On Board

News and Reports from the Directory Board
Volume 17, July 2019

- Update from the Chair
- Activities at the ICOM General Conference, Kyoto
- Working Group Updates
- The Fire at the National Museum, Brazil
- Introducing ICOM-CC Fund and its new Board

ISSN: 2618-1401
On Board 17  July 2019  2

Table of contents 2

3 Update from the Chair

Activities at the ICOM General Conference in Kyoto 6

9 The Fire at the National Museum of Brazil

Working Group Activities Update 14

15 Individual Working Group Reports

Introducing ICOM-CC Fund and its New Board 24

28 ICOM-CC Publications Online Projects - Updates & Next Steps

The European Union Ban on Nitrogen 29
Preparing for the worst-- hoping for the best.

As a persistent optimist, I personally have tended to have more focus on the latter part of this expression – and I would suspect I am not alone. But in a world that has become increasingly fragile and unpredictable, my previously cheerful attitude is changing. Over the last few years, fires, environmental disasters and conflict have destroyed numerous cultural heritage sites, art, and humankind’s invaluable heritage objects. The fire in the National Museum in Rio de Janeiro last September was ‘only’ one, the Notre Dame fire ‘another one’ among several of these terrible events. Although we cannot perform miracles as conservators, our competencies and skills are highly in demand in the chaos and sorrow following a tragic event and the readiness of our network is important. And the skills are not merely technical, they also encompass ethical and philosophical considerations. Perhaps even more important is the expertise of those who know how to prepare for the worst. For this issue of On Board (p.9), one of our Board members, has written a report on the current situation after the destructive fire in the Brazilian National Museum.

The next opportunities for discussing these matters will be during several activities taking place in the ICOM General Conference in Kyoto, Japan, (1-7 September 2019). The ICOM-CC program for Kyoto is presented here:

On Tuesday, September 3rd, ICOM-CC will hold a joint session with the International Committee on Architecture and Museum Techniques (ICAMT) and the International Committee on Museum Security (ICMS) on Collection Storage, that addresses the safeguarding of collections for the future through proper storage, training, collection policies, and management. With these Committees, ICOM-CC has also prepared a draft document; a “Resolution on Storage” which we hope will be presented to and ratified at the ICOM General Conference in Kyoto.

On Wednesday, September 4th, ICOM-CC has a joint session with ICOFOM, the International Committee on Museology with the theme “The Essence of Conservation”, where issues such as restoration, authenticity and decision-making will be debated.

As part of the Off-site Meetings on Thursday, September 5th, we have organised a visit to the Nara National Research Institute for Cultural Properties, where damaged artefacts after the 2011 tsunami were treated. See page YY.

Right after the ICOM General Conference, and in close collaboration with Japanese museum colleagues, ICOM-CC has organised a four-day post-conference tour to the Tohoku region in Japan. The tour will take participants to museums and collections to see and discuss...
We are half way into the ICOM-CC triennium and when checking our strategic goals, we see that we are on the right track. We will complete a number of our strategic goals with several events planned for the ICOM Kyoto General Conference, with 12-15 Working Group events taking place in 2019, with 427 abstracts submitted for the ICOM-CC Triennial Conference in Beijing 2020, and the Working Group Coordinators and external Peer Reviewers already have completed the abstract-ranking process.

After various discussions and continual evaluation, the ICOM-CC Directory Board has made the decision to place the Legal Issues in Conservation Working Group in abeyance, as the scope of the group has demonstrated over the years to be consistently too narrow to support a full Working Group. This does not mean that we will not discuss legal issues in our network. On the contrary, the Board would prefer to see these discussions embedded in the Working Groups where a specific legal/ethical angle is relevant. For example, the rights of a living artist can be discussed within the Paintings Working Group or the Modern Materials and Contemporary Art Working Group. This approach will also be applied for the upcoming Triennial Conference: if papers submitted to the Legal Issues in Conservation Working Group are selected for publication and presentation, they will be transferred to other relevant Working Groups and will be included in relevant sessions.

We also have news about the ENAMEL Network, which has functioned as a subgroup of the Metals and the Glass and Ceramics Working Groups. They have chosen to no longer be a subgroup of these main Working Groups and to continue as a separate network outside the auspices of ICOM/ICOM-CC. This decision by the current ENAMEL Network members, deeply regretted by the ICOM-CC Directory Board, stems from a divergence in approaches between ICOM-CC and the ENAMEL Network regarding the sequence of the subgroup meetings, copyright, and leadership issues. The separation is effective as of May 10th 2019. On behalf of the ICOM-CC Directory Board I would like to stress that the conservation and study of enamels will remain a core topic for ICOM-CC irrelevant of an independently formed network. The care and understanding of these beautifully crafted and complex artworks deserve attention by the membership of ICOM-CC. At the point the ENAMEL Network leaves our fold we would like to ensure that enamels remain a topic given full consideration by any of the appropriate Working Groups within the ICOM-CC framework, and that the separation of the network will not affect the selection of abstracts submitted to the ICOM-CC Triennial Conference 2020.

At the recent Helsinki meeting, the Directory Board met with some of the key persons with whom we are collaborating for the conference in Beijing. Meeting face to face, sharing ideas and discussing challenges was inspiring and constructive and very soon some of the results from our meeting will be accessible on the Triennial Conference website. Be sure to follow the news, enjoy the integrated conference logo, and look out for upcoming postings about technical visits and post-conference tours. Also, don’t miss the call for posters that will go out early August 2019.

ICOM is discussing several issues that will be tabled at the ICOM General Conference in Kyoto. These issues relate to the role of museums and the role of ICOM in a changing world. One example is the dialogue about a new museum definition where suggestions are being collected for further debate. Another relevant issue brought up by ICOM Headquarters is how ICOM can contribute to the discussions on decolonisation of museums and museum practice, including restitution, repatriation and reconciliation.

ICOM-CC welcomes ICOM’s stance in requesting that the voice of the museum professional be heard in this debate and among conservators, the issues of repatriation and restitution of collections have been dealt with for many years. In a recent survey sent out to the ICOM international and national bodies, ICOM-CC was able to report on and link to our ICOM-CC publication website where several publications addressing this issue can be found.

You have probably also noted that ICOM is investigating how the organisation can work with Sustainable Development Goals and the Paris Agreement. The museums’ potential role in reaching these goals is being investigated. With the awareness that the term ‘sustainability’ can be interpreted broadly and be practiced on many level, in a recent questionnaire to the ICOM network, ICOM-CC responded that our network possesses knowledge on a broad spectrum of materials, material technology, and...
environmentally difficult. We can contribute to the discussions on the steps that can be taken toward more sustainable practices in the museum, as well as providing training and capacity building. We have already asked the ICOM-CC Working Group Coordinators to consider how the sustainability theme can be discussed within their different fields of expertise and it will be interesting to see what the outcomes of these initiatives will be.

In this issue of On Board you will find a brief update on the ICOM/ICOM-CC/ICOMOS joint statement on the so called EU Nitrogen ban, Regulation No 528/2012 of the European Parliament and Council on page xx.

After serving a prolonged term on the ICOM-CC Fund Board, Thea van Oosten (Fund secretary) and Paul van Duin (Fund treasurer) formally resigned from their positions by May 1st, 2019. Having extra heads and hands to work with fundraising for ICOM-CC is important, and on behalf of the ICOM-CC Directory Board, my sincere thanks go to Paul and Thea for their contributions. Before stepping down, a new team had been identified and introduced to the tasks of the Fund, and I am very pleased to welcome the new ICOM-CC Fund Board. The ICOM-CC Fund, the Fund Board members and their vision are presented on page xx.

I started this memo addressing disaster preparedness – preparing for the worst, hoping for the best. Hoping for the best is one of the most difficult tasks, as many tragic events and accidents become disasters as a result of lack of maintenance of buildings, electrical failures, and lack of solid and continued funding of the cultural heritage sector. So we should do more than hope. We need to remind our politicians and governing bodies of the importance of financially supporting cultural and natural heritage, of the essential roles that our museums, collections, monuments and cultural landscapes play as keys to interpretation and learning, considering museums as ‘cultural hubs’** with the power to establish dialogue between cultures, to build bridges for a peaceful world and to define a sustainable future** (quoted from ICOM’s 2019 International Museum Day theme).

In the meantime, we will continue to deal with our professional responsibilities at all levels. One of the ways to be prepared is to continue the dialogues, build on professional and personal networks, and strengthen the voice of our profession. I hope that many of you will be able to share your ideas, thoughts, research, concerns, experiences, tips, and skills by participating in one or several of the many ICOM-CC events that are being organised in 2019. Thank you for your passion and engagement.

Figure 2. ICOM-CC Directory Board members and invited guests for the meeting in Helsinki. From the left: Achal Pandya, Brenda Li (the K.I.T. group, professional conference organiser for Beijing 2020), Joan Reifsnyder, Miguel Mertens (Use.It, the Conference Preprints platform and website provider). Kate Seymour, Renata F. Peters, Kristiane Strætkvern, Laishun An (ICOM Vice President, from the Chinese Museum Association and the Beijing 2020 National Organising Committee, NOC), Nora Kennedy, Grace Al (the Chinese Museum Association and Beijing 2020 NOC) and Tannar Ruuben, board member and generous host. Image courtesy Tannar Ruuben, Nora Kennedy.
ICOM-CC Activities at the ICOM General Conference, Kyoto
Renata F. Peters, Vice Chair, ICOM-CC Directory Board, and Kristiane Strætkvern

ICOM-CC will have a prominent presence in the upcoming ICOM Kyoto 2019, the 25th ICOM General Conference. Besides collaborative sessions with Intercom, ICAMT, COMCOL, and ICOFOM, we are also organising a visit to the Nara Research Institute for Cultural Properties and an excursion to the Tohoku Region. Here are the details.

“How far can we come with traditions?”
2 September, 14.30-18.00h at the Inamor Memorial Hall
We kick off with this collaborative session between ICOM-CC, INTERCOM and ICOM SEE, organised by Anna Bülow (ICOM-CC), Goranka Jorjan (ICOM SEE) and Ole Winter (INTERCOM). Highlights of the session include keynote speaker Rane Willerslev (National Museum of Denmark) presenting ‘Reinventing museums to shape the future’, followed by a panel discussion titled ‘Shaping the Future, Doing More with Less’.
Moderator: Anna Bülow, Coordinator, ICOM-CC Working Group Preventive Conservation.
• Rane Willerslev, (National Museum of Denmark): How to reinvent museums to shape the future!
• Martina Fraioli (European network on cultural management and policy, Italy) Museums organizational and identity challenges: an Italian case study
• Jose A. Ortiz (MOMA PS1; New York, USA): Diversity, Equity and Inclusion: New York City Prepares a Plan for Change.
• Q&A – 30-minute debate
• Roya Taghiyeva (Azerbadjian): Museums and NGOs: the Close Partnership in Safeguarding Cultural Traditions
• Jillian Decker / Jerisha Parker-Gordon (New Jersey, Delaware, USA): Interpreting Priorities: How Museums Balance Competing Obligations
• Olga Van Oost (Belgium): Managing a Liquid Museum: from theory to praxis. The case of museums in Belgium
• Fatemeh Amini Khashouei (Iran): Museum management and innovative activities in the future of museums
• Hsinyi LO (China): The Traditional Art Center as A Case Study of Cross-Domain Organization and Cooperation Platform for the Ageing Issues
• Q&A – 15-minute debate

‘Storage of Collections- Prepare for the Future’
3 September, 13.30-18.00h in Room D
Co-organised by ICOM-CC, International Committee for Architecture and Museum Technique (ICAMT) and International Committee for Museum Security (ICMS) and led by Jean Hilgersum (ICAMT) and Anette Hansen (ICMS) and Achal Pandya (ICOM-CC).
The joint session will provide presentations on approaches to and practices for collection storage; space management and re-grouping of collections, solutions for museums with small budgets and few resources, storage security and also a panel discussion on the safeguarding collections for the future through proper storage, training, policies and management.
Moderator: Jean Hilgersum, ICAMT, The Netherlands.
• Gaël de Guichen (ICCROM, Italy) How International organisations have dealt with storages in the last century
• Vernon Raplay (Victoria & Albert Museum, London, UK): V&A’s plan for a Collections Resource Center: At risk or accessible?
• Kiem-Lian The (Toornend Partners, The Netherlands) New Storage facility for four museum institutions including the Rijksmuseum
• Achal Pandya (Indira Gandhi National Centre for the Arts, New Delhi, India) Storage Reorganization Project in India
• Gabriel Moore Bevilaqua (CIDOC, Moreira Salles Institute, Brazil): Documentation Strategies and tools
• Bart Ankersmit (Cultural Heritage Agency of the Netherlands) The influence of temperature and moisture
• Jesper Stub Johnsen (The National Museum of Denmark) New Storage facility in Denmark

Closing Final Discussion
‘What is the essence of Conservation?’
4 September, 13.30-18.00h in Room E
The cycle of ICOM-CC conferences concludes with this collaboration between ICOM-CC and ICOFOM, Moderators: François Mairesse (ICOFOM) and Renata F. Peters (ICOM-CC). Preliminary programme:
• Stephanie Auffret (Getty Conservation Institute, USA): Considerations on the Preservation of the Authenticity of Cultural Heritage: a Conservator’s Journey.
• Supreo Chanda (University of Calcutta, India): Veil of Modernity in Conservation of Living Heritage.
• Scarlet Galindo (National Watercolour Museum, Mexico): Constructing the future, lines to be consider.
• Hsu Hsinhui (Chung Tai World Museum, Taiwan, Republic of China): Museality, Authenticity and Reality: a Buddhist view on the conservation and exhibition of Buddhist objects.
• Gina Levenspiel (University of Melbourne, Australia): Continuity by repetition - why form matters in architectural conservation.
• Francois Mairesse & Renata F. Peters (Université de Paris 3 - Sorbonne, France & University College London, UK): What is the essence of conservation?
• Mari Nakamura (Tagawa City Coal Mining Historical Museum, Japan): Investigating the Way of Conserving the Originality of Modern Paper Materials.
• Robyn Slogett (University of Melbourne, Australia): Evidence and authenticity - the problem of cultural relativism in conservation decision-making.
• Markus Walz (University of Applied Sciences Leipzig, Germany): Authenticity—argued as affective, authoritative, and attributed.

Anyone interested in reading the extended selection of papers submitted to this session before the presentations should contact the organisers on icofomsymposium@gmail.com.

Nara Research Institute for Cultural Properties
5 September 2019
Our ICOM-CC liaison for the ICOM General Conference in Kyoto, Reiko Sakaki, has deftly and expertly organized for us an attractive and relevant program for the conference off-site day scheduled for Thursday, 5 September. On this tour we will learn about the conservation of objects that were damaged by the March 2011 Tsunami and visit the Nara National Research Institute where many of these artefacts were treated. There will be a chance to experience some very special UNESCO World Heritage sites, stroll around the old town of Nara and study some traditional Japanese artistry. Bring your ICOM card for free entrance to Nara National Museum, but please note that entrance fees are charged for visiting the temples, shrines, their related museums, and other small museums.
Lunch and some of the specific experiences mentioned are at own costs. The bus transportation between Kyoto and Nara is free, as it has been generously supported by the Japanese Cultural Heritage Agency. If you are going to the ICOM General Conference, we hope that you will join us on the off-site day to Nara. The number of participants is limited, so if you have decided to come, please sign up and chose which group (A or B) you want to join for the afternoon visit. Register for the Off-Site Tour at: secretariat@icom-cc.com as soon as possible, at the latest by 15 August.

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<thead>
<tr>
<th>Schedule and plans</th>
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<tbody>
<tr>
<td>08:00</td>
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<tr>
<td>09:30</td>
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**ICOM-CC Post-Conference Tour in Tohoku Region, 8 -11 September**

Together with invaluable planning and support from the ICOM Kyoto 2019 Organising Committee and the Organising Committee for the ICOM-CC’s Post-Conference Tour in Tohoku (spearheaded by ICOM-CC Kyoto liaison, Reiko Sakaki, Tobacco and Salt Museum, Tokyo), ICOM-CC is offering a 4-day post-conference tour in the Tohoku Region of Japan.

The Tohoku region was severely hit by the earthquakes and tsunami of March 2011, when many museums and heritages sites suffered serious damage. Since then, the staff of these museums have dedicated enormous time and resources to rescuing damaged objects and to conserving and restoring them. On this post-conference tour, we will visit some of the affected museums, and talk to their staff about their disaster recovery programmes.
Since then, the staff of these museums have dedicated enormous time and resources to rescuing damaged objects and to conserving and restoring them. On this post-conference tour, we will visit some of the affected museums, and talk to their staff about their disaster recovery programmes.

Institutions on the visit include:

- Fukushima Cultural Property Centre / Shirakawa branch (Fukushima Prefecture)
- Tohoku History Museum, Rias-Ark Museum of Arts (Miyagi Prefecture)
- Rikuzentakata City Museum, Iwate Prefectural Museum (Iwate Prefecture)

Registration fee (including transportation, accommodations and tax): €477 or 60,420JPY

Follow this link for further details and full itinerary: http://www.icom-cc.org/54/document/?id=1643#.XN1lSth7mUl

For question regarding the tour, registration and payment: yzhang@kit-group.org.

Details about the full ICOM Kyoto 2019 programme can be found on the dedicated webpage: http://icom-kyoto-2019.org/

The Fire at the National Museum of Brazil in 2018

Claudia Rodrigues-Carvalho, National Museum, Rio de Janeiro, Brazil, and Yacy Ara Froner, ICOM-CC Board

On the night of September 2nd, 2018, one of the greatest tragedies in the fields of science and culture befell Brazil: the burning of the National Museum, a federal patrimony and research center linked to the Federal University of Rio de Janeiro (UFRJ). The disaster affected not only Brazilian scholars and the public, but was a tragedy felt around the globe in view of the importance and significance of its collections to humanity worldwide. Priceless objects lost to the fire include: the Throne of the Kingdom of Dahomey offered to King João VI by King Adandozan in 1811; linguistic recordings of Brazilian indigenous communities now extinct; the oldest human remains found in Brazil, named “Luzia”; remnants of the Maxakalisaurus topai, a sauropod dinosaur found in Minas Gerais; ethnographic collections composed of cultural artefacts from all continents; and international archaeological collections, including Pompeian frescoes and the Egyptian collection of Pedro II, as well as the national archaeological collection. The entomological collection alone, consisting of about five million insects, including specimens collected by the naturalist Fritz Müller, a popularizer of Charles Darwin’s ideas, was a horrific loss to scientific communities internationally. In short, more than two hundred years of research in several significant areas of science were impacted by the fire.

Figure 4. The National Museum, Rio de Janeiro, Brazil, in 2006 before the fire. Image © Yacy Ara Froner
It is estimated that 78% of the collections located at São Cristovão Palace were lost or damaged. These belonged primarily to the Department of Anthropology, and included archaeological, ethnographic and biological anthropological collections; as well as the Department of Geology-Paleontology, Department of Entomology, and Department of Invertebrates, located in storage, as well as the entire museum collection then on exhibition. Part of the collection of invertebrates and the collection of the Department of Botany and the Vertebrate Department located in storage areas outside the historic building thankfully were spared.

Between 2001 and 2006 the Vitae Foundation invested approximately US$ 400,000 in the organization of the collections, inviting specialists like Rosário Ono, professor of the Faculty of Architecture and Urbanism of the University of Sao Paulo; Franciza Toledo and Shin Maecawa, consultants from the Getty Conservation Institute; Caroline Rose of the Smithsonian Institution; Ingrid Beck, head of the restoration sector of the National Library, Brazil; and Andrea Pedrosa, from The National Historic and Artistic Heritage Institute (IPHAN). Under the coordination of Yacy-Ara Froner, the Foundation subsidized documentation projects and organized the stored collections of all research departments. In 2004, during the project, the institution was warned about fire risk by the state government of Rio de Janeiro due to the poor quality of the building’s electrical wiring. The museum obtaining investments from several national agencies and from the University itself to improve the electrical infrastructure.
In the 2006 Final Report the following recommendation was made: “It is fundamental that the National Museum build a Master Plan specific for collections that results in specific budget regulations and appropriations for the maintenance of their collections. It is necessary to prepare a Risk Management Plan that seeks to implement safety issues in relation to fire, accessibility of collections, and other safety issues (FRONER, Final Report, 2016, p.48).

In addition to the initiatives of the National Museum over the years, in 2013 the Federal University of Rio de Janeiro created a Working Group for the implementation of the Integrated System of Museums, Collections and Built Heritage (GT-SI-MAP), also integrated by Claudia Carvalho. In this way, the museum is integrated with other branches of UFRJ, so that the responsibility for the search for policies for the collections, the museums, and the great built patrimony is firmly within the purview of the university.

In 2014, resources designated for the National Museum by a parliamentary amendment were limited. From that same year onwards, federal government transfers dropped sharply from approximately US$ 300,000 per year in 2013 to approximately US$ 150,000 in 2017. This situation had a direct impact on the property maintenance policy and on actions to protect both built and movable heritage. In the search for external resources, in 2018, a major agreement with the National Bank for Economic and Social Development, would have guaranteed the development and execution of a project against fire and accidents, among other actions. Unfortunately, tragedy came before the relevant resources were released.

Immediately after the fire, the Federal Police began an investigation, including using laser scanning and airborne scans by drones. The general information released indicates that after the Museum closed for the day at around 6:00 p.m., a fire detector sounded an alarm on the second floor, followed immediately by an explosion. Firefighters were called at 7:00 p.m., but due to lack of water pressure and generally poor condition of local equipment, they could only start the hydraulic system at 9:30 p.m. Without specific training on how to act in this type of institution, with no capacity for the use of chemical fire suppressants launched by helicopters, and with problems getting water directed at the fire, after 21:00 hours, the fire was already out of control, despite being fought by firefighters from four fire stations. Six months after the fire, a report produced by Federal Police experts revealed that a short circuit caused by the overheating of an air conditioner caused the fire.
Actions after the fire

The Brazilian Institute of Museums (IBRAM) organized a task force with representatives from different institutions and organizations, mainly from ICOM and The National Historic and Artistic Heritage Institute (IPHAN). This group contributed significantly with the museum staff responsible for collections, whose activities began a few days after the accident. On September 12, UNESCO sent an Emergency Mission to the National Museum, made up of several specialists, including the Brazilian José Luiz Pedersoli Junior, an ICCROM consultant. Following these technical visits, emergency recommendations suggested the need for structural stabilization of the walls of the building to avoid collapse, and controlled rescue of the collection items from within the rubble. The head of the Mission, Cristina Menegazzi, stressed the importance of the prior documentary organization of the collection and registration of rescue actions, as well as the use of 3D technology to regenerate the memory of the collection. The director and representative of UNESCO in Brazil, Marlova Jovchelovitch Noleto, told a press conference that the recovery work will be supported by three sources of funds: budgets promised by Education Minister Rossieli to the Federal University of Rio de Janeiro to recover the museum; resources of the UNESCO Emergency Fund, created in 2015; and private donations. In this sense, immediately after the tragedy, civil society, researchers, scholars, and national and international institutions expressed their support, mainly from the campaign generated by the Museum’s own management. ICOM officials, Suay Aksoy; ICOM-BR, Renata Vieira da Motta and ICOM-CC, Kristiane Strætkvern, as well as ICOM’s distinguished international committees, offered the institution support from specialists in their community. In October 2010, the Vice-Director Dr. Cristiana Serejo presented a communication at the special session “The National Museum of Brazil and ICOM / CIDOC Response to the Situation” at the 26th Conference of ICOM’s International Committee for Documentation (CIDOC).

The Director of the National Museum, paleontologist Dr. Alexander Kellner, took over the management of all administrative issues related to the event. The biologist Dr. Cristiana Serejo, Deputy Director, oversees the organization of documentation. The archaeologist Dr. Claudia Carvalho, former director of the institution, is in charge of salvaging collections materials from the debris. In the very words of management, this is a crucial time for positive and proactive recovery actions.

It was held in June 26-28, 2019, at National History Museum in Rio de Janeiro-Brazil, the meeting Heritage on fire: Who’s next? Fire risk management for cultural heritage. It was organized by the Brazilian Institute of Museums (IBRAM), ICOM-BR and ICCROM in partnership with British Council, National Museum and IPHAN. (https://www.museus.gov.br/wp-content/uploads/2019/06/Fire-risk_Final2406_ENG.pdf)

At this moment, more than ever, we need international guidelines to guide states in relation to their responsibilities toward their collections, especially those in storage. It is essential to call attention to the need for preventive actions aimed at risk management and security of property, with the establishment of specific institutional protocols in case of fire, and clear public policies in support of national institutions.
Working Group Activities Update
Kate Seymour, ICOM-CC Directory Board – Working Group Liaison

What is a Working Group activity? This is a frequent question asked by many of our new ICOM-CC Working Group Coordinators when planning their triennial programme at the start of each triennial cycle. Logically, Working Group activities, often called Interim Meetings, focus on the topics of interest for the Working Group within the triennial period, and will attract a specific interest group. These events are frequently smaller rather than larger meetings and stimulate direct contact between those interested in specific themes. This article hopes to elaborate on this question by discussing the various types of interim activities that our Working Groups have organised in the past and by highlighting some of the completed and planned Working Group activities within this Triennium. The Manual for Coordinators provides clear guidelines for Coordinators to follow when planning activities, and can be consulted for step-by-step assistance.

The ICOM-CC Working Groups are either specialty groups with a single or central focus, or an overarching group with a general interest theme (Figure 13). The activities of these Working Groups offer conservators, scientists, curators and other professionals the opportunity to collaborate, study and promote the conservation and analysis of culturally and historically significant works. Communication through the Working Group activities allows ICOM-CC to promote conservation and to further the goals of the conservation profession. Communication is encouraged by means of newsletters, social media posts, interim meetings and at the Triennial Conference.
<table>
<thead>
<tr>
<th>COMPLETED Working Group ACTIVITIES</th>
<th>PLANNED Working Group ACTIVITIES</th>
<th>PROPOSED Working Group ACTIVITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graphic Documents</td>
<td>Metals</td>
<td>Theory, History, and Ethics In Conservation and Paintings</td>
</tr>
<tr>
<td>ICOM-CC Graphic Documents Interim Meeting, January 30 - February 01, 2019, Kunstmuseum, Basel, Switzerland</td>
<td>Metal 2019: Metals Working Group Interim Meeting, September 2-6, 2019, Haute Ecole Art Conservation-Restauration, Neuchâtel, Switzerland</td>
<td>Theory and History in the Conservation of Paintings, Early 2020</td>
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<td>Planners and Historians In Conservation and Paintings</td>
<td>Faculdade de Ciencias Sociais e Humanas, Universidade Nova de Lisboa, Lisbon, Portugal</td>
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<tr>
<td>Photographic Materials</td>
<td>Glass and Ceramics</td>
<td>Sculpture, Polychromy, and Architectural Decorations</td>
</tr>
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<td>Documentation</td>
<td>Documentation in Conservation Documentation, March 18-19, 2019, Indira Gandhi National Center for Arts (IGNCA), New Delhi, India</td>
<td>Art Technological Source Research</td>
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<td>Digital Innovation in Conservation Documentation, March 18-19, 2019, Indira Gandhi National Center for Arts (IGNCA), New Delhi, India</td>
<td>Reliving Recipes: reconstruction and epistemology in art technological research, September 26-27, 2019, Cologne Institute of Conservation Science (CICS), Cologne, Germany</td>
</tr>
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<td>Sculpture, Polychromy, and Architectural Decorations</td>
<td>Conserving the Ephemeral: Light, May 09-10, 2019, Tomar Polytechnic Institute, Tomar, Portugal</td>
<td>Paintings</td>
</tr>
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<td>Joint Activity: SEAMA Business meeting and Emerging Professionals Roundtable, June 4-6, 2018, London, United Kingdom</td>
<td>Educators’ Meeting, 18-19 October 2019, Yale University, New Haven, United States</td>
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<td>Wet Organic Archeological Materials</td>
<td>Joint Activity: Mary Rose Trust &amp; Historic England 14th Interim Meeting, May 20-24, 2019, Portsmouth, UK</td>
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<td>Leather and Related Materials</td>
<td>Joint Activity: Centre de Research sur la Conservation 11th Interim Conference of the ICOM-CC Leather and Related Materials Working Group, June 6-7, 2019, Musee du Quai Branly, Paris, France</td>
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While the Triennial Conference remains the main focal point for Working Group members to disseminate their research and projects, individual Working Groups may organise events at which members can congregate to present their ongoing research often on a specific topic. Even though it is not compulsory for Working Groups to organize small or full-fledged conferences, much of the general ICOM-CC activity over a triennium is based on the Working Groups activities. Therefore we do encourage working with group members to take up a project, workshop, seminar, or other visible task. Joint interim meetings with multiple Working Groups frequently occur, if topics or themes transcend the interests of more than one group. These joint activities allow a broader audience to be reached and perhaps a more extensive subject to be emphasised. Working Groups also are encouraged to organise events with other ICOM International Committees that have a similar focus, or to reach out to other professional bodies, research centres or institutions with whom to partner in planned events. The ICOM-CC Working Group must play a leading role in the organisation of the activity in order for it to qualify as an ICOM-CC event.

The planned activities can vary immensely in nature. There are few constraints as to the format of these events, though smaller meetings are admittedly much easier to manage! The character of the activity is entirely dependent on the needs and preferences of the Working Group and may vary from triennium to triennium. Some Working Groups are consistent in their approach and organise larger events on a triennial cycle, which have become leading conferences for their specialist field. Other Working Groups prefer to mobilise their members by instigating smaller events, such as round table discussions. At these, a select group of specialists are able to theorise on specific topics and report back to the larger community. And of course, there is a wide spectrum of diverse event types in-between these two poles, for example workshops, training and capacity building in the various conservation fields represent types of events in great demand globally. The choice of activity format is left entirely up to the Working Group members and the Coordinator and should be considered before taking on the huge task of organising an interim meeting.

The above points aim to illuminate and illustrate the different types of interim activities that are encouraged and developed by our committee. These meetings have wide-reaching impact and gravitas as you will see in the four short reports of Working Group interim meetings held this year by the Graphic Documents (30 January - 01 February 2019, Basel, Switzerland); Photographic Materials (19 - 23 February 2019, New York, USA); Documentation (18 - 19 March 2019, New Delhi, India); and the Sculpture, Polychromy, and Architectural Decoration (09 - 10 May, Tomar, Portugal) Working Groups included in this issue of On Board. Many more meetings will take place before the end of this year. See Figure 14 for further details.

Working Group Update:
Graphic Documents Interim Meeting
29 January to 1 February, 2019,
Basel, Switzerland

Compiled by Ute Henniges, Coordinator, Graphic Documents Working Group

The Graphic Documents Working Group is happy to provide a short overview of our Interim Meeting to all who were not able to attend. On the following pages, you will find a general overview about the two-day General Interim Meeting held at Schaulager, and summaries on the soft-particle blasting and on the micro-fade tester (MFT) workshops that were held at Kunstmuseum Basel. Thank you to our colleagues who volunteered to share their experiences. Enjoy reading!
Summary of the 2-day General Interim Meeting
by Maike Linden and Andrea Pataki-Hundt, Technische Hochschule Köln, CICS

Eleven bachelor first- and third-year students from the conservation programme on written documents, works of art on paper, and illuminated manuscripts at the Technical University of Applied Sciences, Cologne Institute of Conservation Sciences (CICS), attended the Graphic Documents Working Group and agreed to report on the meeting.

The talks took place at Schaulager, Basel, Switzerland, on the 30th and 31st of January. Schaulager is a facility that combines exhibition and storage of contemporary artworks. The meeting was well attended with approximately 120 participants. During the first day, technical studies about a Cézanne sketchbook and a purple parchment from the Vienna Genesis were presented, among other talks. The second day focused on the topic of the micro-fading tester (MFT) as well as the history of paper conservation in Austria, and technical aspects of ink-jet papers.

All talks were given in English. This was very important for native German speakers to be introduced to the specific English conservation terms and to increase language skills for further international meetings. Meeting attendance encouraged the students to learn even more about paper conservation, to learn about the diversity of possible topics, and about new aspects of research.

Refreshment breaks on both days gave the participants extensive opportunities for networking and to reflect on the contents of the talks. On the first evening, a social gathering was organised giving participants another chance to meet and interact. It was a friendly and open atmosphere. In addition, the social events provided the chance for student colleagues from a number of paper conservation programmes in Stuttgart, Vienna, and Bern to meet one another. The international representation was inspiring and stimulated exchange between students and professionals.

Several tours through the storage area of Schaulager were offered. The concept of Schaulager with its artworks stored in view of the public instead of packed away is impressive and interesting.

Summary of the soft-particle blasting workshop
by Maike Schmidt, Stabsstelle Erhaltung und Restaurierung, Herzog August Bibliothek Wolfenbüttel, and Rebecca Honold, Papierrestaurierung, Staatliche Kunsthalle Karlsruhe

During the ICOM-CC Graphic Documents Working Group Interim Meeting in Basel, we were able to take part in the soft particle blasting-workshop led by Bert Jaček. Not having used such a device before, we were curious about the handling of it, the cleaning possibilities, and the potential risks.

At the beginning, Bert Jaček gave us a quick introduction about the components and the functionality of the device, the different kinds of particles as well as the various materials suitable to be surface-cleaned. Then we had the opportunity to try it ourselves. We worked with two different materials: wheat starch and Arbocel® fibres. The Arbocel® fibres are of a more fibrous shape and suitable for a gentler cleaning than the round shaped wheat starch particles. Bert provided us with a variety of testing materials and we chose a heavily degraded, creased, dusty paper manuscript and a discoloured and soiled parchment book cover.

The degraded paper was mechanically cleaned with Arbocel® fibres bombarded at the surface using low pressure. The particle jet was much softer than we expected and it took a little while to find the right pressure and distance to the object. After that we were able to remove most of the dust without further visual paper damage, even in the folded and very weak areas.

On the parchment binding we used wheat starch particles combined with higher pressure and compared the achieved result to cleaning the same binding with a latex sponge. The wheat starch particles removed much more surface grime with no visible surface damage. The challenge with the higher pressure and wheat starch was to create an even overall result without producing unintentional patterns and without cleaning the surface of the parchment binding too much.
Overall the technique seemed to be a good cleaning possibility for soft and damaged surfaces that cannot be cleaned with conventional materials such as latex sponges and rubbers. Ethical considerations and the potential risk of particle residues in the cleaned object should be considered before a treatment. The many variables like the jet pressure, the working distance, the nozzle and particles are selected to allow adjustment of the process to a variety of objects selectively removing as much dirt as intended.

Summary of the Micro-Fade Tester Workshop
by Yuhui Liu, Institut für Bestandserhaltung und Restaurierung (IBR), Bayerische Staatsbibliothek

On February 1st, a micro-fade tester (MFT) workshop with hands-on training was taught by Tomasz Lojewski at the Kunstmuseum Basel. During the workshop, the general working principle of the MFT was introduced. It is an accelerated light-aging technique conducted by a micro-fading tester, which focuses on a tiny spot (ca 0.5mm) on a heritage artefact with very intense white LED light, while continuously recording the colour difference of the spot over the measurement time. The outcome of the measurement is then re-calculated and compared to the Blue Wool standards, through which the colourant can be categorised into different light-sensitive categories. Tomasz then spoke of the theoretical knowledge related to MFT such as light theory, different colour correction models, the calculation of colour change into light-dose, and how museums make their decisions utilizing MFT data.

During the second part of the workshop we had the opportunity to try the MFT instrument ourselves, which works relatively simply, though data interpretation has challenges.

1. Calibrate the white balance.

2. Place the Blue Wool samples under the camera; calibrate background light; conduct auto-focus, by which half-powered light instead of full-powered should be used to avoid colour-fading before the measurement; measure the Blue Wool samples with full-powered light (standard data).

3. Place your sample under the camera; calibrate background light and conduct auto-focus with half-powered light again; start light aging your sample with full-powered light.

Although the instrument seems easy to operate, it is rather challenging to interpret the measurement’s outcome to make a decision about actual exhibition exposure, for example. Some tough topics were therefore brought up in our discussion, including:

1. There is more than one colour correction model involved in MFT: ΔE76 and ΔE2000. Since the Blue Wool samples were made before 2000, their ΔE changes during light-aging only present perfect curves when colour correction model ΔE76 is applied. With ΔE2000 the curves will not look as perfect as with ΔE76.

2. Three different trends of ΔE-curve may occur during MFT measurement. To categorise the tested colourant into an appropriate light-sensitive section, the measurement normally takes 5, 10 or 15 minutes.

3. In actual practice, what we deal with is always a complex system rather than a single homogenous colourant. Unexpected outcomes may occur during MFT measurement.

4. Some objects, such as cyanotype photographs, fade extremely fast during MFT measurement. But this colour-fading is partly reversible due to the different oxidation states of the iron complex molecule. – How should we categorise this kind of material?
In summary, what we learned from this workshop was not only the working principle and the operation sequence of MFT, but also to stay open-minded and view results from multiple perspectives. Meanwhile, gaining practical experience and sharing opinions with other conservators are essential as well. The workshop ended with a brief introduction and demonstration of the new illumination dome for PTM/RTI imaging.

Under the subject How and Why: Photograph Conservation Today, the Photographic Materials Working Group of ICOM–CC, celebrated its thrilling interim meeting in New York City on February 19–23, 2019, hosted by the New York Public Library (NYPL) Center for the Performing Arts. This was the third meeting organized jointly with the Photographic Materials Group of the American Institute for Conservation (AIC).

It was a well–attended conference with a total of 174 international participants registered for the meeting, representing 25 countries. It was a great opportunity not only to meet long-time friends and colleagues, but also for newer generations to network and present their projects. Talks from 43 presenters covered a range of topics from new methods for housing daguerreotypes, to the ethics of reprinting contemporary photographs, to mentoring emerging professionals.

In addition to two and a half days of talks held at the NYPL, attendees could also choose from 10 tours, 6 workshops, and a beautiful reception held at the James B. Duke House of the Institute of Fine Arts, at New York University.

The PMG celebrated its 40th anniversary with an illustrated presentation on its history and pioneers in the field, who also significantly contributed to the formation and expansion of Photographic Materials Working Group. The meeting reached audiences all over the world through social media using #PMGPMWG19. Please visit Photographic Materials Working Group’s Facebook, and AIC Photographic Materials Group’s Twitter, and Instagram to see highlights from the week.

I would like to thank AIC Photographic Materials Group for their partnership. Every joint meeting has been exhilarating and informative, full of rich professional exchange, and I look forward to the future collaborations!
The success of this meeting would not be possible without our sponsors, and contributing institutions and individuals. Our sponsors include: The Better Image; New York Public Library; Paul Messier Conservation of Photographs and Works on Paper; Penumbra Foundation and Tru Vue. Contributing institutions and individuals include: New York Public Library for the Performing Arts; New York Public Library, Barbara Goldsmith Conservation Lab; The James B. Duke House of The Institute of Fine Arts, New York University; The Metropolitan Museum of Art, Department of Photograph Conservation; Museum of Modern Art, The David Booth Conservation Department; Laumont Photographics; Alison Rossiter, Artist; and Adam Fuss, Artist. Last but not least, I want to thank our members. Their interests and questions guide and enrich the content of our activities. Thank you!

Figure 17. The New York Public Library For the Performing Arts

Figure 18. Joseph LaBarca, former Kodak employee presents a brief history of Kodak EK-TACOLOR papers and the technical changes in emulsions during their 40 years of production.

Figure 19. Natasha Kung, New York University graduate student, presents Refining the daguerreotype package as part of a research conducted at The Metropolitan Museum of Art to design a new variant on presentation of daguerreotypes in the exhibition Monumental Journey: The Daguerreotypes of Girault de Prangey.

Figure 20. Martin Jüergens shares his findings on daguerreotypes used to print images.
Working Group Update:
Documentation Working Group
Round Table Meeting
18 - 19 March 2019 Indira Gandhi National Center for the Arts, New Delhi, India
Compiled by Anil Dwivedi Coordinator Documentation Working Group

The ICOM-CC Documentation Working Group organized a two-day round table meeting on “Digital Innovation in Conservation Documentation” from March 18th to 19th, 2019, hosted by the Indira Gandhi National Centre for the Arts (IGNCA) in New Delhi, India. This meeting was jointly organized by ICOM-CC and IGNCA. It is the first Interim Meeting of the Documentation Working Group organized outside of Europe. This marks the first time that the subject of documentation of cultural property from conservation point of view was discussed on such a large scale in India. There were seventy-three registered participants. Of these, fifteen presented and fifty-two attended and contributed to the discussions. Participants travelled to New Delhi from Hyderabad, Kerala, and New Delhi, as well as France. The round table meeting had participation from different institutions such as the Indian National Trust for Cultural Heritage (INTACH), National Museum Institutes (NMI), and Indian Institutes of Technology (IIT). Students, mid-career professionals, freelance conservators, and museologists were in attendance. Some participants could not be physically present for the round table meeting and took part via Skype.

On Board 17 July -2019 - 20
The ICOM-CC Documenting Working Group is a forum where conservation documentation, and the impact of new inventions and new technologies on conservation and the museum profession is discussed. It focuses on the important work of documenting tangible cultural heritage. The working group strives to bring the use of advanced and emerging technologies to the documentation of cultural heritage. These technologies not only present new ways of recording information, but also make the existing documentation more searchable, and accessible, thereby enriching content.

The three main objectives of this Working Group are:
1. Develop and promote digital technology for documenting artifacts
2. Encourage collaboration between institutions and the free exchange of data
3. Promote the development and use of new or advanced technologies in imaging (multispectral imaging, High Dynamic Range Photography, 3D scanning, and so on)

The round table meeting had participation from different institutions such as the Indian National Trust for Cultural Heritage (INTACH), National Museum Institutes (NMI), and Indian Institutes of Technology (IIT). Students, mid-career professionals, free-lance conservators, and museologists were in attendance. Some participants could not be physically present for the round table meeting and took part via Skype.
Documentation is an integral part of conservation and it helps in determining further action plans for preventive care. This exercise gives detailed information about artifacts, their components, and previous interventions, all of which impacts the conservation of cultural heritage. Various techniques are involved for documenting an artwork prior to conservation, although among these, digital technologies are among the most commonly used. These are cost effective and provide detail information about the artwork which may lead to formulate an ethical conservation plan. The digital records themselves must be safeguarded and this is a consideration often overlooked. The objective of this Interim Meeting was to provide the latest information on documentation innovations to colleagues in India, and the Indian subcontinent, so that they could use these techniques while documenting artworks.

Day One
The round table meeting was started with introductory speech by Dr. Achal Pandya, Head of Department Conservation and also Vice Chair of ICOM-CC. He briefed the audience about new developments and the importance of documentation practices. The Coordinator of the working group, Sh. Anil Dwivedi, gave a brief introduction to ICOM, ICOM-CC, and the Documentation Working Group, and provided information on joining ICOM.

The two-day round table meeting was divided in five sessions, with two sessions assigned for first day. These sessions were conducted under the themes “imaging techniques” and “mobile phone-based applications or software for documenting artworks” under the chairmanship of Dr. Achal Pandya and Sh. Maninder Singh.

Three presentations based on imaging techniques and photogrammetry were made during the first session. The presentations were followed by detailed discussions on the use and importance of imaging techniques. During the second session on mobile phone-based applications and software, four very informative presentations were made that emphasized the ease of use and provided examples of detailed information that can be derived from art objects.

Day Two
The second day started with time devoted to case studies and examples of documentation projects. In all, seven papers were presented on a range of topics. It was good to hear described the different techniques and tools that have been used in documenting art objects and monuments for conservation purposes. These techniques were discussed in detail during an hour of questions that followed the presentations, allowing the speakers further time for detailed descriptions.
On Board 17 July -2019 - 23

The round table meeting was closed with a brainstorming session, chaired by Sh. Sanjay Dhar, a renowned painting conservator in India. The following points were projected for the discussion;

1. How to standardize documentation practices?
2. How to establish a common glossary for documentation
3. How to raise awareness among colleagues about the use of digital documentation Methods?
4. The option of cooperation between institutions to use existing facilities.
5. Free data exchange between institutions
6. Training in documentation and digital management

These points were discussed in detail with a lot of hope to formulate the various activities needed for proper documentation of cultural heritage, and to improve and develop documentation practices. The Interim Meeting of the ICOM-CC Documentation Working Group was a success. It was good to have senior conservators and academicians as chairs and also as presenters. This meeting marks an important milestone in the history of conservation in India.

The Sculpture, Polychromy and Architectural Decorations Working Group interim meeting was held at the Instituto Politecnico de Tomar, Portugal, on the subject of light as artist media. During the two-day meeting, twenty-two papers were presented, ranging in topic from philosophical and theoretical enquiries to definitions of ‘light’ from medieval or contemporary art. Case studies concerning conservation investigations, treatment challenges and solutions focused on the preservation of the element light as an essential component of the art work. Case studies concerned individual sculptures (medieval to contemporary), installation art (medieval altars and contemporary), and interiors or architectural spatial entities.
Ninety-seven participants from France, the United Kingdom, Belgium, Portugal, Italy, the Netherlands, the United States, Mexico, Brazil, and Norway attended the meeting. These colleagues represented emerging conservation professionals, students, and senior conservators, in addition to architects and curators. Throughout the conference, discussions continued during the coffee and tea breaks with poster presentations. There is no doubt that the event facilitated opportunities for networking, new ideas, research interests, and collaboration for the future.
A quick reminder on how to become an ICOM-CC member.
Don’t forget to join one or more Working Groups on step #4

Introducing the ICOM-CC Fund and its new Board

Sanneke Stigter, Chair, ICOM-CC Fund

The ICOM-CC Fund has a new Board as of May 1st 2019. The fund was established in 2003 for charitable purposes aimed at promoting ICOM-CC and its activities. The aim of the foundation is to raise funds to finance projects in the best interest of ICOM-CC. This includes providing the infrastructure for an international platform with an expanded website for both professional and public information. We are happy to take on our positions and to pursue the fund’s mission and are looking forward to support ICOM-CC in the best possible way. We aim to develop new strategies for fund raising and better visibility to promote the ICOM-CC Fund both within the conservation community and the public at large.

The new board members are Sanneke Stigter (Chair), Annelies van Loon (Secretary) and Louise Wijnberg (Treasurer), each of whom have been ICOM-CC members since many years and active in various Working Groups. Each of them have been successful in raising funds for research projects, are on the board of different committees, and active in the conservation community.

Sanneke Stigter, PhD, is Assistant Professor of Conservation and Restoration of Cultural Heritage at the University of Amsterdam directing the Contemporary Art specialization since 2007, after having been the Head Conservator of Contemporary Art and Modern Sculpture at the Kröller-Müller Museum. She focuses on conservation theory, oral history and artist participation, in conceptual art and museum practice. She takes over from Vinod Daniel, Head Conservator of the Australian Museum, Sydney.
Louise Wijnberg, PhD, directs her own company Art & Conservation working for different national and international institutions, museums and universities as advisor, lecturer and teacher. She was Senior Paintings Conservator at the Stedelijk Museum Amsterdam for 32 years, where she specialised in modern and contemporary paintings. She is taking over from Paul van Duin, Head of Furniture Conservation at the Rijksmuseum, Amsterdam.

Annelies van Loon, PhD, is Paintings Research Scientist at the Rijksmuseum, Amsterdam. She specialized in the materials analysis and ageing and deterioration processes, with a special focus on the formation of metal soaps. Currently she develops and applies non-invasive imaging techniques to study Old Master Paintings at the Rijksmuseum. She takes over from Thea van Oosten, formerly Senior Scientist at Cultural Heritage Agency of the Netherlands, who served one term.

We would like to invite you to promote the ICOM-CC Fund. One of the ways to help the Fund support ICOM-CC activities is through the ICOM-CC Friend scheme. The aim of ICOM-CC Friends or Student Friends is to allow a prospective ICOM-CC member to immediately participate in ICOM-CC activities while waiting for ICOM membership to be approved through the specific ICOM National Committee. In addition, the ICOM-CC Fund welcomes your donations and bequests to support our goals. Find the ICOM-CC Fund on the ICOM-CC website under ‘About’ and spread the word!

Figure 38. ICOM-CC Fund Board change in April 2019. From left to right: Thea van Oosten (former secretary), Louise Wijnberg, Annelies van Loon, Sanneke Stigter and Paul van Duin (former treasurer). © ICOM-CC Fund.
We assume that the majority of our members are now familiar with the ICOM-CC Publication Online Project, which was presented at the ICOM-CC Triennial Conference in Copenhagen in 2017. In On Board 2018-2 we presented the “Working Group Bibliography Publication Project” and how this initiative is linked to the general ICOM-CC Publication Online Project, updated in On Board 2018-1. Very soon a short description and aims of this project will be posted on the ICOM-CC website.

For new readers: ICOM-CC has a long-standing publication history. The aim of the Publication Online Project is to develop a permanent open access digital online publication resource to provide the global network of conservators and museum professionals with free online access to ICOM-CC publications. Ultimately, this will consist of access to the following made possible by two different phases:

- Phase One: Preprints of the International Committee’s Triennial Conferences from all eighteen Triennial Conferences
- Phase Two: Publications and proceedings from ICOM-CC Working Groups interim meetings, both past and future.

Both Phases One and Two follow the same general process:
1. Locating hard copy or digital versions of existing publications;
2. Separating volumes into individual papers for pdf upload;
3. Scanning individual papers into digital format;
4. Securing permissions from a) publishing houses and b) living authors and co-authors;
5. Uploading digital versions of individual papers online.

PHASE ONE Status

The table below shows the current status for Phase One and the eighteen Triennial Conference publications.

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| 5th Triennial Zagreb 1978 | ✓ | ✓ | ✓ | ✓ | Ongoing |
| 4th Triennial Venice 1975 | ✓ | ✓ | ✓ | ✓ | Ongoing |
| 3rd Triennial Madrid 1972 (loose sheets) | ✓ | Pending | Pending | ✓ | Ongoing |
| 2nd Triennial Amsterdam 1969 | ✓ | Pending | Pending | ✓ | Ongoing |
| 1st Triennial Brussels 1967 | ✓ | Pending | Pending | ✓ | Ongoing |

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The scanning of the analog printed publications (hard copy preprints and ring-binders) was kindly provided by the Getty Research Institute and Getty Conservation Institute in 2015-17. The platform to host the publications was partially financed by the ICOM-CC Fund. In December 2018, we applied for and were awarded ICOM Special Project funding to finalise Phase One and continue Phase Two. With this substantial grant for 2019 we can continue to work on this important project whose outcome will benefit so many. Note that if you are considering making a donation to the ICOM-CC Fund, instructions are accessible here.

PHASE TWO Status
As described above, Phase Two mirrors the steps we have taken to acquire necessary data for Phase One, though the content focus is on the Working Groups. The process is at an early stage, as locating the publications first requires knowing what and how many publications are in existence. Currently we are focusing on publications deriving from Working Group interim meetings. Each of our twenty-one Working Groups organize mid-triennial activities, which gather specialists in specific disciplines who share knowledge and research on defined topics. Though not all Working Group activities result in publications, those that emerge from these meetings often form the backbone of future investigation and under
standing for the conservation of cultural heritage. These resources are well known to those in the field, but often ‘hidden’ as grey literature, without widespread dissemination. The first step in providing an online publication database with freely available copies of individual papers, has been to quantify the volume of work in existence. The results to date have been impressive.

Each of the current Working Group Coordinators was charged with providing a bibliography containing information about their specific Working Group publications. This has been quite a challenge as records often were not kept centrally. ICOM-CC functions through the generosity and dedication of its volunteer leadership, and has only recently introduced protocols for transferring records from one generation to another. While printed or digital publications of recent interim meeting proceedings could be more easily discovered, greyer publications that were distributed only to members attending meetings are proving harder to track down. In the effort to inventory all past proceedings, to date fifteen of our Working Groups have provided this data, while other groups are still compiling lists. Our next step is to centralise this information about each individual paper, including author, co-author, title of paper, title of publication, date of publication, copyright, and so on, into a searchable database. The initial survey has indicated that over 2000 papers exist that have been published under the flagship of ICOM-CC, and this number is expected to increase as more data is added. Work is ongoing! Many thanks to all the coordinators and colleagues who have taken on this challenging task.

The enormity of this task is difficult to grasp, and a complete result is unlikely by the end of this triennium, though a substantial start will have been made. This project will be extended into the next three-year cycle. The lineal approach of locating, separating, scanning publications, then securing permissions, and uploading will now be dispensed in favour of prioritising younger publications first and working backwards. The project does aim to digitize all Working Group publications, but will provide access via the Publications Online Platform to the most recent papers first. This will begin after Phase One of this project is complete. Another goal is to provide Working Groups with the option of publishing future proceedings via this platform in the near future.
The European Union Ban on Nitrogen

Kristiane Strætkvern


Over recent months, ICOM-CC has been involved with the ICOM Headquarters and International Council on Monuments and Sites (ICOMOS) to formulate a statement to forward to the European Union commission on the so-called ‘Nitrogen Ban’ – a European Union regulation becoming increasingly problematic for European museums and heritage organisations using nitrogen for Integrated Pest Management (IPM) for the preservation of monuments and museum objects. A significant advantage of IPM is that potentially hazardous chemicals can be avoided in the treatment of pest infected collections and monuments. The processes leading up to this ban and the reasoning behind it do not seem to have sufficiently considered how nitrogen is applied in the cultural heritage sector, its advantages, and the drawbacks of this regulation. It is difficult and very costly for smaller institutions and museums to meet the very strict demands and restrictions in the EU regulation. There are very few suppliers on the market, so one consequence of the regulation is that the ban leads to a monopoly in the field of eliminating insect infestation. Thus, at the beginning of March, a statement was forwarded to the EU Directorate for Health and Food Safety, urging that nitrogen be taken off the list of banned biocidal products. The first response from the EU Directorate for Health and Food Safety was that it is up to the EU member states to change the already approved legislation. I quote: “Member States may request from the Commission a derogation under Article 55(3) of the Biocidal Products Regulation to authorise a biocidal product using a non-approved biocidal active substance if the Member State considers that the active substance is essential for the protection of cultural heritage and that no appropriate alternatives are available”.

ICOM/ICOM-CC and ICOMOS will encourage their members in countries subject to EU regulations to ensure that their national authorities are aware of the problems with the nitrogen ban, and that they support an exemption from the regulation for the protection of cultural heritage. We have already received messages of such support from member states and we hope that these efforts will be fruitful. The use of nitrogen for the preservation of monuments and museum objects was further discussed in a meeting of the Competent Authorities on Biocidal Products, that took place 16-17 May 2019. The organisations behind the statement (ICOM/ICOM-CC and ICOMOS) were invited to attend this meeting and ICOM/ICOM-CC sent a long term ICOM-CC member, Michael Højlund Rasmussen from Denmark to Brussels to explain the concerns of the cultural heritage sector. We will do our best to provide updates about the progress on this matter.