference (NOCB) we learned a great deal about our host for Beijing. Even more importantly, the conference framework agreement between NOCB and ICOM-CC was signed during the days we spent in Fuzhou (Figures 2 and 3). Before the signing ceremony, the full group of ICOM delegates, workshop and Forum participants and other invited guests were entertained with a traditional Fujian puppet theatre show. (Figures 4a and b) This was a nice surprise and a promising start on the collaboration between the parties.

Through the speeches and presentations given during our stay we learned about museum and cultural heritage policies and long term strategies in China, plans for capacity building, public involvement and communication, clearly indicating that investments in culture, collections and their protection have top priority. This was uplifting and inspiring to experience in a world where so many museum professionals struggle with downsizing of budgets, lack of maintenance of museums, poor storage facilities and reduction in museum staff; all too clearly illustrated by the tragic fire of the
National Museum in Brazil this autumn. We are all still mourning with the Brazilians, grieving over their losses. But we should also be speaking up against systems and politicians who fail to understand the importance of our cultural heritage and that without collections evidencing our past we are not equipped to meet the future challenges of society.

With these words I wish all our members the best for the holiday seasons and the New Year. I am grateful to our Working Group Coordinators and Assistant Coordinators for all their efforts in working for our Committee. Without their careful planning and preparations, communications with the networks and engagement in conservation, ICOM-CC would not have its more than 3000 members and be considered one of the most active and vibrant International Committees of ICOM. Thank you! Your contributions are instrumental for all our members.

Figures 1a & b: The ICOM-CC booth at the EXPO in Fuzhou had a big ICOM-CC banner in Chinese, a large poster about our Working Groups and announced the upcoming ICOM-CC Triennial Conference. The ICOM-CC brochures about the conference in English and in Chinese and go-cards were distributed at the booth.

Figures 2 & 3: To the left, Kristiane, Chair of ICOM-CC and An Laishun of CMA sign the ICOM-CC Triennial Conference Agreement. On the right, Hans Martin Hinz and Guan Qiang celebrate the signing.

Figures 4a & b: A performance showing traditional puppet theatre from the Fujian district was given prior to the signing of the agreement.
1. Preparations for ICOM Kyoto 2019 and Pre-Conference Meeting in Maizuru, Japan

By Achal Pandya, Vice-Chair, ICOM-CC

Maizuru Planning Meeting

The ICOM Kyoto 2019 Organising Committee held a joint meeting with ICOM and Japanese planning representatives in Kyoto as part of preparations for ICOM’s 25th General Conference which will take place from September 1-7, 2019. On this occasion a meeting on the topic ‘Cultural Heritage and Museums as Cultural Hubs’ was also organized in the Japanese town of Maizuru to explore the theme of the ICOM Kyoto 2019 General Conference. All the international Committee Chairs and representatives visited Maizuru along with the Organizing Committee for this pre-conference. Maizuru is a town about 90 kilometers from Kyoto and has an exceptional heritage and some important museums. Participants visited Repatriation Memorial Museum, Brick Museum, and attended a tea ceremony in Maizuru.

The Maizuru meeting had two sessions with papers on the topics Global Issues and Museums and Local Communities and Museums respectively. Maizuru is one of the tentative excursion options in consideration for ICOM Kyoto 2019. More than 30 such incredible possiblities in Kyoto city and the Kyoto prefecture were proposed to the Organizing Committee and will be featured on the ICOM Kyoto website soon.

ICOM Kyoto 2019

Preparations for the Kyoto conference are in full swing. There is already the conference website which provides general information. All major museums of Japan are actively involved in the preparation of the first ever conference of ICOM in Japan. The beautiful city of Kyoto provides a splendid venue. Kyoto is known for its rich tangible and intangible heritage.
The Kyoto International Conference Center (ICC Kyoto) where all sessions will be held offers superb facilities, all organized in a truly Japanese style. The Center has beautiful halls (Figure 6), lecture rooms, meeting rooms, besides the state-of-art facilities for the delegates. An interesting feature of the conference location is that there is a river flowing through it! (Figure 7)

![Figure 6: Plenary Hall, ICC Kyoto](image)

![Figure 7: View of Japanese Tea Garden from ICC Kyoto](image)

Based on previous conferences records, these meetings attract delegates in the range of 2500-3000 from 141 countries. This is an excellent opportunity for all ICOM members to understand the functioning of ICOM and the depth and breadth of the organization. The sessions and technical excursions allow opportunities for exchanging ideas and broadening perspectives with international committee members on overlapping issues. In addition to the plenary sessions highlighted with keynote speeches on topics pertinent to the field of culture, the strengthening of symbiotic relationships between International
Committees and between the 141 National Committees are some of the expected outcomes of the conference. In addition to the rich academic programme of General ICOM Conference over the 5-day conference, Kyoto museums and cultural precincts will host evening receptions, providing the chance to socialize with colleagues from around the world.

ICOM-CC is planning to have Joint Meeting with other international committees of ICOM such as International Committee for Museum Management (INTERCOM) (see below); International Committee for Architecture and Museum Techniques (ICAMT); International Committee for Collecting (COMCOL); International Committee for Museology (ICOFOM); International Committee for Museum Security (ICMS) (see below) on topics such as ethics of conservation, museum storage, preventive conservation, and so on.

In addition, ICOM-CC is planning some interesting off-site meetings, and technical excursions in Kyoto and Nara. For those interested in conservation issues, possible excursions may include: the Center for Cultural Properties in Kyoto National Museum Conservation Laboratory (where many of the objects destroyed by the 2011 Tsunami was conserved), The Kyoto City Heritage Buildings Conservation Technology Training Center, and the Tofuku-ji Temple restoration tour. Organizers have planned a number of post-conference tours to choose from. ICOM-CC is putting together a visit to Sendai to see the conservation work post-Tsunami completed on the affected infrastructure and cultural heritage of Japan. Sendai was the worst affected city during the 2011 Tsunami due to its proximity to the sea. Japanese conservators and heritage experts have completed some exemplary conservation and restoration work which can be viewed and appreciated during this tour. A detailed programme of ICOM-CC will be firmed up in the coming months and made available on the ICOM-CC website.

Prepare to meet with professionals and experts from around the world and to hear talks of compelling interest! Do not forget to grab your sushi and sashimi, and to attend a traditional Japanese tea ceremony in Kyoto. Looking forward to seeing you all there!

<table>
<thead>
<tr>
<th>Date</th>
<th>Morning</th>
<th>Afternoon</th>
<th>Theme/Key Words</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monday</strong></td>
<td>Opening Ceremony Keynote Speeches</td>
<td>ICOM-CC Joint Meeting with INTERCOM (details below)</td>
<td><strong>How far can we come with tradition?</strong>  \n</td>
</tr>
<tr>
<td><strong>Tuesday</strong></td>
<td>Plenary Sessions Keynote Speeches</td>
<td>ICOM-CC Joint Meeting with ICAMT, COMCOL and ICMS (details below)</td>
<td><strong>What is the essence of conservation?</strong>  \n</td>
</tr>
<tr>
<td><strong>Wednesday</strong></td>
<td>Plenary Sessions Keynote Speeches</td>
<td>ICOM-CC Joint Meeting with ICOFOM (details below)</td>
<td><strong>ICOM Advisory Meeting</strong></td>
</tr>
<tr>
<td>4 September</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Thursday</strong></td>
<td>Off-site meeting in Nara</td>
<td>Nara National Research Institute for Cultural Properties, Nara National Museum, Nara UNESCO sites</td>
<td></td>
</tr>
<tr>
<td>5 September</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Friday</strong></td>
<td>Excursions organised by Kyoto NOC</td>
<td>ICOM-CC Textiles Working Group Tour, Kyoto</td>
<td></td>
</tr>
<tr>
<td>6 September</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Saturday</strong></td>
<td>ICOM General Assembly</td>
<td>ICOM Advisory Meeting</td>
<td></td>
</tr>
<tr>
<td>7 September</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sunday 8 -</strong></td>
<td>Post-conference visit to the Sendai district - 8 years after the March 2011 Tsunami</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Wednesday 11</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**INTERCOM**: International Committee for Museum Management  
**ICAMT**: International Committee for Architecture and Museum Techniques  
**COMCOL**: International Committee for Collecting  
**ICMS**: International Committee for Museum Security  
**ICOFOM**: International Committee for Museology
2. Joint Sessions with other ICOM International Committees

Future Directions for Museums
ICOM & INTERCOM Joint Session: Panel Discussion
Kyoto, 2 September 2019 (14.30-18.00)
By Anna Bülow, Coordinator, Preventive Conservation Working Group

The joint session with ICOM-CC and INTERCOM will include a panel discussion bringing together a number of different professionals to consider future directions for museums. In view of global phenomena affecting the heritage sector, such as increasing globalisation, climate change, and migration, a shortage of funding has often resulted in museums doing ‘more with less’. This panel discussion will re-focus the challenge to explore how museums can adapt and act differently. The panel will include five to six high profile professionals representing different parts of the heritage sector, who will offer a brief statement of their views, followed by an open discussion between panel and audience.

Storage of Collections
ICOM-CC, ICAMT, COMCOL & ICMS
Tuesday, 3 September 2019 (14.30-18.00)
By Achal Pandya, Vice-Chair, ICOM-CC

The text below is the essence of a draft resolution which this group of ICs plan to jointly present at the ICOM General Conference in Kyoto. By giving the word to two selected members from each committee the session will present and discuss examples on “available tools and developed methodologies” such as buildings climate control and technologies, internal and external security, collections’ documentation, space management and regrouping, best practices in preventive conservation, solutions for museums with small budgets and limited resources etc.

“The ICOM International Committees: for Conservation (ICOM-CC), for Architecture and Museum Techniques (ICAMT) and for Collecting, (COMCOL) and Museum Security (ICMS) urge

-ICOM; its National Committees, International Committees, Regional Alliances, Affiliated Organisations and Secretariat
-the relevant intergovernmental bodies;
-the international and national museum professional associations;
-the national institutions responsible for museums;
-the national and international conservation institutions;
-the museum directors;
-and all heritage professionals

to take all measures, allocate funds and make use of the available tools and developed methodologies at their disposal to ensure that, throughout the world, collections in storage be given the best possible probabilities to reduce the main risks and to serve the mission of the museum for the research, education and enjoyment of present and future publics”.

What is the essence of conservation?
ICOM & ICOFOM Joint Session: Call for Papers
Kyoto, 4 September 2019 (13.30-18.00)
By François Mairesse, Chair, ICOFOM, and Renata F. Peters, Vice-Chair, ICOM-CC

ICOM’s general conference in Kyoto in 2019 offers the opportunity for the ICOM-Committee for Conservation (ICOM-CC) and the International Committee for Museology (ICOFOM) to jointly reflect on issues at the heart of our professional and scientific interests. This dialogue is essential for ICOM-CC, as the committee aims to promote the conservation of cultural and historical works and to advance the conservation discipline, but it is also central for ICOFOM, whose activities embrace museum theory and critical thinking. The common interests in critical reflection upon the museum motivate the two committees to meet to discuss the essence and aims of conservation in what we anticipate will be a stimulating and thought-provoking session.
Conservation and the museum

The invention of the modern museum, in the Western Enlightenment, was largely based on the constitution of collections of material things, which needed to be preserved so that they could continue to be available for future generations. The resulting museum model with a focus on preservation, research, and communication (through exhibitions, publications and/or mediation) is still prevalent today.

Preservation includes, in its broad sense, acquisition, collection management, and all stages of the conservation process, besides other museum activities. Whilst many museums operate on such principles, the implementation of the conservation process may vary greatly according to context. This is well illustrated by the conservation of historic wood monuments in Kyoto and the periodical replacement of deteriorated parts, which is done with great attention to historical detail and traditional workmanship. From this perspective, the structure of the temple (the idea, in the Platonic sense) plays a more prominent role than the original material fabric, which retains its authentic character despite having parts periodically replaced. This image presents only a very limited understanding of the conservation principles used in Japan, but seems to suggest a striking difference from traditional western practices, in which authenticity is usually associated with original material fabric.

In western cultures, however, contemporary art practices may also challenge normative assumptions about the artistic object and the common correlation between notions of originality and authenticity. Looking back in history, we see similar questions being evoked in Greek mythology and the ship of Theseus paradox, a vessel known to have been entirely made of wood. As the wood deteriorated, it was gradually replaced, until all original material fabric was replaced and discarded. This story has stimulated generations of philosophers to ask questions that are still relevant today. The first is whether, or how deeply, the identity of an object is related to its constituent materials. Is the ship made with the new wood still the same ship? If not, when did it start losing its identity? And finally, supposing someone built a second ship with the decayed wood that was discarded, would this reconstruction be more authentic than the one with the new material?

Central questions

Such issues are at the heart of the museological process, as well as any activity related to conservation. They significantly impact the way we look at heritage conservation and connect with a key concept in the museum: authenticity. Much of the power of the tangible things presented in museums is related to their authenticity, even though museums have a long history of exhibiting surrogates (e.g. plaster casts, models, replicas, digital reconstructions, etc.). The relationships we hold with reality, through museums, are essentially linked to the material authenticity of objects that were taken from their original context and re-contextualised into the museum space. Most of us do not look at the Mona Lisa the same way we look at a reproduction or a copy of that painting. Nor do we give them the same kind of conservation care. This is largely because of the way we perceive authenticity, which may also suggest that museums are institutions trusted by the public – an especially interesting feature in the age of ‘fake news’.

Giving prominence to the material authenticity of an object whose materiality was degraded over time, however, may undermine, for example, aesthetic or artistic values. It was under this light that much of the conservation discipline developed, which gave ground to different approaches and interpretations. Throughout the nineteenth century, for example, generations of professionals did not hesitate to restore objects or buildings with great flare, by modifying or even adding new attributes to them. In the following century, a stricter attitude was adopted, and professionals sought to minimise their own interventions or make them somehow discernable from the original material. This often also entailed the removal of previous modifications or additions, which was believed to enhance the authenticity of the work - sometimes at the expense of its readability or suggestive power. Today, we see the emergence of new perspectives around materiality and authenticity in processes that go beyond the technical and scientific, and incorporate realms of the social sciences. Values associated with interest groups that were not traditionally involved in decision-making may now be brought to the foreground of discussions, as illustrated by approaches to the conservation of ethnographic or contemporary art collections, for example. Some argue, however, that all conservation is an act of interpretation. Nonetheless, conservation does affect the ways objects are experienced. Therefore, all actions must be strongly justified.
Invitation to Paper Proposals for ICOM & ICOFOM Joint Session

The global setting of the ICOM Kyoto Conference and the close context of the 1994 *Nara Document on Authenticity* and *Nara +20* inspire us to revisit the subtleties involved in the fundamental principles of conservation and examine questions around the essence of the discipline. We invite paper proposals exploring one or more of the four analytical strands below.

- **Conservation and authenticity**
  What is conservation today, and how does it relate to different notions of authenticity? How do different perceptions of authenticity affect the conservation decision-making and how does that impact the material fabric of the conservation object? Do we prioritise the conservation of an object because it is perceived as authentic? Conversely, can conservation enhance an object’s authenticity? What are the alternatives and implications of different approaches?

- **Form and matter**
  What criteria are used throughout the world to determine the authenticity of an object and what are the underlying justifications and implications? Is there a preference for matter over form, or vice-versa? What are the possible compromises in these relationships? How do these notions affect and/or inform the conservation process? What are other central factors that inform/influence the conservation process? And finally, what are the relationships between authenticity, replicas, imitations and reinventions?

- **Conservation practices**
  Are there ‘regional’ or ‘continental’ conservation practices around the world? Do perceptions of authenticity vary according to regional locations or points in history? Can different perceptions coexist in the same context? What are other important factors influencing these perceptions and how can they be categorised?

- **Conservation decision-making**
  How do contexts and/or interest groups affect the conservation decision-making and what are the impacts on authenticity and material fabric? What are the cultural reasons behind these choices? Some methods, for example, may favour a more visual presence of the conservation action. This is illustrated, for example, by ‘Kintsugi’, the Japanese art of repairing pottery with a mixture of lacquer and gold. Other approaches may allow deterioration mechanisms to complete their cycles until all material fabric has perished. What are the cultural reasons for the development of different methods and approaches? And finally, how can conservation affect issues relating to ‘cultural appropriation’?

**TERMS OF SUBMISSION**

The session will be split into twenty-minute presentations followed by discussion. The papers will be collected in advance, formatted and distributed before the conference so as to encourage discussion.

**TIMELINE**

1. **DECLARATION OF INTENT**
   **Deadline:** 15 February 2019
   **Content and word limit:** title, author’s contact details and affiliation, and an abstract of 50-75 words.
   **Send to:** icofomsymposium@gmail.com
   **Language:** only English abstracts and texts will be considered for this session.
   **Validation of proposals:** will be given within two weeks.
   The proposals need to explore one or more of the four analytical strands proposed. Although the selection process aims to be inclusive, papers that are considered out of the topic or only based on descriptions of practical work will not be considered.

2. **PAPERS**
   **Deadline:** 1 May 2019
   **Word limit:** maximum of 3,000 words or 12,000 characters (notes and references included).
   **Lay out conventions:** ICOFOM conventions (APA reference system) will be distributed to authors after their declaration of intent.
   **Selection:** Due to time limitations at the conference, only a small selection of the accepted papers will be presented in Kyoto. All other papers will be distributed so that they can be part of the discussion (see below).

3. **DISTRIBUTION**
   The formatted texts will be sent to the authors, in an electronic version, during the month of August 2019. A printed version will be available during the Conference.
The November 2018 ICOM-CC Directory Board (DB) visit to Fuzhou, China, had multiple purposes including:

• meeting with the Chinese Museums Association (CMA) National Organizing Committee (NOC) to plan the upcoming ICOM-CC Beijing 2020 Triennial Conference;
• signing the official agreement between the ICOM-CC and the CMA for the Beijing Triennial;
• seeing the 8th Chinese Museums and Relevant Products and Technologies Exposition (MPT-Expo);
• and attending the International Forum of Young Museum Professionals.

In addition, DB members were invited to give a two-and-a-half day workshops for Chinese colleagues. The workshop was conceived with a number of goals. The first was the wonderful opportunity for DB members to get to know Chinese colleagues from throughout the country. It also was a way for DB members to show appreciation to the Chinese Museums Association (CMA) for their generous hosting of the planning meetings in China.

Lecture topics were based on Directory Board members’ areas of specialization and included: indigenous nations and world cultures; oil paintings on canvas; practical tips on presentation of paintings; pre-Columbian metals; waterlogged wood; the history and evolution of the conservation profession; and international workshops to improve collections storage. Twenty-seven conservation colleagues from around China were accepted for participation based on their English language skills as well as their geographic distribution. Of the 27 participants, 12 are from Beijing institutions (Palace Museum, National Museum of China, Capital Museum, China Printing Museum, National Art Museum of China, China Railway Museum, Geological Museum of China). Others came from institutions in Anhui, Changsha, Chongqing, Fuzhou, Guangzhou City, Hangzhou, Nanjing, Shanghai, Taiyuan City, Suzhou, Macao, Chongqing, Wuhan City, Xi’an, and Zhengzhou City. Although all participants are experienced professionals, the session of conservation of photographs appeared to be a new area of specialization not so familiar to most. It is very clear that there is much information and knowledge to be exchanged and that language is a potential barrier we must overcome. All DB members were grateful for the excellent English-language skills demonstrated by the participants.

The closing ceremonies for the ICOM-CC workshop were held jointly with the closing of the ICOM-ITC (International Training Center for Museum Studies) workshop. The latter workshop is “a collaboration between ICOM, ICOM China and the Palace Museum in Beijing to offer training programmes to the growing community of museums” (see https://icom.museum/en/activities/research-development/icom-learning/). The ceremony was introduced by the Director of the Fujian Museum, and a talk was given by Guan Qiang, Deputy Administrator, National Cultural Heritage Administration, China. Due to the subject matter of the two workshops, Guan emphasized conservation and science, as well as marketing and public relations initiatives in museums throughout China in a fascinating presentation. Before the certificates were awarded to all participants from both groups, a faculty member and a participant each gave a brief summary of their respective workshops. Zhang Yuzhi from the Nanjing Museum represented the participants and Nora Kennedy from the Metropolitan Museum spoke for the faculty for the ICOM-CC workshops. It was a pleasure to join our predominantly Chinese group with the ICOM-ITC participants from around the world for these final lectures, summaries of each workshop, and the distribution
The past six months since the last edition of On Board have been busy for our twenty-two Working Group Coordinators and their Assistant Coordinators. The Working Group Coordinators have engaged in the daily running of their special focus groups and putting the triennial programme into action. These activities include the organisation of Interim Meetings, compiling of newsletters and reporting on the Working Group events and activities. This report from the Directory Board Working Group Liaison will highlight the current status of these projects.

Additionally, the Directory Board charged the group at the beginning of the triennium with two review projects. The first was to establish a bibliographic list for each Working Group of past Interim Meeting publications. The second was to reflect on the outreach represented by the Working Groups’ social media presence. The review period for both surveys is now complete. The results of these projects is reported here. The information provided by the Working Group Coordinators for these reviews, coupled with the Annual Report from each Working Group, will be used to provide feedback to our parent body ICOM, informing the ICOM Executive Committee about the activities that our membership have carried out. ICOM-CC is the largest and most active of ICOM’s International Committees and reporting details of these activities proves how essential the contributions of our committee are to the museum profession.

Next year will see a further spike in activities and input from our dedicated Working Group Coordinators and Assistant Coordinators. Not only will many of the Working Groups be organising their Interim Meetings, but they also will evaluate and rank submissions to the call for contributions for the 19th Triennial Conference in Beijing. The call for papers is included in this issue of On Board and is live on the website. It invites authors to submit abstracts for paper to the website between March 18th and April 12th, 2019. The Coordinators are often assisted in these rankings by preset criteria by their Assistant Coordinators. The combined feedback is sent back to the author and used to improve the abstract before the Peer Reviewers also rank the submissions. This selection of abstracts process provides quality control for the ICOM-CC Preprints ensuring that these remain of the highest caliber.

I. Working Group Interim Meetings 2019

Many of the twenty-two Working Groups will organise Interim Meetings in 2019. The Working Group may choose to hold an Interim Meeting on a specific topic or to focus on issues that are important to the Working Group and its membership. An Interim Meeting during the triennium is not compulsory and should not diminish the content and quality of the Working Group session and contributions at the Triennial Conference. These meetings are not encouraged during the six months preceding and following a Triennial Conference for this reason.

The character of a meeting will vary according to the needs and the preferences of each Working Group. Some Working Groups prefer to organise conferences with a call for papers and a peer reviewed selection of submissions. Others, on the other hand, enjoy a more informal setting and discussion groups for target audiences. The Scientific Research Working Group organised a round table discussion at the recent 4th International Conference on Science and Engineering in Arts, Heritage and Archaeology (SEHA) in London. The discussion was aimed at integrating emerging young professionals into the field of conservation science and research. Lynn Lee, the Scientific Research Working Group Coordinator has reported on the event (see page 18).
The map (Figure 10) shows the planned and proposed Working Group Interim Meetings for 2019 and provides global overview of the venues in which these will take place. While some of these meetings are well on the way to fruition, others are still in the planning stages. On going to press, there are eight Interim Meetings that are confirmed, and a further six that are still provisional. Specific details, such as call for submissions and registration, are given on the home page of the ICOM-CC website for the organising Working Group.

The Working Groups cannot organise these events without partnerships with host organisations. Many of the hosts are very generous with their support of ICOM-CC activities and are providing the venue free of charge for the Interim Meeting. This generosity does not go unnoticed by ICOM-CC and is communicated to our parent body. Some of the Working Groups also are partnering with focus groups from national and global organisations, such as IIC, ICON and AIC. ICOM-CC values these collaborative endeavours, which generally encourage larger registration and participation at the planned event.

ICOM-CC Working Group Interim Meetings are open to all interested parties and stakeholders. Typically ICOM-CC members are offered a reduced fee, if there is a registration cost. The Interim Meetings thus function additionally as an active recruitment strategy, swelling our membership. The ICOM National Committees are informed of the planned activity and this results in a further dissemination of the event to related stakeholders within the museum sector and cultural heritage field. Student participation is encouraged and many of our hosting organisations represent teaching facilities. The attendees at these events provides a fruitful environment for discussion between specialists and affiliated researchers focusing on state-of-the-art conservation practice and research. The events provide grounds for networking and forging new partnerships for collaboration. We urge readers to stay abreast of these activities and to consult the ICOM-CC calendar for updates.

II. Working Group Newsletters

Communication and sharing of information are two key aspects that are close to the ICOM-CC heart. On Board is the official bulletin of the ICOM-CC Directory Board and it is the means by which the Directory Board reports on activities and events. On Board is compiled on a biannual cycle. Similarly, each of the twenty-two Working Group are requested to produce at least three newsletters within the triennium period. The newsletters are used to communicate the Working Group programme, updates, provide original articles and general Working Group communications to all members of that group. Other announcements that are limited in time, such as job postings or notifications of conferences, may be put in the newsletter.
Coordinators post the newsletter (in PDF format) to the ICOM-CC website in open access and use the website group e-mail function to announce the publication. These newsletters are part of the archives of a Working Group and are included in the ICOM-CC Annual Activity Report to ICOM.

Articles may be solicited through invitation or via a general call for submissions. Editorials may be written by the Coordinator or other invited members of the Working Group, and the publication can be used to introduce members, and the management team, to the group. Original material presented in these Newsletters is protected by copyright and the publications are indexed with ISSN number.

We have provided here an overview of the newsletters that have been published so far in 2018. The list includes links to download each publication. Please check the ICOM-CC website regularly for further updates and new editions of the Working Group Newsletters. The Working Group Coordinator can be contacted directly if any reader wishes to submit content for future publications. These publications include a wealth of information that enhances the membership experience. The product provides an identity to ICOM, ICOM-CC and the Working Group, which enhances the ICOM brand as a worldwide standard for quality.

Archaeological Materials & Sites, December 2018
Art Technological Source Research, October 2018
Theory, History, and Ethics of Conservation, October 2018
Modern Materials and Contemporary Art, September 2018
Objects from Indigenous and World Cultures, September 2018
Glass and Ceramics, Summer 2018
Natural History Collections, July 2018
Paintings, July 2018
Leather and Related Materials, July 2018
Graphic Documents, January 2018
III. Working Group Bibliography Publication Project

The development of a permanent open access digital online publication resource is one of ICOM-CC strategic objectives. This objective aims to promote ICOM-CC and the conservation profession by increasing opportunities for cross-disciplinary communication and exchange of conservation, analysis, research, theory, and practical conservation skills.

ICOM-CC has a long-standing publication history. The new ICOM-CC Publication Platform provides a free online resource for the global network of conservators and museum professionals. Ultimately, this will consist of:

- Preprints of the International Committee’s Triennial Conferences (previously named Meetings).
- Postprints of ICOM-CC Working Groups interim meetings.

Access to these resources will provide those caring for cultural heritage with up-to-date best practice protocols; the latest research in technical-material understanding of a broad spectrum of cultural heritage assets; discussions and ethical considerations for the care of collections; and a historical record of the development of the conservation field.

The Working Group bibliographic compilation is part of the second phase of the Publications Online project. This project began in the previous triennium period and involved digitising three Preprint volumes and uploading these as individual contributions to the ICOM-CC Publications Online platform. This platform was launched at the 18th Triennial Conference in Copenhagen. Papers and poster extended abstracts from the most recent three Triennial Conferences (Copenhagen 2017, Melbourne 2014 and Lisbon 2011) are now available for free download here.

There is still some way to go before all Preprint volumes are available online, and the digitisation and uploading of these volumes is currently the main focus of the Bibliographic Publication project. Many of the Working Group have strong publication histories and there is a wealth of information, both current and historic, that could be made more readily available. The initial step in doing so is to compile a bibliographic database of past Interim Meeting publications. This may seem a relatively straightforward task, but tracking down past publications has proved time-consuming, thought current Coordinators have risen to the challenge.

Each Coordinator was asked to provide pertinent information for each publication. This included:

- The title of publication;
- The date of interim/activity;
- The venue of interim/activity.
- The editors of the publication;
- The number of contributions (papers/posters);
- The current publishing status (no form of publication; indication of desire to publish and format of contributions;
- ISBN (if applicable) publisher name and address;
- And the status of copyrights from authors; if signed copyright forms, where are they being held.

The survey produced a good response and shows how productive ICOM-CC members have been over the past 51 years. Data is still coming in and will be used to supplement the existing files. Finding the requested information has not been easy at times, and although the collective memory of each Working Group is both extensive and long, there are gaps in the knowledge and information transfer. We thank the Coordinators for continuing to research through archives to provide a more comprehensive overview.

While some of these proceedings, such as the Joint Interim Meetings held in Warsaw (2007), Rome (2010), and Los Angeles (2012), are already available on the ICOM-CC website they have not yet been uploaded to the ICOM-CC Publications Online platform. Other proceedings are published as hard copies and will require digitisation.

Future Plans:
Phase one of this project is nearing completion. We aim to have all Preprints of Triennial Conferences available by early 2019 on the ICOM-CC Publications Online platform. Phase two will still require some time and will also necessitate some additional funding. Digitising volumes and separating papers into individual pdf file format requires some financial backing. Funding is currently being sought to support this important initiative.

ICOM-CC requires author permissions to be able to upload digital versions of papers for free access. All ICOM-CC authors are encouraged to download the relevant copyright form and return the completed form to the ICOM-CC
secretariat. The form can be found here.

IV. Social Media Update

In addition to the ICOM-CC Facebook page, some fourteen of the twenty-two Working Groups now have a presence on this social media platform. Four of the Working Group use also LinkedIn pages as an alternative or supplement to Facebook. ICOM authorises the use of these two platforms for the ICOM-CC Working Groups. Coordinators may choose to set-up social media pages for their Working Group, but this is not compulsory.

The Coordinator may act as the moderator, monitor or owner for the social media pages or may appoint an Assistant Coordinator for this task. The Coordinator, however, is responsible for what is posted online whether they are the actual moderator or not. It is important that the high professional character and profile of ICOM-CC remain consistent on social media, and this requires constant moderating of any social media pages that are created. The Coordinator should notify the ICOM-CC Secretariat and DB-CO Liaison as soon as a social media page is set-up.

The social media sites allow ICOM-CC members of different focus groups to network. The pages are not exclusive to ICOM-CC members and are followed by other interested stakeholders, museum professionals, conservators, researchers and even the general public. The recent survey sought to establish the outreach and scope of the ICOM-CC Working Group use of Facebook and LinkedIn. We were curious to know how extensive our networks were and how active members of these pages were. Who was joining (following) the pages and who was posting information to them. We also were interested to see if the social media sites were an effective means to recruit new membership.

We asked each of the Working Group that have a Facebook presence the following questions, some of which were easier to answer than others:

- number of followers (as opposed to number of likes);
- who are the moderators;
- do the moderators create posts or simply share posts from other sources;
- how often do moderators remove inappropriate posts;
- are all posts and comments reviewed.

The responses have been tabulated in Figure 13. They show that the older Working Groups have a well established membership base. It is not possible to see if those who ‘follow’ the page are ICOM-CC members, but we do see interest growing in the younger pages at a faster rate. It also is difficult to cross reference membership between one group and the other. The page moderator has to be either a Coordinator or an Assistant Coordinator, and while many of the Coordinators are assisted by their team, they themselves who are more active in posting and leading discussions. All moderators post original material related to their own Working Group activities and repost contributions made by other ICOM-CC and ICOM National and International Committees pages. Page members rarely post or upload contributions. There are rules
for posting, and offensive or defamatory posts are removed by moderators immediately. This has rarely been the case. The moderators are responsible for ensuring that any material they post to the site (e.g. text, images, or other multimedia content) does not violate or infringe upon the copyright, patent, trademark or any other personal or proprietary rights of any third party, and is posted with the permission of the owner of such rights. Postings should not contain purely political statements/announcements. Statements of support or censure on politically-charged issues or events in the world of cultural heritage are made by ICOM headquarters in Paris.

ICOM-CC realises that Facebook is not a primary means to communicate with our members, nor is it used by all of our membership. The ICOM-CC website remains the centre of official Committee information, consequently, all social media pages set-up by Working Groups must link directly back to the ICOM-CC website. The primary source of Working Group activities should always be ICOM-CC website. However, reviewing the use of social media over the past five years has shown that the outreach is effective and should remain. We also have noted that Facebook is not accessible worldwide and are currently exploring means to use a social media platform in China so as to communicate with potential delegates and participants in our host country for the 19th Triennial Conference that will be held in September 2020 in Beijing.

<table>
<thead>
<tr>
<th>SOCIAL MEDIA: FACEBOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKING GROUP</td>
</tr>
<tr>
<td>Archaeological Materials and Sites</td>
</tr>
<tr>
<td>Documentation</td>
</tr>
<tr>
<td>Glass &amp; Ceramics</td>
</tr>
<tr>
<td>Legal Issues in Conservation</td>
</tr>
<tr>
<td>Metals</td>
</tr>
<tr>
<td>Modern Materials &amp; Contemporary Art</td>
</tr>
<tr>
<td>Murals, Stone &amp; Rock Art</td>
</tr>
<tr>
<td>Natural History Collections</td>
</tr>
<tr>
<td>Objects from Indigenous and World Cultures</td>
</tr>
<tr>
<td>Theory, History &amp; Ethics in Conservation</td>
</tr>
<tr>
<td>Photographic Materials</td>
</tr>
<tr>
<td>Preventive Conservation</td>
</tr>
<tr>
<td>Sculpture, Polychromy &amp; Architectural Decoration</td>
</tr>
<tr>
<td>ICOM-CC</td>
</tr>
</tbody>
</table>

Figure 13
The Scientific Research Working Group of ICOM-CC had its interim activity, Roundtable for Emerging Professionals, during the 4th SEAHA conference in London (UK) on 6 June 2018. The Roundtable and SEAHA conference (which ran from 4-6 June) were both hosted by the University College London (UCL). The roundtable, focusing on a variety of topics on career development for young professionals, was chaired by Lynn Lee, coordinator for the Scientific Research working group, and co-organized with Judith Lee and Matija Strlic, assistant coordinators for the working group, and SEAHA organizers Yun Liu and Dzhordzhio Naldzhiev, both doctoral researchers at UCL.

The diverse panel composed of experts ranging from academics, conservators, scientists, and consultants: Alejandra Albuerne (UCL Institute for Sustainable Heritage); Robin Higgons (Qi3); Phillipa Mcdonnell (Lincoln Conservation and the University of Lincoln); Caroline Peach (UK National Heritage Science Forum); David Saunders (independent scholar and visiting Professor at UCL Institute for Sustainable Heritage); and Jo Townshend (UCL Innovation and Enterprise).

Over the course of two hours, the panel shared their experiences and tips on career development, and fielded questions from the audience for further discussion; some of the topics discussed were:

• the role of industry and entrepreneurship in heritage science;
• career progression in the heritage science field;
• how to balance priorities from different stakeholders;
• the changing landscape of funding resources.

The roundtable was recorded and can be viewed here.

In addition, the ICOM-CC Young Member grant was awarded to Marisol Zuniga, a paper conservator by training and presently the historic archive coordinator at the Carlos F. Novella Museum (Guatemala), to participate in the SEAHA conference and Roundtable. She discussed her experience with the panel speakers and organizers at the speakers luncheon after the conclusion of the event.
Call for Papers, ICOM-CC 19th Triennial Conference, Beijing, China 2020

Theme: Transcending Boundaries: Integrated Approaches to Conservation

ICOM-CC is inviting contributions for its 19th Triennial Conference and Preprints in Beijing, China, on 14–18 September 2020.

This two-phase process consists of a call for abstracts, followed by an invitation to submit full papers for publication.

Instructions relating to the Preprints and information about the conference theme are available on ICOM-CC’s dedicated conference website: www.icom-cc2020.org.

The ICOM-CC Triennial Conference presents an overview of the current state of conservation research and practice. Papers addressing the conference theme and/or the aims and programs of the ICOM-CC Working Groups are encouraged. Selected contributions will be published in the ICOM-CC Triennial Preprints and distributed at the conference.

For information about the Working Groups, please consult the ICOM-CC website. Work submitted must be original and must not have been published elsewhere or be under consideration by another publication.

At least one author of each selected paper must participate in the conference to present and discuss the work.

All contributions must be submitted and delivered in English. A separate call for posters will be issued at a later date.

Authors must use the abstract template provided on the dedicated conference website and submit the abstract via the website.

Key dates:
18 March 2019: Website available for submission of abstracts
*12 April 2019: Deadline for receipt of abstracts
End July 2019: Selected authors are invited to write a full paper
*15 November 2019: Deadline for receipt of full papers

*Non-compliance with these deadlines may result in the rejection of contributions.
Invitation to submit a full paper does not guarantee its acceptance. Authors will be informed of the results of the final selection of papers and posters in April 2020.

Individual members of ICOM, ICOM-CC, and Friends of ICOM-CC will benefit from a reduced conference fee.