On Board
News and reports from the Directory Board, Volume 14, 2-2017

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Update from the Chair

On the threshold between the 2014-2017 ICOM-CC triennium and the next three years
Kristiane Strætkvern, Chair, ICOM-CC

The 2014-2017 ICOM-CC triennium is over. It ended in Copenhagen, in September 2017, with an interesting and wonderful Triennial Conference week of presentations, discussions, gatherings, ballet, a dedicated birthday song (page 16), receptions and ICOM Presidential participation and Danish royal patronage. One thousand delegates attended the 18th ICOM-CC Conference in September. The organisation of the conference was excellently carried out by the Danish National Organising Committee. The positive feedback from the delegates and invited guests has been overwhelming and we owe the Danes our warmest thanks for providing an outstanding platform for our conservation network to meet and discuss throughout the week. At the General Assembly in Copenhagen, the outgoing Directory Board reported on the work carried and the goals that were achieved during the triennium. The main lines in this work are also summarised in the triennial report from the chair, which is published in the ICOM-CC Conference Preprints. I am very grateful to the outgoing 2014-2017 Directory Board members for their contributions and the work carried out, and hope that they will remain available and share their experiences with the new Board when and if necessary.

I would like to point out a few special events taking place in Copenhagen. Being our 50th Anniversary celebration, we also took the opportunity of asking some of our senior professionals and bright minds to evaluate the condition of our committee, point out some challenges for our profession and possible issues to consider for the future. The first speech on this issue was the ICOM-CC Triennial Lecture, this time changed into the ICOM-CC 50th Anniversary Lecture, which was given at the opening session by Kathleen Dardes from the Getty Conservation Institute. Her speech addressed the almost explosive developments our profession has been undergoing over the last decades and encouraged a revisit to the ICOM-CC 1984 definition of the profession so that new developments and current as well as future challenges of the conservation profession can be verbalised. A transcript of Kathleen Dardes’ presentation will be made available on the ICOM-CC website along with previous ICOM-CC Triennial Lectures.

Another presentation discussing the challenges of the conservation profession was given by keynote speaker, Salvador Muñoz Viñas. His speech demonstrated how society is changing, how we have moved from the “Gutenberg Galaxy” to the “Digital Galaxy”, where science is becoming a religion or ideology, where “excel thinking” rules and “heritage”, as a term, has changed to including not only high cult buildings and objects to covering intangible metaphysical non-objects; what he calls the “Heritage Big Bang”. An abstract of Muñoz Viñas’ mind-blowing presentation is presented in this issue of OnBoard.

In a captivating manner, the keynote speaker Eske Willerslev talked about the latest research and discoveries in “Ancient DNA”. Willerslev demonstrated how human genomes with all kinds of inherited predispositions have spread around the globe and how these discoveries can challenge our traditional perception of a culture. The presentation revealed how research in ancient DNA deals with ethical as well as technical aspects, both being greatly relevant to current and future cultural heritage professionals.

The final event discussing current challenges and directions for the future was the round table discussion with five former ICOM-CC chairs on the Friday afternoon of the conference week. The group addressed several issues and gave advice for the ICOM-CC to consider in the future. The necessity for increased visibility and public outreach coupled with professional fund raising was stressed. Ethical aspects were also brought to the table, most outspoken by Catheline Périer-D’Ieteren who was the ICOM-CC Chair from 1993 to 1996. Périer-D’Ieteren opened the discussions sharing her concerns with the forum and her introductory speech is presented on page 8 in this newsletter. One of the final tasks carried out by the previous ICOM-CC Directory Board was
launching of the ICOM-CC Publications Online platform. The platform was inaugurated on 4 September 2017, and currently, the ICOM-CC Triennial Conference Preprints from Lisbon 2011 and Melbourne 2014 are fully available. The plan is to expand with as many ICOM-CC publications as possible, starting with the Preprints for which ICOM-CC has the copyrights and permissions to publish on the internet. Collecting these permissions has begun, but we still lack the personal signature from many authors. See details on page 11. Making the ICOM-CC publications available in open access is a great help in providing worldwide information to the upcoming generations of conservation professionals.

As always, the ICOM-CC Conference Preprints were part of the conference package, but this time presented in a new format: a USB card placed in a booklet with the list of contents and notes from editor and chair. The ICOM-CC Triennial Conference Preprints from 2017 is indeed a publication to be proud of. The content, the editorial work, and the presentation are products of invaluable teamwork delivered by the authors, the Working Group Coordinators, the external Peer Reviewers, the Selection Committee, the Managing Editor, Janet Bridgland, and the producers of the publication itself: Eduardo Pulido and Carla Nunes. Without these joined efforts, there would be no publication. Another subject worth celebrating regarding the Conference Preprints is the fact that all the papers and poster abstracts have been available for all paid conference delegates on the conference website since August 2017, and these contributions are still accessible on this platform. With your delegate log in, the articles can be downloaded from the table of contents and from the conference program. With one thousand delegates in Copenhagen, all the Preprint publications were distributed on-site and are not available for sale. We can, however, celebrate that the Conference Preprints from 2017 will be available in open access from the ICOM-CC Publication Online platform from January 2018. Thanks to the Getty Foundation, the ICOM Young Member Grant and the Indian Grant Scheme, we were able to welcome 30 carefully selected professionals from areas and countries that otherwise would not have been able to attend the conference. Their attendance was inspiring and provided all participants with the possibility of expanding their network outside their usual framework.

24 conservation professionals participated under the Getty Foundation scheme. Photo: Mogens Bech, Royal Danish Library.

A new Directory Board was constituted in Copenhagen. I am looking forward to working with the group. The new board is composed of four members new to the Board and four (myself included) who have been elected to continue from the previous Board. A fifty/fifty split between old and new board members seems to me, to be optimal for securing continuity as well as bringing in new ideas and competences. The new Board has already created a dedicated ICOM-CC Facebook page and I hope that you will like, comment and share our updates.

One of the first duties for the new Directory Board is to create a Strategic Plan for the new triennium and consider the recommendations on directions handed over by the outgoing Directory Board and the suggestions received from the membership. This work has been initiated and the process will be communicated to our members via our newsletter and website and it will be discussed with the Working Group Coordinators. The Strategic Plan can hopefully be finalized at the joint meeting between the Directory Board and the Working Group Coordinators.
On Board 14

The names of new Working Group Coordinators as well as Directory Board members can be found on page 14-15.

Some activities for the 2017-2020 triennium are already in progress. One is the ICOM 25th General Conference, from 1-8 September 2019 in Kyoto, Japan. Currently, the ICOM-CC plans for the ICOM General Conference are still in the preliminary stages, but we have ideas for sessions focusing on a “recommendation on storage” (see page 13) and perhaps activities addressing the aftermath of the March 2011 earthquake and tsunami in Japan. You will hear more about the planned ICOM-CC activities in the next OnBoard, which will be published around May-June 2018.

A new ICOM-CC triennium has started. We now know that it will find its end in Beijing, China, in September 2020 with the ICOM-CC 18th Triennial Conference, but we have a long path to walk together before getting there. I will take this opportunity to welcome our new members, the new Working Group Coordinators and Assistant Coordinators and the members of the ICOM-CC Directory Board.

We also have a new team of Working Group Coordinators. Thirteen dedicated individuals are new in the role, whereas eight equally dedicated persons continue to take on the task from the previous triennium. The Working Groups are the very heart of our Committee and, as always, I am grateful that people stand up and take on the work to drive the groups forward. Dedication and passion are keywords, but as travel costs and allocation of time are becoming limited resources in our busy lives, institutional support becomes increasingly important. ICOM-CC is truly grateful to the individuals and institutions that enable our Working Groups to function. If you want to learn more about the Working Group Coordinators, visit the page on our ICOM-CC website. One of the first tasks the Coordinators is asked to work on, is the presentation of a program for the triennium indicating the Working Group focus and activities. In order to carry out the program activities, the Coordinators need Assistant Coordinators. In order to secure both continuation of the groups and include new capacities we encourage members to step forward and offer their assistance to the Working Group Coordinators. But we also remind regular Working Group members that your active participation in the activities is equally important and desired even if you do not serve as an Assistant Coordinator.
Keynote Speakers
Renata F. Peters

Delegates of the 18th ICOM-CC Conference in Copenhagen had the privilege to listen to two very distinguished and highly engaging key note speakers: Prof. Eske Willerslev and Prof. Salvador Muñoz Viñas.

Eske Willerslev is an evolutionary geneticist and is particularly known for sequencing the first ancient human genome and establishing the field of environmental DNA, where modern and ancient DNA from higher plants and animals are obtained directly from environmental samples. Prof. Willerslev is interested in processes forming contemporary human disease load, genetic diversity and distribution. He has published more than 200 peer-reviewed papers, of which more than 40 are in Nature and Science. He holds a Lundbeck Foundation Professorship at University of Copenhagen, where he is the director of the Centre of Excellence in GeoGenetics. He also holds the Prince Philip Chair in Ecology and Evolution at the University of Cambridge, and is a Research Associate at the Wellcome Trust Sanger Institute, both in the UK.

Salvador Muñoz Viñas is a Professor at the Universitat Politècnica de València (Polytechnic University of Valencia), Spain, where he is Head of the Paper and Document Conservation Group of the Heritage Conservation Institute and the Director of the university’s professional degree programme in Heritage Conservation. Prof. Muñoz Viñas holds two Licenciade degrees (five-year university degrees), one in Fine Arts and another in Art History, and also a PhD in Fine Arts. Along his career he has worked as a paper conservator at the Historical Library of the University of Valencia, and has also lectured in different universities and centres all over the world. He was as a visiting scholar at Harvard University’s Straus Center for Conservation and Technical Studies, and a Distinguished Visiting Professor at the Conservation Center of the Institute of Fine Arts, New York University. His research revolves around both the theory of conservation and technical aspects of paper conservation, on which he has published a large number of articles as well as books. His book Contemporary Theory of Conservation (Oxford, 2005) has been translated into several languages, such as Chinese, Czech, Persian, and Italian.

Heritage, Museums, Conservation: Changing Ecosystems (and a Darwinian Approach)
Salvador Muñoz Viñas (Instituto de Restauración del Patrimonio. Universitat Politècnica de València, Spain)

The following is a summary of the lecture delivered in the plenary session of the 18th ICOM-CC Triennial Meeting (Copenhagen, 6 September 2017), kindly provided by Prof. Salvador Muñoz Viñas.

Among the many factors that are altering our cultural ecosystem, three of them are having, or are likely to have, a huge impact on the status of the museum as a social institution, and on its related practices. These are, in no particular order, a rampant epistemological anarchy, the rise of a radical neo-Cartesian attitude towards the world, and the expansion of the notion of heritage.

The term “epistemological anarchy” describes the decadence of the strong cultural and epistemological references that were prevalent not so long ago. Nowadays, more and more persons understand the world through fully democratic, though intrinsically anarchic, media. Truths, lies, blunt opinions, aesthetic statements, and many other messages may be cast to (and consumed by) thousands of persons, with little time (or ability, or will) to check them against different sources. This is by no means new, but the novelty lies in two differential facts: firstly, any of us can easily cast that information to a vast audience; and secondly, any of us can immediately access it. We are thus immersed in a chaotic flow, or flood, of information that we can barely manage. This is very different from the precedent world, in which a much more solid epistemological hierarchy existed. So to speak, for most people it was much simpler to recognize who, or what, should be trusted, and there was a general consensus that, e.g., a Professor speaking of his or her field of knowledge would be more reliable than an unknown individual sending 140-character messages. This is becoming less and less true, and some people, regardless of his or her background, may exert a great authority: Internet “influencers” are a paramount example of this trend.
The museum, however, is a top-down institution, an institution based on a cultural hierarchy, on cultural authority, on what Laurajane Smith called the Authorized Heritage Discourse. It has always been this way, and it is difficult to imagine it otherwise. As such, the rising epistemic, or cultural, anarchy (i.e., the decay of cultural authority) is bound to somehow undermine its very tenets.

Still, there is a third factor that could be even more menacing. It could be called “neo-Cartesianism”, but it is perhaps more straightforward to speak of Excel-thinking. This term describes the belief that any reality can, and indeed should, be modelled in numerical terms, and processed through mathematical algorithms: when fed the numerical data, these algorithms will determine, for example, not just the right thickness of a beam in a bridge or the trajectory of a comet, but also the social benefits of a museum or the quality of a person's aesthetic experience when in front of an artwork.

However, and as it should be obvious, there are problems when Excel-thinking is applied to museums and heritage. Subjective phenomena are subjective by definition, and thus cannot be rendered objective without turning them into something different. Even if these phenomena are undoubtedly real, they cannot be accurately measured and translated into numbers. As a consequence, these phenomena, which lie at the core of the legitimation discourse of museums (and of heritage conservation), are often left out of the algorithm-based realities Excel-thinking fabricate. Consider, for instance, how the benefits of a conservation treatment can be assessed through a spread sheet. Are public interviews reliable, or even appropriate, when it comes to assess its impact? How can the benefits derived from expected longer life of the treated object be assessed? How can the exemplary, socially-structuring effect of the treatment (“we care for our common heritage”) be numerically assessed? How can we assess the benefits that our descendants will obtain from this treatment? These effects cannot be measured, and it is only logical that Excel-thinking tends to ignore them, even though they are the very reasons for conservation to exist—and, to a great extent, the reasons for museums to exist, too.

Museums can attempt to survive these powerful threats by adopting a Darwinian strategy, that is, by trying to adapt to this increasingly hostile environment and playing by its rules. This can be done, for example, by providing virtual access to the holdings, by creating appealing websites, by making themselves visible through social media, by implementing virtual reality techno-tricks to increase their appeal or by trying to attract greater amount of people through mass-marketing techniques. These are immediate, or even intuitive, responses to a changing cultural

This phenomenon is technologically connected with a rise in the relevance of immaterial realities. Indeed, more and more of what we consider “the real world” is drifting towards an immaterial dimension made of pure information. Nowadays, many of our more valuable properties (such as our medical data, our property registers, our memories, our money, or even the image of the very “self” we project) are something that we cannot touch, something that lives “in the cloud”, something that is weightless and matterless.

Heritage, as we know it, is also bound to change because of this trend. It is already changing, in fact: we are undergoing what has been called a Heritage Big-Bang, as the notion of heritage needs to cope with both the epistemic anarchy discussed above and the rise of the intangible. For instance, the notion of architectural heritage no longer encompasses architectural masterworks only, but also popular architecture, while the notion of heritage at large includes an increasing variety of intangible goods, such as languages, rituals, skills, traditions, or computer programs. This heritage big-bang is also threatening the traditional status of the museum, as many of these examples of heritage just cannot be housed anywhere.

Prof. Salvador Muñoz Viñas giving his inspiring presentation at the conference in Copenhagen. Photo: Mogens Bech, Royal Danish Library.
environment. However, in the end this is bound to be a very hard battle: in an Excel-thinking world with a weak epistemic hierarchy, the impact the average artwork in the average museum can make is simply not comparable to, e.g. the impact that a popular YouTube video can make — before it is replaced by another even more popular one.

Still, there is another counter-intuitive, non-Darwinian survival strategy that could prove more useful in the long run: it consists not in adapting, but rather in reacting to the changing cultural ecosystem. This can be done by concentrating on enhancing the quality of the experiences that only museums can provide, and not the kind of factors that Excel-thinking can cope with, such as the quantity of visitors, or the revenues made. Perhaps, focusing on providing a high-quality, unique experience, and persuading both the public and the decision-makers of this uniqueness, could prove a more fruitful strategy for museums to survive in the long run. Admittedly, this is not likely to be an easy fight either. At this point, however, it could be wise to contemplate all the strategies, since blending them adequately could well be the best way — or even the only way — to preserve not just cultural heritage, but also the institutions that, until now, have best taken care of it.

References

Preservation of genetic heritage
Yacy-Ara Froner & Luiz Antônio Cruz Souza

Data sharing: do scientists know best?
Geneticist Eske Willerslev places this question in a recent article which appeared in the scientific journal Nature, reflecting on the difficulties for sharing and getting access to genomic data collected from indigenous peoples. Similarly, Prof. Willerslev’s talk at the ICOM-CC Triennial Meeting in Copenhagen discussed evidence not only in regard to his own research, for which he presented results of his team’s studies on ancient DNA (aDNA) from human beings, but also the ethical issues relating to human research and the conditions for data sharing in the pursuit of scientific goals.

The main point he made was that many researchers hold the view that academic journals have a moral obligation to make genomic data publicly available, when journals' only accountability is to ensure that the published work was ethically conducted and that the discoveries are reproducible. In his view, the argument that scientific pursuits should take priority over the rights and concerns of indigenous participants is wrong-minded and antiquated. Access to and research on rare bone specimens from archaeological excavations should be more ethical and stringently regulated.

A problem underlying this kind of investigation is that competition for rare human specimens promotes hoarding, which, along with the destruction of samples of aDNA analysis, makes it hard to reproduce outcomes. It also hinders scientists who are not connected to the few groups who dominate access to such samples.
**Nagoya Protocol.** A central facility to extract ancient DNA from petrous bones and to curate and store at least half of the material for replicability and accessibility purposes is a central question that should be carefully considered by some of the ICOM-CC Working Groups, such as the Preventive Conservation and Objects from Indigenous and World Cultures, for example. Another important question is whether we are prepared to provide appropriate environmental conditions for exhibitions and storage facilities for this kind of material. That is, are we able to keep this kind of material intact for future researchers?

As a follow up on Prof. Willerslev’s research efforts to contribute to the better understanding of the peopling of the Americas, he and members of his team recently travelled to the region of Lagoa Santa in Brazil. There, due to the karstic conditions of the soil, one can find the most representative samples of human and mega fauna remains on the continent. These were studied by the Danish naturalist Peter Wilhelm Lund in the nineteenth century. A former (L. Souza) and a current member (Y. Froner) of the ICOM-CC Directory Board are directly contributing to the research work lead by Prof. Willerslev in the region, by taking into account several of the questions he raised in his talk at the ICOM-CC Triennial Conference in Copenhagen. These include the involvement of the local communities; the promotion and inclusion of more comprehensive and humanistic approaches to the methodological scientific contextualisation of the research to be carried out; the involvement and qualification of local research groups; as well as the pro-active approach to Brazilian heritage officials towards this complex process. All of this initiates and establishes more appropriate protocols for specimens and sample preservation handling, documentation, and access.

**The Conservation Profession: Achievements and Challenges, with former ICOM-CC chairs**

Within the framework of the 50th anniversary of ICOM-CC and in line with the theme of the 18th triennial conference in Copenhagen (4-8 September 2017): “Linking past and future”, former ICOM-CC Chairs participated in a round table to share and explore ideas on achievements and challenges of the conservation profession. The session was introduced by Catheline Périer-D’Ieteren (ICOM-CC Chair from 1993 to 1996), who kindly provided her notes.

**Intervention of C. Périer-D’Ieteren**

Working with the Conservation Committee was a challenge, but also a great joy. Not only for the enriching professional context, but also for the friendly and warm atmosphere with motivated colleagues from around the world, who always brought a positive and good mood to our meetings and in host countries, as it is the case today in Denmark! I am thankful for this opportunity to share some of the issues which I consider to be of particular importance for the future.

**Raising public awareness**

One of the highlights of my activities as Chair of the Committee was the development of the awareness raising program, along with ICCROM and other organisations involved in protecting cultural heritage.

**Preventive conservation**

Looking backward, I think the creation of the working group for Preventive conservation was a strategic move. Today’s levels of awareness, as set out in the nineties, particularly through the Dutch Delta Plan, still deliver results. RE-ORG, an international programme for the reorganisation of the museums’ storage, initiated by ICCROM, is an impressive example. Traditional efforts in the area of preventive conservation, aimed at showing the fragility of the heritage and taking necessary measures to avoid or to stop the process of degradation, must continue, but perhaps with updated programs in order to address new factors linked to globalization.

Until recently, most conservation-restoration efforts were focused on movable and immovable heritage. However, one of the main challenges today is to extend this traditional notion of heritage, to other areas, mainly to the intangible heritage. One example of intangible heritage, which has gained interest in recent years, are the religious processions. Since 2003, several of these have been classified as Intangible Heritage by Unesco. In Europe as an example, these processions are numerous and cause serious conservation problems because the objects, which are often of great value[1], must be paraded to maintain their stated function of bringing protection to the faithful who look at or touch them. Shrines, crosses, liturgical garments and banners are thus endangered by exposure to...
weather, devotion (touch), crowds (shoving), and transportation (handling).

We must therefore find the complex balance between worship and protection taking in account that the line between the religious and the profane is often difficult to define. In addition, the increasing touristic success of these events due to their folkloric attraction, is another significant danger. Preventive conservation measures, specific to each case, must therefore be taken and both organisers and participants must be educated about the fragility and the value of the objects to ensure their preservation for future generations. Caring for such heritage is an opportunity to deepen and broaden our reflections. If a sacred object is damaged beyond repair, should we consider replacing it with a copy? Is this acceptable religiously? Will the copy still arouse devotion? Or, if the environment is adverse, will local authorities accept to cancel processions due to rain, or to restrict access when crowds of tourists become unmanageable? These crucial questions require the intervention of specially trained mediators and conservators to communicate and negotiate with the responsible bodies.

Tourism and sensibilisation
In 1995, as Chairperson of ICOM-CC, I participated in the Conference on Cultural Tourism in Palma, sharing some reflexions on how to reconcile access to heritage with its safeguarding. I suggested that tourist offers could be diversified to avoid over-consumption of the most iconic sites and works of art, aiming to shift from mass tourism to cultural tourism.

In 2003, ICOM-CC, ICCROM and UNESCO worked with the publishers of travel guides to encourage them to include an insert related to the fragility of the cultural heritage. Several, such as Michelin or Lonely Planet, answered positively. This was a one-off and pilot initiative. Considering the growing number of tourist guidebooks which are published every year, and their potential to touch a growing public, it could be a good idea to expand this experience.

Nowadays, because of the growth of a new irresponsible mass tourism, we must urgently find common solutions. There is a need for an international charter on tourism, which has existed in various forms ever since the 1998 version published by ICOMOS, and presented at the triennial meeting of the conservation Committee in Melbourne. This should be adapted to the current situation and be systematically distributed to travellers through travel agencies and thus ensure the dissemination of basic rules, simple actions and attitudes anyone can adopt to respect cultural heritage. This type of charter has been implemented successfully for natural heritage and has contributed to environmental awareness. Why should it not work out for heritage?

Facing new challenges
The expansion of interest in different types of heritage and the emergence of new threats thus create new challenges. Therefore, new partnerships and new competences will be needed to develop appropriate and rigorous activities to tackle problems in the areas which are still too rarely taken into consideration. The ICOM-CC, as an international organisation, with its various working groups, could play a decisive role in this framework, since through its international nature and the breadth of its working groups, it has the capacity to follow the international evolution of these issues.

Educational programs and recognition of the profession
It is imperative that we continue to implement an active collaboration between conservators and art historians as it was outlined in the 1970, particularly by Paul Philippot. Although the situation has improved considerably, much remains to be done at an international level to set up in every conservation-restoration project a permanent and not an occasional dialogue among the involved participants, all on an equal footing, be it conservators, art historians or scientists. This collaboration is more necessary than ever in the context of the challenges mentioned above, as well as in that of compromising so characteristic in our globalized consumer society.

Since the Pavia Document in 1997, which can be considered as a milestone in the development of the profession, the recognition of the profession of conservator-restorer has improved. However, concretely, there is still no true harmonization at a European level. Therefore, a serious and urgent effort should be made to secure, not only in Europe, but also worldwide, that the handling and
managing of cultural Heritage be carried out by qualified specialists and that in all communications and publications, Heritage should ideally be presented under its three inseparable and complementary aspects: conservation, art history and sciences.

**Cultures worldwide**

Openness to the diversity of cultures worldwide is another vital issue which demands a review of the usual notions in the field of conservation-restoration and its practice. We must respect local traditions and specificities as well as the diversity of the messages conveyed by the everyday, devotional or culturally significant objects, whether these objects are presented in their cultural context or in other contexts as museums. Nowadays, thus, we must therefore rely on the know-how taught in traditional conservation-restoration, which is mostly based upon European rules, respecting the fundamental principles of conservation, but at the same time we must innovate to adapt the proposed treatments, being careful not to conceal or modify the original look of the object, guarantee of what is culturally significant for the indigenous communities.

**Cultural virtualization**

The current context of cultural virtualisation and new technologies will also have a decisive influence on heritage in the years to come. So, digitisation and unlimited access to the image requires rational management as well as progressive and nuanced adaptation. The influx of high resolution images and 3D imaging modify the relationship of the conservator and the art historian towards the works of art. Virtualisation is a new tool that has become essential for the study of cultural heritage. It is also indispensable for conservation decision-making. These means are also an extraordinary tool for raising awareness of the public and teach how to look at the works of art. Then again, just to satisfy public curiosity or expectations of the sponsors, some limits must not be exceeded.

We have the duty effectively not to mislead the spectator and to produce something which has never existed. Restoration must not become synonymous with reconstruction. Too often liberties are taken in representing or rearranging the object accordingly to contemporary taste or to complete it without the necessary information and knowledges. Also, with no regard to the historical and aesthetic realities, principles which had governed the creation of the Committee of Conservation and formed its foundation.

While the positive aspects of this easy and permanent access to the image are many and obvious (gaining access to certain works without necessarily moving them, copies of sites closed for conservation reasons, such as the prehistoric caves of Lascaux or Altamira, presentation of manuscripts without having to touch them...) they are not exempt from their own risks. This visual upheaval carries a risk, in the minds of some, of competing with the sensitive perception of works in their materiality and of diverting completely the user from the objects or sites. Our main challenge is therefore to adapt the potential of these new technologies to the research and conservation-restoration, while making clear and promoting the essential and irreplaceable character of cultural goods and the visual enjoyment they bring to those who are close to them and who have learned to read them in all their aspects.

**The Imaginary Museum** of Malraux becomes each day, more present in the world. If we don’t do anything soon, the new generation will no longer see Heritage in its physical reality and thus they will let it be destroyed with total indifference.

**Recommendations for the future**

We must continue to develop programs of Preventive Conservation and to engage in major restoration projects, multidisciplinary and internationals to assure a future for cultural heritage.

We should also learn how to communicate better to bring people towards the works of art itself and “feel a personal experience” because no substitute can cause a true emotion and in the current world everybody needs to get the opportunity to experience such emotions.

We should strengthen the links between ICOM-CC and ICOM to reinforce our visibility and collaborate on joint meetings with museums colleagues. One efficient way would be to participate at the ICOM general conference, and organise with the coordinators a day of debate, to discuss non-consensual topics that could arouse general interest. The Directory Board of ICOM-CC organised with great success, such debates three times: *Conservation or destruction*, Québec (1992); *Exhibition or destruction*, Stavanger (1995); *Patrimony and tourism*, Melbourne (1998).
We must also try to extend collaboration with professionals outside the conservation community circle and particularly have more dialogue with art historians.

In conclusion, we must stay alert because conservation-restoration today risks to regress due its growing submission to the banalities of mass society. We have the responsibility to try to stop these dangerous tendency.

As Salvador Muñoz Viñas said at this plenary session, we must REACT OR DIE.

Reference

ICOM-CC Publications Online
Renata F. Peters

The ICOM-CC Directory Board is continuing the digitisation project of previous ICOM-CC Triennial Conference Preprints to provide unrestricted open access both to ICOM members and non-members. Lisbon 2011 and Melbourne 2014 are already available, and can be accessed here.

We invite you to go to the site to search and download publications of interest. In order to continue to improve the process, we encourage you to send us feedback and comments.

ICOM-CC began publishing Preprints in 1967, and there are eighteen volumes altogether to date (see On Board 12-2016, pg. 09), including the latest from the 18th ICOM-CC Triennial Conference in Copenhagen, scheduled to go online in the beginning of 2018. One of our current challenges is to obtain all the necessary authorisations to publish these papers online. All authors and co-authors of papers published in the Preprints must provide permission for digitisation and open access.

If you are the author of one or more of these papers, please complete the Author Permission Form, sign it and return to secretariat@icom-cc.org. And of course, please forward this information to your co-authors.

Given the large number of papers, authors, and the variety of formats, the digitisation process is likely to be lengthy. We count on all ICOM-CC members to help it come to fruition!

In the meantime, the Preprints from 1972 to 1993 are available and searchable as full volumes through the Internet Archive. These have kindly been scanned by the Getty Conservation Institute and the Getty Research Institute. The preprints can be downloaded in a variety of formats, including PDF and Kindle. Links to the digitised volumes can also be found in Primo and will eventually be available in the Getty Research Portal and WorldCat.

Once ICOM-CC has received all the necessary permissions from the authors, these publications will be incorporated to the ICOM-CC Publications Online platform as individual papers.

More information about publications and history of the ICOM-CC Triennial Conference Preprints can be found under the new Publications tab on the ICOM-CC website.
Dr. AN Laishun addressed the ICOM-CC 2017 Assembly in Copenhagen on behalf of Dr. Guan Qiang, Chairperson of Chinese National Committee of ICOM (ICOM China) and President of the Chinese Museums Association (CMA) as well as the entire Chinese museum community, to invite the international conservation community to attend the 19th ICOM-CC Triennial Conference in Beijing in 2020. He talked about how the changes and transformations of Chinese society in the last few decades have affected China’s museums, their achievements and the challenges they face today. Here are a few excerpts:

“The constant improvement of museum policy circumstance has significantly supported a “museums boom” in this country. Only in the recent 8 years, the number of museums rose from 2,970 in 2008 to 4,873 in 2016, with an average annual increase of 237 museums.”

At the same time, museums play an active role in promoting understanding between different countries, nations and cultures. However, an imbalance between growth in number and improvement of quality is challenging museums’ sustainability, especially qualified collection conservation and management professionals. We believe Chinese museums will greatly benefit from addressing issues in meetings and activities of the ICOM-CC 2020, and from the promotion of exchanges through global museum networks.”

Dr. AN Laishun added that the China Central Government and Beijing Municipality are supporting ICOM-CC 2020, and that the National Museum, the Palace Museum and the Capital Museum, as well as the Chinese Association of Science and Technology for Heritage Conservation are joining forces towards the organisation of the conference. He ended by quoting the greatest ancient Chinese philosopher Confucius:

“it is such a delight to have friends coming from afar.”

We are all looking forward to meeting conservation professionals from all over the world at what is promising to be an unforgettable ICOM-CC triennial.
At the ICOM General Conference in Milan in July 2016 an initiative was launched to propose an ICOM recommendation on ‘collections in storage’. Since then, representatives from the ICOM International Committee for Collections (COMCOL), the ICOM International Committee for Architecture and Museum Techniques (ICAMT), and ICOM-CC have collaborated on the document “Reconnecting with Collections in Storage. Recommendations”. The document below is currently a draft and was presented at the ICOM-CC Triennial Conference in Copenhagen. The draft is now open for discussion with the membership, above all with the Preventive Working Group. The draft also is being shared and debated in in the collaborating committees COMCOL and ICAMT, and revised according to feedback from the respective memberships.

The overall plan is to propose a resolution on storage at the next ICOM General Conference in Kyoto in September 2019.

Please read the document and provide us with your comments. Comments will be collected by secretariat@icom-cc.org.

Reconnecting with Collections in Storage: Recommendations

1. Recalling the conference on Museology organized in 1934 (October 28th – November 4th) in Madrid by the League of Nations, during which the alarming situation of collections in storage has been raised;
2. Recalling the 1st and only International Conference on Museum storage, organized in 1976 (December 13th -17th) by ICOM, at the Smithsonian Institution in Washington D.C., which has urged the museum profession to give immediate attention to the improvement of museum’s storage;
3. Recalling the resolution D2, voted at the same conference, which required “ICOM to create an international Committee on Museum Storage”, and considering that the referred Committee has never been actually created;
4. Recalling the various UNESCO publications on the topic, in particular that of 1979 - ‘Museum Collection Storage', in which it is stated that “in fact probably more harm has been done to museum collections through improper storage than by any other means”;
5. Recalling the resolution made by the XXVII General Assembly of ICCROM in November 2011, regarding the need for a global strategy to address the situation of collections in storage worldwide;
6. Recalling the outcome of the 2011 ICCROM-UNESCO survey indicating that 60% of collections in storage are at risk, either because of management and documentation issues, improper building or furniture;
7. Recalling that this situation exists in all countries irrespective of their level of development;
8. Recalling that on average only 10% of museum collections are displayed and accessible to the public while 90% are in storage;
9. Recognizing that article 2.23 of the ICOM Code of Ethics states that “It is an essential responsibility of members of the museum profession to create and maintain a protective environment for the collections in their care, whether in store, on display, or in transit.”
10. Recognizing that a few number of National States have launched campaigns to reorganize their museum storages and that some museums have faced the problem and have exemplary reorganized their storage areas with very positive outcomes;

The ICOM IC (ICOM-CC, ICAMT, COMCOL, etc) urges:

- the relevant intergovernmental bodies;
- the international and national museum professional associations;
- the secretariat of ICOM;
- the national institutions responsible for museums;
- the national conservation institutions;
- the museum directors;
- and all heritage professionals
- to take all measures and make use of all the available tools and developed methodologies at their disposal to ensure that, throughout the world, collections in storage be given the best
possible conditions to reduce all possible risks and to serve the mission of the museum for the research, education and enjoyment of present and future publics.

References
- 1ère Conférence internationale sur la Muséographie.

The 2017-2020 ICOM-CC Directory Board and Working Group Coordinators

Elections for 2017-2020 ICOM-CC Directory Board members and Working Group Coordinators were held from 21 August to 4 September 2017. Here are the elected members.

**Directory Board**

**Chair**
Kristiane Strætkvern
National Museum of Denmark, Denmark.

**Vice-chair**
Achal Pandya
Indira Gandhi National Centre for the Arts, India.

**Vice-chair**
Renata F. Peters
University College London, Institute of Archaeology, UK.

**Treasurer**
Tannar Ruuben
Helsinki Metropolia University of Applied Sciences, Conservation Degree Program, Finland.

**Directory Board-Coordinator Liaison**
Kate Seymour
Stichting Restauratie Atelier Limburg (SRAL), The Netherlands.

**Members**
Yacy-Ara Froner Gonçalves
Centro de Conservação e Restauração de Bens Culturais Móveis (CECOR), Universidade Federal de Minas Gerais (UFMG), Brazil.

Nora W. Kennedy
The Metropolitan Museum of Art, Photograph Conservation Department, USA.

Johanna Maria Theile
Universidad de Chile, Facultad de Artes, Chile.

**Working Group Coordinators**

**Art Technological Source Research**
Melina Smirniou
University of Lincoln, College of Arts, UK.

**Documentation**
Anil Dwivedi
Indira Gandhi National Center for the Arts (IGNCA), India.

**Education and Training in Conservation**
Elizabeth E. Peacock
University of Gothenburg, Department of Conservation, Sweden.

**Preventive Conservation**
Anna Buelow
British Museum, UK.

**Scientific Research**
Lynn Lee
Getty Conservation Institute, USA.

**Sculpture, Polychromy and Architectural Decoration**
Stephanie de Roemer
Glasgow Museums/Glasgowlife, UK.

**Textiles**
Deborah Lee Trupin
Trupin Conservation Services and State University of New York, Fashion Institute of Technology, USA.
Glass and Ceramics
Lauren Fair
Winterthur Museum and the Winterthur/University of Delaware Program in Art Conservation, USA.

Graphic Documents
Ute Henniges
University of Natural Resources and Life Sciences, Austria.

Leather and Related Materials
Laurianne Robinet
Research Center for Conservation (CRC), Natural History Museum, France.

Legal Issues in Conservation
William Wei
Cultural Heritage Agency of the Netherlands, The Netherlands.

Metals
Claudia Chemello
Terra Mare Conservation LLC, USA.

Modern Materials and Contemporary Art
Rachel Rivenc
Getty Conservation Institute, USA.

Murals, Stone and Rock Art
Lori Wong
Getty Conservation Institute, USA.

Natural History Collections
Mariana di Giacomo
University of Delaware and Smithsonian National Museum of Natural History, USA.

Objects from Indigenous and World Cultures
Farideh Fekrsanati
Museum Volkenkunde Leiden, The Netherlands

Paintings
Elisabeth Ravaud
Centre de Recherche et de Restauration des Musées de France (C2RMF), France.

Photographic Materials
Diana L. Diaz-Cañas
Harry Ransom Center, University of Texas at Austin, USA.

Theory and History of Conservation
Hélia Marçal
Universidade Nova de Lisboa, Departamento de Conservação e Restauro, Portugal.

Wet Organic Archaeological Materials
Emily Williams
Colonial Williamsburg Foundation, USA.

Wood, Furniture and Lacquer
Stephanie Auffret
 Getty Conservation Institute, USA.

2017-2020 Working Group Coordinators first meeting. Photo: Mogens Bech, Royal Danish Library.
ICOM-CC Anniversary Song

By Joyce Hill Stoner inspired by Catherine Antomarchi and Gaël de Guichen in a Facetime phone call 29 June 2017.

(To “That’s Amore” as sung by Dean Martin)

We are all gathered here - to salute and to cheer: ICOM-CC!
It’s our fiftieth year: Raise your glass!
Drink a beer! ICOM-CC!

One fine day, at I – R – P – A,
two groups found a way -to combine for a session;
Time to bud; there’d just been a flood
with a lot of mud!
We’d advance the profession!

So we called out the troops: Twenty-one working groups! ICOM-CC!

We made plans to convene - at some elegant scene - and give talks... 

Pretty soon we awoke - twenty-six hundred folk,
Rome to D. C.!

We’re the breed - who will speed - to save art that’s in need: ICOM-CC!

Joyce Hill Stoner performed and lead the community singing at the conference dinner in Copenhagen 7 September 2017. Photo: Mogens Bech, Royal Danish Library.

ICOM-CC
TRIENNIAL CONFERENCE
COPENHAGEN
4-8 September 2017
LINKING PAST AND FUTURE
Some highlights from Copenhagen 2017!
All photos by Mogens Bech, Royal Danish Library.