

# ON BOARD

News and Reports from the  
ICOM-CC Directory Board



ICOM-CC

ICOM  
international council  
of museums – committee  
for conservation

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Cover: Inside the  
Central Market in  
València. Credit:  
Visit València

Above: An enticing  
table set with  
València's famed  
paella. Credit: Visit  
València

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# A Note from the Editor

## Deborah Trupin

Member, ICOM-CC Directory Board

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In this issue of *On Board*, we look both backwards and forwards: back at the past two-plus years of this triennium and ahead to our Triennial Conference in València, the culminating event of the triennium. Directory Board Chair, Kate Seymour reviews some of the accomplishments thus far in her *Letter from the Chair*. Several Working Groups held Interim Meetings in the last six months. Their Coordinators report on these sessions: Doris Oltrogge on Art Technological Source Research, Lauren Fair on Glass and Ceramics, and Ida Hovmand on Wet Organic Archaeological Materials.

Two reports in this issue continue the lessons from the 2021–2022 Solidarity Project: Training the Trainers. Abdullahi Abdulkadir writes about the training project organised by ICOM Nigeria, Yemisi Shyllon Museum of Art and Pan Atlantic University. Ogechukwu (Oge) Elizabeth Okpalanozie of the National Museum, Lagos, reviewed her experiences as a Solidarity Project participant.

Looking backwards and forwards, Nora Kennedy, one of the Directory Board Vice Chairs and Sarah Benson, Textiles Working Group Coordinator, respectively, write about their experiences in these roles. They write to help ICOM-CC members who may be considering standing for election to learn about what these roles entail. Following this, you can find information on how to stand for the Directory Board or for Working Group Coordinator.

The Board members of our wonderful support group, Stichting ICOM-CC FUND, report on their activities and funding that they have made available for Working Groups.

And, last, but definitely not least, this issue concludes with some updates on the Triennial Conference in Valencia, 18 – 22 September. Be sure to register by 2 May, when Early Bird Registration ends. Keep your eye on the [conference website](#).

I look forward to meeting many of you in Valencia!



Image: An amusing ceramic figurine in a market in València. Credit: Kate Seymour

# Letter from the Chair



We are now well into the start of 2023—and this year brings much anticipation, hard work and dedication as we will be holding our Triennial Conference in September at Universitat Politècnica de València . . .

Image: View inside an orange grove in València. Credit: Kate Seymour

# Letter from the Chair: Kate Seymour

Chair, ICOM-CC Directory Board  
Stichting Restauratie Atelier Limburg,  
Maastricht, The Netherlands

It doesn't seem so long ago that I was last writing a message to ICOM-CC members for our winter (in the Northern Hemisphere) edition of *On Board*. Now spring is just around the corner here in Maastricht (the Netherlands)!

We are now well into the start of 2023—and this year brings much anticipation, hard work and dedication as we will be holding our Triennial Conference in September at Universitat Politècnica de València, (UPV). The final months of this triennium will, I'm sure, be passing fast with the whole ICOM-CC network working towards the successful outcome of the conference. Our nearly 200 potential authors are waiting with baited breath to know if their papers will be selected, our 20 Coordinators and Peer Reviewers are midst final selection phase, our Managing Editor, Janet Bridgland, is preparing her team for the copy editing and layout of the Preprints, our UPV conference organising team are hard at work finalising the technical visits, the registrations and the logistics required to host around 1,000 delegates in September, and of course, my fellow Directory Board members are busy selecting speakers and programming for the plenary sessions. We envision a vibrant, exciting, fruitful, and fun five-day conference in the sunny environments of Valencia this September and hope you will join us there.

I would like to take this opportunity to reflect back on our successes last year in 2022. Between the turn of the year in Europe (1st January) and the Chinese New Year (this year 22nd January), all ICOM committees were busy writing their annual reports. ICOM provides standard forms with set word limits for these reports. We try to write a full report including details provided to us by our Working Group Coordinators—but it is very difficult to fit all our activities into the strict word count allowed by ICOM! We do our best to ensure that all activities are mentioned. The annual reports are published, once approved, on the ICOM website, in the member space “Toolbox for International Committees” and on the [ICOM-CC website](#).

Compiling the 2022 annual report for ICOM-CC brought home to me the breadth and depth of commitment that our members, Assistant Coordinators, Coordinators and Directory Board give to ICOM-CC and ICOM. In 2022, we held 12 events at which over 1,900 participants from around 70 countries participated, produced around 120 papers and almost 100

posters, 11 newsletters, and eight online Zoom meetings. We have given grants to over 50 participants, providing them the opportunity to join, either in-person or online, our events and providing opportunities for networking, exchanging ideas and building interdisciplinary connections between conservators, emerging professionals, curators, scientists and other museum professionals. Through a project supported by the Getty Foundation, we have expanded our online repository of published papers by making available 10 Working Group interim meeting publications on our [Publications Online Platform](#). Our efforts have touched many and are long lasting. Together we are stronger!

A review of 2022 would not be complete without thanking all those who support ICOM-CC by donating their time and energy, and those who have been busy fundraising in our name. The current board of Stichting ICOM-CC FUND, Debra Hess Norris, Louise Wijnberg and Tirza Mol, have brought a fresh approach to promoting the needs of our Committee. Through the Stichting Board's dedication and networking, ICOM-CC received a grant from an American family fund, AKC, to provide support for our Working Group activities. We are eternally grateful to our friends at AKC who have been so generous and have allowed participants from Sri Lanka and Nigeria to attend ICOM meetings. We look forward to the further activities supported by this fund in 2023. I would also like to thank the individuals who generously give to the Stichting ICOM-CC FUND regularly for their support of our activities.



Image: Glass tile decoration in the Estación del Norte, València. Credit: Kate Seymour

We are also thankful to our other supporters who may not receive as many vocal shoutouts that they deserve. Our sponsors of interim meetings who provided funding for participants to attend—a huge thanks goes to the University of Delaware for their funding of the Glass and Ceramic interim meeting in Lisbon, and to all sponsors and supporters of the Metal2022 interim meeting in Helsinki, including the Weisell Foundation and the Federation of Finnish Learned Societies.

Not in the least do we need to give a round of applause and thanks to our hosts and partners for the on-site and online interim meetings held in 2022: the National Museum of Finland, The Dutch Cultural Heritage Agency (RCE), VICARTE Research Unit and Department of Conservation and Restoration from the NOVA School of Science and Technology (FCT NOVA), and Université Paris 1 Panthéon-Sorbonne.

As we complete this triennium, we must now look to the future and a new team to lead our Committee. The calls for candidates for the ICOM-CC 2023-2026 Directory Board and Working Group Coordinators are now open. Please do check out our website if you are interested in volunteering. We will continue to hold “Meet & Greet” in the lead up to the the deadline for submission for candidacy, which is 22nd May 2023. Voting will open two weeks prior to the commencement of the Triennial Conference in September.

**Nos veremos en València, en septiembre!**

*Kate*



Images: Top: Architectural detail, Valencia city centre. Middle: Pastries in a market in València. Bottom: Rice paddies near València. Credits: Kate Seymour

# Training the Trainers: Updates & Reports



... as such we recognised the social role of the museum and its importance for the community and implement relevant creative, educational and innovative strategies targeting different audience and stakeholders.

Image: Conservators in training with guidance from Dr. Ogechukwu (Oge) Elizabeth Okpalanozie. Credit: Irene Okwuchi Okoro

# Solidarity Project: Personal Experience and Impact

Ogechukwu (Oge) Elizabeth Okpalanozie  
Participant, Training the Trainers,  
ICOM Solidarity Project 2021  
National Museum  
Lagos, Nigeria

Training the Trainers Facilitated Workshop was an ICOM Solidarity Project coordinated collaboratively by five ICOM International Committees. They are the Committees for Conservation (ICOM-CC), Training for Personnel (ICOM-ICTOP), Museum Management (ICOM-INTERCOM), Disaster Resilient Museums (ICOM-DRMC), and Museum Security (ICOM-ICMS). The aim of the Workshop was to train conservators who will teach and implement Conservation Risk Assessment (CRA) in the various heritage institutions where they work. The Workshop was led using the facilitation method, in which expected goals are achieved by allowing participants to make their choices through guided processes. As a participant in the Workshop, I benefited from the Workshop in different ways: skills were acquired, knowledge improved, professional network broadened and CRA implemented in the museum where I work.

Prior to my participation in the Workshop, I did not know the meaning of the facilitation method and how it can be used in a project for team work. The facilitation method of teaching and learning was the first stage of the Workshop. I learned about different facilitation skills and how to apply them in projects as a facilitator to achieve goals. The skills learned include listening, emotional management and use of ego state. The facilitation method will be useful to me not only in carrying out projects, but in leadership roles too. This is because a large part of leadership entails the potential/ability of a leader to influence people to carry out objectives/duties in order to achieve goals.

Apart from facilitation, the Workshop included a lecture series with lectures delivered by different heritage professionals from diverse backgrounds and with different experiences. The lectures were educational and delivered periodically via Zoom. The lectures spanned through different aspects of CRA and other related topics. The first lecture, given by Shayne Rivers, taught us how to develop and deliver training because we were trainers meant to train other conservators. This was very useful to me because the content included certain approaches such as signposts and icebreakers which I had not thought of using as a trainer.

There were certain topics discussed in the lecture series that caught my interest and attention because they were conservation practices that I had worked through and they got me thinking about the way forward. These include indoor climatic standards and that conservation should be practised based on context. I discovered that some conservators share the same view with me on these topics. In certain conservation practices such as indoor environmental management, having a guideline is a better option than specific standards. Heritage institutions can use guidelines to find out what works for them; it cannot be a “one size fits all”. Although there are some well-defined techniques and protocols in conservation, the practical aspects are sometimes not done in isolation; the community that owns the heritage and a conservator’s superior may have their opinion on how the heritage should be conserved. Putting this socio-cultural aspect of the profession into consideration, it can be said that practice is based on the existing local context.

Participants were taught the different steps of CRA. Even though I have basic knowledge of CRA, I learnt more in the lecture series. Different methods of carrying out CRA were explained including the Quick Scan method which is handy when a detailed CRA cannot be done. I also learnt that CRA is underpinned on sustainability and that preservation is all about sustainability. This is because in preservation, conservators plan actions, test materials, think through processes and try to understand the consequences of their actions. Resource persons from other ICOM Committees that collaborated in the project told participants what they do especially the aspects related to conservation of heritage objects.

Networking is another major gain I had as a result of my participation. Participants and resource persons were from different countries and conservation backgrounds. We interacted freely, shared experiences and learnt from one another.

During the Workshop, we were encouraged to implement what we learnt. I went ahead to do this with my team of conservators at National Museum, Lagos. I conducted a CRA project and put into practice the facilitation skills which I acquired in the Workshop. This was the first time that facilitation method was used for CRA in National Museum, Lagos. I explained to the team what facilitation method of doing a project means and what it aims to achieve. Team members were enthusiastic to experience the method. The method brought out the best in the group and they worked together as a team who had a common goal to achieve.

In conclusion, the Workshop was enriching: my knowledge was increased, skills acquired and experiences shared. Professional networking, a key aspect of professional development was part of what I gained in the Workshop. My network was enlarged and I made new friends. Facilitation method should be encouraged in all training and projects, not only in CRA, because of its potential in achieving project goals.

## Conservators Trained

- Aderemi Adejumo
- Rita Ayeni
- Irene Okoro
- Stephanie Nwokobia
- Ogochukwu Okolie
- Hameed Buraimoh
- Olaoluwa Fadugba
- Winnifred Anosike
- Bamgbose Seun
- Popoola Korede
- Kabiru Hameed
- Williams Damilola



### ACKNOWLEDGEMENT

The author acknowledges ICOM-CC, ICOM-ICTOP, ICOM-INTERCOM, ICOM-DRMC, and ICOM-ICMS for the opportunity given to her as a participant of the Solidarity Project. She is also grateful to the management of the National Commission for Museums and Monuments (NCMM) for their moral support throughout the training. They include Prof. Abba Isa Tijani (Director-General), Mr. Gimba Abdul (Director, Museums), Mrs. Omotayo Adeboye (Curator, National Museum, Lagos), and Mrs. Oriyomi Otuka (Head, Documentation Department).

Image: Conservators in training with guidance from Dr. Ogechukwu (Oge) Elizabeth Okpalanozie. Credit: Irene Okwuchi Okoro

# Museum Strategies for Protecting and Communicating Heritage in a Participatory Manner in Contemporary Nigerian Museums

Abdullahi Abdulkadir

Participant, Training the Trainers, ICOM Solidarity Project 2021

National Commission for Museums and Monuments  
Abuja, Nigeria

The Museum Strategies for Protecting and Communicating Heritage program was organised by ICOM in collaboration of Yemisi Shyllon Museum of Art and Pan Atlantic University. The main objective of the workshop was to develop an understanding among participants of the different strategies and tools that contemporary Nigerian museums can use to protect and communicate their country's heritage in a participatory manner.

The program began with three keynote talks by Dr. Jess Castellote, Director of Yemisi Shyllon Museum; Ludovica Antonucci, Capacity Building Coordinator, ICOM Secretariat; and Louisa Onuaha, the chairperson of ICOM Nigeria. All the participants then introduced themselves and their roles at their organizations.

Dr. Oluwatoyin Sogbesan, now President of ICOMOS, Nigeria and Àsà Heritage Africa Foundation, then started the discussion by considering the definition of the museum based on the Nigerian case. We looked at the 2007 ICOM definition and digested it and considered the new definition adopted at the ICOM General Conference in Prague, 2022.

Later, we considered how the museums in Nigeria are managing today. Many lapses were pointed out in the discussions among participants from different part of the country. Some of the problems discovered include:

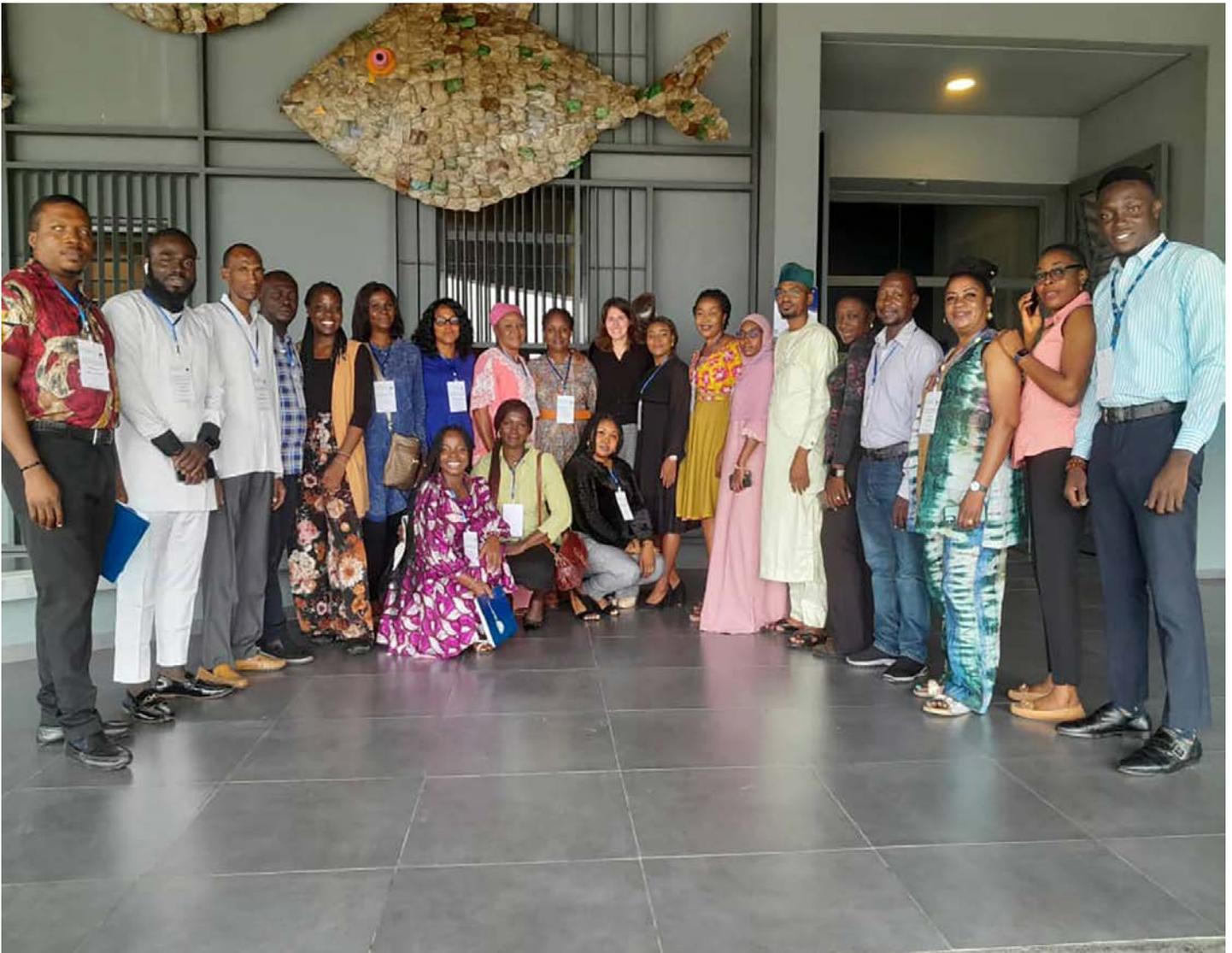
- Museum security
- Documentation
- Museums innovation
- Lack of financial capability
- Staffing
- Lack of trained staff
- Lack of presentation
- Museum Community.
- Marketing the museum
- Objects conservation
- Staff development
- Lack of resources management
- Lack of accessibility

We pointed out that these problems are common among both the public and private institutions, but they were smaller problems at private museums in Nigeria. Therefore, each and every problem was discussed thoroughly and participants sought solutions to them.



“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Image: Abdullahi Abdulkadir, right, posing with fellow NCMM program certificate-holders. Credit: NCMM



The idea of looking at museums’ educational roles and outreach as a cross-cutting concept was introduced. The museums’ communities and their roles in the development of educational activities were reviewed. The museum community stakeholders are:

- Association
- Interested Individuals
- Academics
- Local community

As such we recognised the social role of the museum and its importance for the community and implement relevant creative, educational and innovative strategies targeting different audience and stakeholders.

The programme addressed museum exhibition projects, including targeting audiences and the design and planning for museum exhibition, emphasising participatory models for exhibition planning. We discussed establishing objectives for

museum exhibition programmes, proposed creative strategies to target different audiences’ expectations, and how to take critical decisions to ensure a successful programme.

At the end of the workshop we did a recap of all that we have been taught and pointed out the knowledge acquired from the program and where to use the skills at our museums. All participants received certificates of completion. the program and where to use the skills at our museums. All participants received certificates of completion.

Image: Solidarity Project program participants. Credit: NCMM

# Working Groups: Updates & Reports



... meanwhile, the Art Technological Source Research Working Group met in Paris, 24–25 November 2022; Glass and Ceramics met in Lisbon, 8–11 November 2022; and Wet Organic Archaeological Materials met in Mainz, 30 January–3 February 2023 ...

Image: WOAM 2023 in-person participants.  
Credit: René Müller, Leibniz-Zentrum für Archäologie, Mainz, Germany

# Art Technological Source Research Working Group: Paris, November 2022

Doris Oltrogge

Coordinator, Art Technological Source Research  
Working Group

CICS, Technische Hochschule Köln  
Cologne, Germany

The Art Technological Source Research Working Group held its 9th Interim Meeting between November 24–25 2022 in Paris. The meeting was hosted and generously supported by the University Paris 1 Panthéon-Sorbonne. The Galerie Colbert offered a perfect setting for the venue.

Eighteen presentations and eleven posters discussed methodological questions and case studies on “Work in Progress: The Artists’ Gestures and Skills Explored Through Art Technological Source Research”. About one hundred participants took part in vivid discussions during sessions, coffee breaks and the conference dinner. Everybody enjoyed meeting again in-person, and this networking was as important as the excellent papers and posters. The Paris organising team with the indefatigable Claire Bételu did a tremendous work to make the event a success.



Image: Vivid discussions  
in the hall of the Galerie  
Colbert. Credit: Sibylle  
Schmidt



Images: Above: Speakers, poster authors and moderators. Photo: Sibylle Schmidt

Left: The Paris organising team Claire Bételu and Anne Servais enjoying the coffeebreak with Coordinator Doris Oltrogge and Assistant Coordinator Anne Haack  
Photo: Sibylle Schmidt

# Glass and Ceramics Conservation Working Group: Lisbon, November 2022

Lauren Fair

Coordinator, Glass and Ceramics Working Group  
Winterthur Museum, Garden & Library and  
University of Delaware  
Wilmington, DE, United States

“Recent Advances in Glass and Ceramics Conservation 2022”, the 6th Interim Meeting of the ICOM-CC Glass and Ceramics Working Group, was held 8–11 November 2022 in the beautiful city of Lisbon, Portugal, and was jointly hosted with VICARTE Research Unit and the Department of Conservation and Restoration from the NOVA School of Science and Technology (FCT NOVA). This conference brought together heritage professionals in the field of ceramics and glass conservation from all over the globe to exchange ideas, share research, and inspire each other—in person! We also embraced the opportunity to host our conference for the first time in a hybrid format, which allowed participants to log in from their homes and workspaces anywhere in the world to watch both live and recorded talks and engage in live discussion sessions and our first-ever poster lightning round.

The conference kicked off on 8 November with an exciting array of tour options all across Lisbon. Attendees could choose special visits to the National Palace of Ajuda, the Gulbenkian Museum - Founders’ Collection, the National Museum of Ancient Art, or the National Tile Museum, followed by an organized tour of FCT NOVA in the afternoon. The following three days included presentations of 20 professional papers, seven emerging professional extended abstracts, and 20 three-minute poster “lightning” talks. Themes throughout the conference included modern and contemporary glass and ceramics, glass deterioration, standards of preventive care, adhesives and consolidants, loss compensation strategies, conservation education during the pandemic, technical studies, and interpreting our work through a contemporary social lens.

Accompanying the conference is our publication of peer-reviewed Preprints. This volume greatly enhances our impact on the conservation and cultural heritage communities at large, and we are grateful to continue the tradition of previous Interim Meetings and Forum Proceedings. We know from experience that well-edited and well-produced Preprints increase access to all those in the conservation community who are unable to attend the conference, as well as to future generations of glass and ceramics scholars. Following the conference, all papers and abstracts will be open-access on the

ICOM-CC Publications Online platform, and the full volume will be freely available on Lulu.com, which provides the option to print on demand.

“Recent Advances in Glass and Ceramics Conservation 2022” saw record-breaking attendance numbers, with 120 in person and 70 tuning in online from a total of 25 different countries. We were thrilled to be able to present this conference in a hybrid format and extend our reach beyond the lively lecture halls at the NOVA School of Science and Technology. We hope in the future to continue increasing our access and fostering this important network. As one of the few international groups dedicated specifically to glass and ceramics conservation, our Interim Meetings and accompanying peer-reviewed Preprints represent an invaluable resource for sharing research and advancing the profession. Enjoy a full list of papers and posters [here!](#)



Image: Having dinner together on 10 November. Credit: Catarina Villamariz



Images: Above: Lab tour at FCT NOVA on 8 November with Inês Coutinho. Credit: Lauren Fair  
At left: Poster lightning round on 10 November. Credit: FCT NOVA 2022

# Wet Organic Archaeological Materials Working Group: Mainz, February 2023

Ida-Christine Hovmand

Coordinator, ICOM-CC Wet Organic Archaeological Materials Working Group

Conservator, Svendborg Museum,  
Svendborg, Denmark

The 15th ICOM-CC Conference on Wet Organic Archaeological Materials (WOAM) took place at the Leibniz-Zentrum für Archäologie (LEIZA) in Mainz, from Monday 30th January–Friday 3th February 2023. The event was originally planned to take place in Kazan, Russia, but due to the Russian invasion of Ukraine, an alternative location had to be found. Thankfully, LEIZA offered to become our new conference host as the institute felt committed to the transfer and dissemination of conservation science and practice in the field of archaeology and its neighbouring disciplines.

January 2023 was the start of a new era for the LEIZA Institute, which after 170 years not only changed its name, but also moved into a completely new, state-of-the-art building. The Wet Organic Archaeological Materials Working Group was very fortunate that its 15th Interim Meeting took place in such great surroundings and furthermore was the first larger event to take place here. In order to enable as many colleagues as possible to attend the presentations, a hybrid format was offered, both in person and virtual attendance therefore possible. A total of 125 people participated: 93 in person and 32 virtually.

The delegates came from 24 countries: Australia, Austria, Belgium, Canada, China, Croatia, Czech Republic, Denmark, Finland, France, Germany, Greece, Italy, Japan, Malta, Norway, Poland, Slovenia, Spain, Sweden, Switzerland, The Netherlands, United Kingdom, and United States.

The conference program had a broad spectrum of 53 paper and poster presentations, which aimed to reflect current scholarship and practice in the treatment of wet organic archaeological materials. The sessions were divided into five different topics regarding the current conservation issues:

- Conservation treatments and case studies
- Evaluations and assessments
- Salts and composites
- Preventive conservation: storage, display and monitoring
- Sustainability



Images: Above: Markus demonstrating the KUR database. Credit: Ida-Christine Hovmand  
Below: Participants studying KUR samples. Credit: René Müller

Four emerging conservators were awarded bursaries which helped them attend the conference and present their dissertation research. We also had the great pleasure of giving three Lifetime Achievement Awards to David Grattan, Canada, Dilys Johns, New Zealand and Kristiane Strætkvern, Denmark.

In addition to the presentations, a panel discussion was held on the topic of *Teaching waterlogged organics*. For this purpose, four university professors presented their courses which gave a background for dialogue between the panel participants and the audience.

The panel participants:

- Dr. Anastasia Pournou, Professor at the Department of Conservation of Antiquities and Works of Art of the University of West Attica, Greece.
- Dr. Khoi Ito, Professor for Conservation Science at Tohoku University of Art & Design, Yamagata, Japan
- Dr. Emily Williams, Professor of the MA course in Conservation of Archaeological and Museum Objects at Durham University.
- Dr. Nanna Bjerregaard Pedersen, Associate Professor at the Institute for Conservation, Royal Danish Academy of Fine Arts

Apart from professional exchange, there were plenty of opportunities to get to know each other, to foster networking or to just jointly celebrate: Our hosts had made a splendid

technical and social program: An opening reception was held after the tours through the brand-new building. Colleagues from LEIZA guided the tours to the many laboratories, where we were meet by other conservation colleagues working there.

In the context of the theme of the conference, visits to the Mainz Roman ships in the Museum of Ancient Seafaring (which is currently under redesign) and to the wood conservation laboratory with the KUR reference collection of conserved archaeological wood were particularly noteworthy.

On Wednesday, a technical visit to the Archaeological Research Centre and Museum for Human Behavioural Evolution— Monrepos—was provided. Last but not least, a farewell evening was offered for registered participants to the sparkling wine cellars at the “Kupferbergterasse” and the “Zum grünen Kakadu” to be the joint closing of the conference.

It was a wonderful conference with a fantastic and congenial atmosphere, fruitful discussions, and a good mix of theory and practical conservation. Experts from all over the world presented their research on decay, conservation, monitoring and documentation of wet organic archaeological finds. The peer-reviewed (double blind) and edited articles were received by the in person participants at the conference. The papers will become available (open access) [on the platform](#) or the whole proceedings can be ordered as a [‘print on demand’](#) version.



Image: Conference Management Team: From the left, back: Christian Eckmann - LEIZA, Ida Hovmand - Working Group CO, Ingrid Stelzner - Working Group ACO/LEIZA; from the left, middle: Patrick Zuccaro - LEIZA, Margrethe Felter - Working Group ACO, Markus Wittköpper - LEIZA, Kathleen Sullivan- Working Group ACO; from the left, front: Bao Nhi Pham - LEIZA, Elsa Sangouard - Working group ACO. Natalia Vasiljeva - Working Group ACO is missing from the photo as she unfortunately could not attend the conference. Credit: René Müller

# Climates of Change

IIC, ICCROM & ICOM-CC  
 Joint Climate Commitment Roundtable  
 January 2023

In January IIC, ICCROM, and ICOM-CC met for a small roundtable discussion and catch up on their joint Climate commitment. The results of this meeting were captioned in Visual Minutes and included in an article in the current edition of [News in Conservation](#). Find out more about this initiative and how these three organisations are joining forces to advocate for the cultural heritage and conservation sector in support of sustainable development.

ICOM-CC will continue to collaborate with our partners in conservation on this matter. We will be holding additional round tables to promote action that can be taken to mitigate climate change and will be promoting a joint round table session at the 20th Triennial Conference in Valencia.

Watch this space for more information!

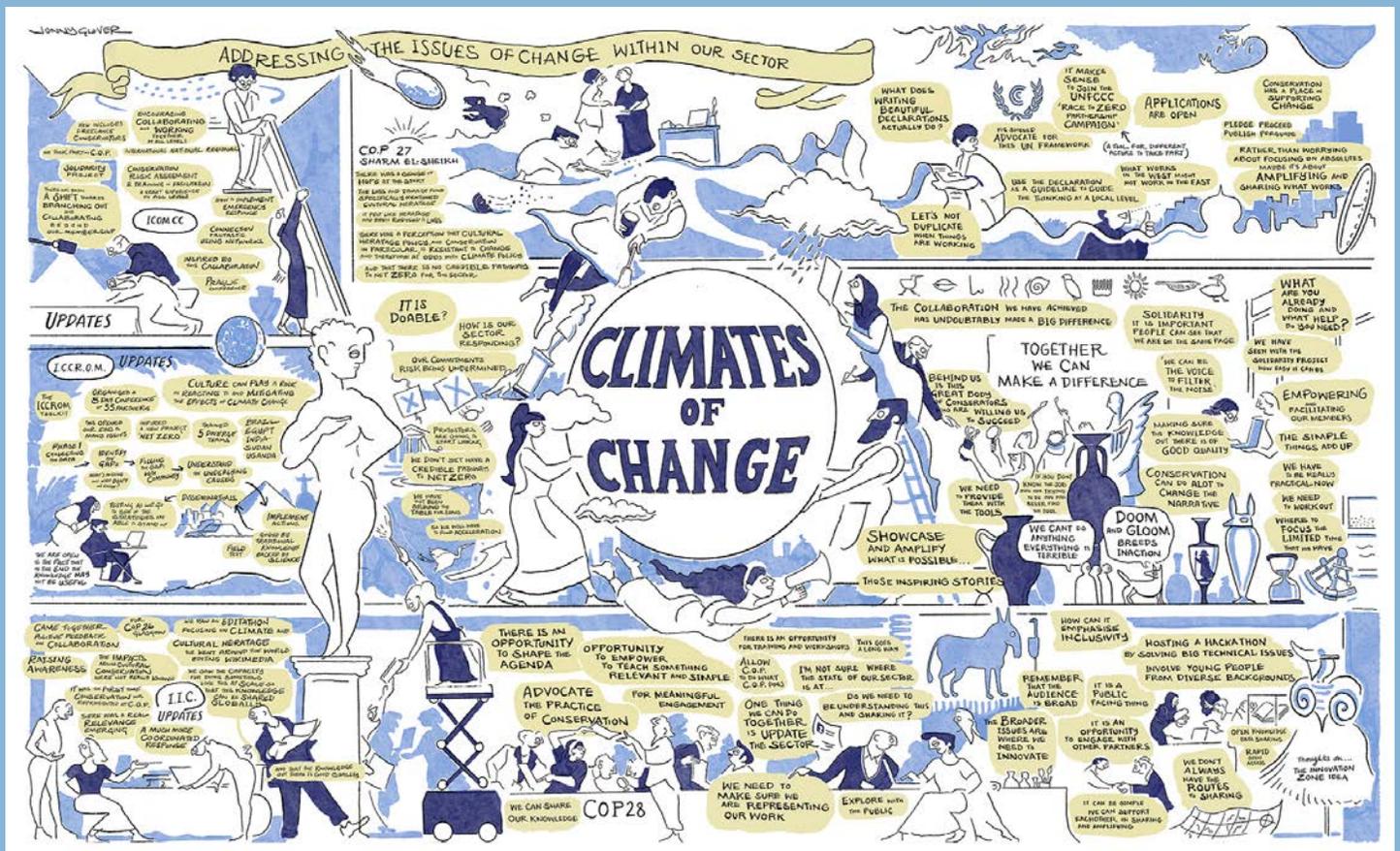


Image: Visual Minutes of the Climates of Change Roundtable. ©International Institute for Conservation, drawn by Jonny Glover (www.jonnyglover.com)

# Updates from the Chinese Museums Association



Last year, to celebrate the International Museum Day, China National Silk Museum organised an online event celebrating the ‘Power of Museums’. The event also coincided with the 30th anniversary of the founding of the National Silk Museum . . .

Image: Home page of the Chinese Association of Museums. Courtesy of Chinese Association of Museums

# Updates from the Chinese Museums Association

Qinglin Ma

Member, ICOM-CC Directory Board

Institute of Cultural Heritage, Shandong University  
Jinan, Shandong Province, China

## International Museum Day 2022 Presented by the National Silk Museum

Last year, to celebrate the International Museum Day, China National Silk Museum organised an online event celebrating the 'Power of Museums'. The event also coincided with the 30th anniversary of the founding of the National Silk Museum. The packed online program was introduced by Feng Zhao, (former director). The program included presentations in both English and Chinese, with subtitles. All were uploaded on to YouTube (see links below). The importance of ICOM, the global museum community and the necessity for conservation were emphasised. Do check out the inspiring presentations.

- Yucai GU (National Cultural Heritage Administration) [Opening Remarks](#)
- Laishun AN (International Council of Museums) [Opening Remarks \(Chinese\)](#)
- Xudong WANG (Palace Museum) [Greetings \(Chinese\)](#)
- Heather BROWN (Cleveland Museum of Art) [Greetings \(English\)](#)
- Maxwell HEARN (Metropolitan Museum of Art) [Congratulatory Letter \(English\)](#)
- Shuguang LIU (ICOM-China) ["The Power of Museum in Public Engagement" \(Chinese\)](#)
- Ruizhe SUN (ITMF) ["The Power of Museums and Industries Working Together" \(English\)](#)
- Marie NOSCH (University of Copenhagen) and Ulla MANNERING (Museum of Denmark) [\(English\)](#)
- Kidong BAE (ICOM ASPAC) ["Digital Technology and Inclusiveness of Museum" \(English\)](#)
- Liang GONG (Nanjing Museum) ["The Application of Digital Technology and Innova..." \(Chinese\)](#)

- Feng JING (UNESCO) ["UNESCO's Work on Heritage Conservation and ....." \(Chinese\)](#)
- Webber NDORO (ICCROM) ["Transforming Our World through Museums" \(English\)](#)
- Kate SEYMOUR and Sarah BENSON (ICOM-CC) ["A Global Network for Conservation" \(English\)](#)
- Zhigang YANG (Shanghai Museum) ["International Collaborations at the Backdrop ..." \(Chinese\)](#)
- Laishun AN (Shanghai University) ["Conceptual Framework and Action Roadmap ....." \(Chinese\)](#)
- Sally YERKOVICH (ETHCOM) ["The Power of Museums: Communities, Values and Ethics" \(English\)](#)
- Jian HANG (China Academy of Art) ["Museum School Collaboration: Art in the ....." \(Chinese\)](#)
- Feng ZHAO (China National Silk Museum) ["Newer, Broader, Deeper: Research, ....." \(English\)](#)

## A Guide to Risk Management of Cultural Heritage

Under the guidance of the Chinese Museums Association (CMA), [ICCROM'S A GUIDE TO RISK MANAGEMENT OF CULTURAL HERITAGE](#) has been translated into Mandarin. The Mandarin version can also be downloaded from the CMA website.

This guide is an abridged version of The ABC Method. It explains the ABC Method using many images, basic examples and simple exercises. It has been designed to introduce the risk-based approach to decision-makers and to promote its use by heritage professionals and a younger generation of conservators.

## 19th Triennial Conference ICOM-CC Papers Translated into Chinese

A number of papers presented at the 19th ICOM-CC Triennial Conference organised jointly with the Chinese Museums Association have been [translated into Chinese](#).

Behind the video presentations in the conference are the peer reviewed scientific papers; published in the ICOM-CC *Triennial Conference Preprints*, the major traditional outcome of the ICOM-CC conferences.

For the 19th ICOM-CC Triennial Conference, 158 papers and 99 posters were selected for presentation and publication in the Triennial Conference Preprints; and the full volume has been made available in English and all papers can be downloaded from the [ICOM-CC publication platform](#).

Some of the papers and posters were selected by CMA to be translated and published in Chinese. The aim of the ICOM-CC triennial conference is to help professionals in the field from all around the world learn from one other's practices, philosophies, and materials. Language is often a hindrance to meet this goal. We are therefore very grateful that 40 papers and poster abstracts from the ICOM-CC Triennial Conference Preprints have been translated and made available to a wider Chinese-speaking audience through a special issue of the most influential academic journal in Chinese museum sector, *Chinese Museums*. The selection mirrors ICOM-CC nicely; all of the 21 Working Groups are represented with some of the most excellent contributions. The authors are a mixture of some of the experienced and well-known specialists in the field and inspiring, younger professionals. The selected papers present issues addressing conservation methodologies from different global regions. The selection manages a nice balance between the special and general challenges, between scientific research and hands-on and bench work reflections, and between preventive conservation versus active interventions to conserve or to restore cultural heritage objects or collections.

An overall ICOM philosophy is that museums have no borders—they have networks. In ICOM-CC, the largest of ICOM's International Committees, we think that this is also the case for cultural heritage conservation. This issue of *Chinese Museums* clearly supports and demonstrates this viewpoint. We wish you good reading, and will be pleased to welcome you as members of ICOM-CC in the future. We still need to learn more from each other.



Image: Detail from the cover of the latest issue of *Chinese Museums*. Credit: *Chinese Museums*

# Reflections: Directory Board & Working Groups



Image: Tiles on the  
outside of the Central  
Market, València.  
Credit: Kate Seymour

If you are an individual with an interest in investing in the future of the conservation profession, who enjoys contact with cultures around the world, and who does not shy away from hard work, I suggest you consider becoming a candidate for . . .

# Reflections on Serving on the Directory Board

Nora W. Kennedy

Vice Chair, Directory Board

Metropolitan Museum of Art

New York, New York, United States

If you are an individual with an interest in investing in the future of the conservation profession, who enjoys contact with cultures around the world, and who does not shy away from hard work, I suggest you consider becoming a candidate for the ICOM-CC Board. In particular, if you have already served as a Working Group Coordinator, or Assistant Coordinator, you are well placed to make substantial contributions to the incoming Board of 2023-2026.

I am in my last months of serving as an ICOM-CC Board member. I was fortunate to be able to serve for two terms, first as a regular Board member, and during this triennium, as a Vice Chair. The duties I have taken and have been varied. During the first three years, in addition to assisting with various proposals, reports, policy documents, and strategic plan revisions, I took the lead on collecting articles and images for *On Board*, and completed any editing needed and the final proofing. As Vice Chair, I have continued to contribute to writing assignments, such as proposals and reports, and have taken great pleasure in working with our colleagues Debbie Hess Norris, Tirza Mol and Louise Wijnberg on the ICOM-CC FUND Board. It has been wonderful to see the FUND so revitalized and providing support for a number of different projects under the leadership of this dynamic triad. I have been working together with my fellow Board members on the planning for our València Triennial Conference, which promises to be a lively gathering with substantial professional content as well as a lot of good fun.

I will not sugar-coat the amount of service required from a Board member. Members volunteer between 120 to 200 hours per year to Board duty, if not more. In return for this, you have the chance to meet with and work with colleagues from around the world. I particularly enjoy getting to know new friends from all areas of conservation specialization. The photograph conservation world is a small one, where everyone is closely connected, and it is nice to step out beyond that sphere to get to know a broader range of experts.

Because I fundraise for my Department at The Met, I was able to use Museum funds to support my travel to the various Board meetings during the first triennium of service. When the pandemic arrived, meetings were moved online. While this sometimes presented challenges with regard to working together, limiting the meeting time, and restricting the type of

communication, it did help with funding, and seems to have become an option for future meetings. Though the in-person meetings have the great advantage of being able working through issues in depth and get to know one's fellow Board members, we also have integrated monthly "mini-meetings" via Zoom into our schedules, something I have no doubt will continue into the future.

It is important to note that ICOM is a massive organization, and that organizations of this size are neither nimble nor quick in their actions. At times the bureaucracy baffles, confounds, and frustrates. One must keep in mind, however, that many of the policies and procedures have been put in place for good reasons, none of which is to frustrate the members! Do not expect that you will be able to sweep in as a new Board member and make great reforms and improvements overnight. Positive change takes time and perseverance. And it is as a Board member you will be better placed to bring good things to the field through this powerful organization. It is definitely worthwhile to make this commitment toward positive change! Consider submitting your candidacy today.

If you have questions about any of this, I know all current Board members would be happy to communicate with you to share their own impressions. Our names and bios are listed on the ICOM-CC [website](#). My email address is [nora.kennedy@metmuseum.org](mailto:nora.kennedy@metmuseum.org). Please do feel free to reach out should you have questions or require any encouragement.

Nora Kennedy

March 2023



Image: Nora W. Kennedy. Credit: Peter Mustardo

# Reflections On Being a Working Group Coordinator

Sarah Jane Benson

Coordinator, Textiles Working Group  
The National Museum Sweden  
Stockholm, Sweden

When I saw the call for Working Group Coordinators in 2020, I was working in Bergen, Norway. I'd been feeling a need to be more connected to the international conservation scene —though wanting to be connected to anything outside of one's own bubble in 2020 was not a rarity. Having worked in six countries from Europe to Southeast Asia and the Gulf over the last 10 years, I wanted to have this extra connection to colleagues and to give back a bit to our field.

I could not have truly prepared myself for the intense commitment required of a Working Group Coordinator. To summarise my time as a Coordinator and try to give some insight for anyone who is considering being a Coordinator, here are some benefits and challenges.

The pros: the fantastic connections, collaborations and friends that I have made through ICOM-CC in the last three years. If anything, this is the reason to do this! It of course depends on the projects and the direction of each Group's programme for the triennia; the Textiles Working Group was quite ambitious . . . perhaps a bit too ambitious! In collaboration with Modern Materials & Contemporary Art Working Group (Coordinator Anna Laganà,) we achieved projects in which we both take pride. We were partners in a joint ICOM Solidarity project led by the ICOM Costume Committee, [Clothing the Pandemic](#). Anna and I contributed to a workshop and a handbook on preserving Covid-19 facemasks for that project's online exhibition. In late February, we presented an online Joint Interim Meeting with over 600 people registered. The Assistant Coordinators for both groups have helped with many of all of these projects.

A bit of the challenges now, recognising that these will depend on the triennial programme the Coordinator presents. ICOM-CC is an entity within ICOM, thus there is a lot to learn about the complexities and the administrative necessities of this large organisation. This can be frustrating as one may want to hit the ground running and be in-the-moment with social media, YouTube and many short Zoom meet-ups. I couldn't have predicted the amount of pre-planning each activity required. Hindsight is 20/20, so should I serve as Coordinator again, I would scale back my ambitions and allow more planning time for these processes! Although I frequently wanted to scream about the delays and slow movement, I've learned things I never would have thought would become part of my repertoire

as a conservator, such as issues of copyright and non-profit organisations and grant writing and fundraising.

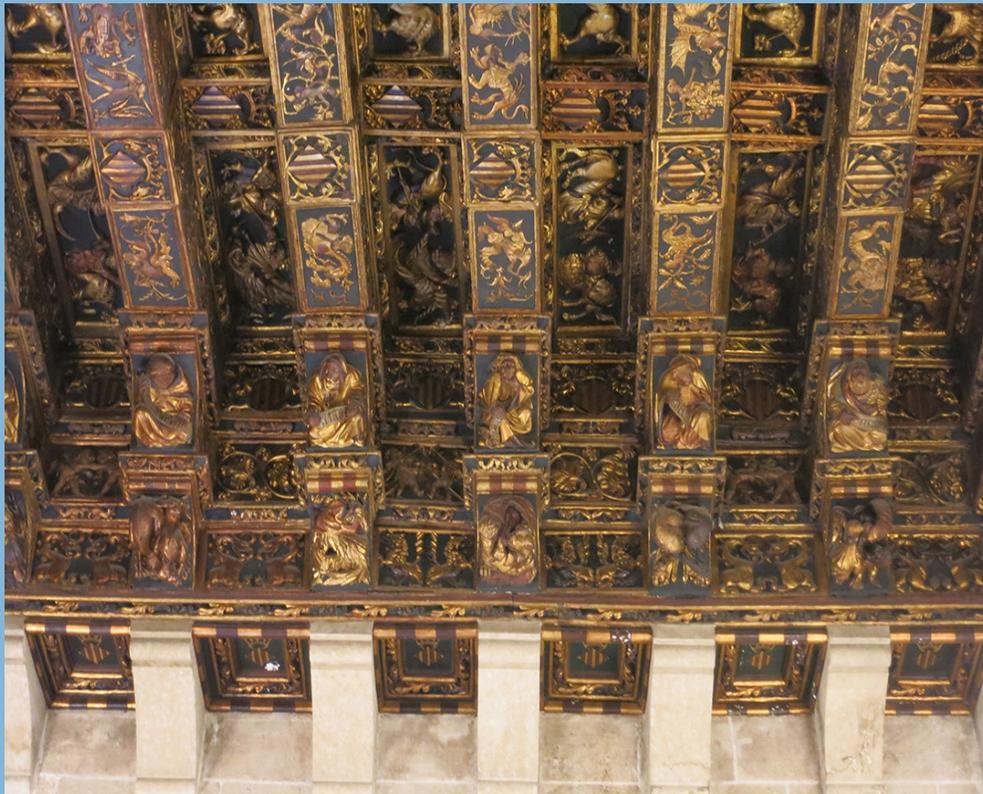
Another challenge that affects us all is time and support. If you make a very ambitious programme, you will find that the coordinator position requires a significant amount of evening and weekend time, regardless of how understanding your employer is. I have been lucky that my employer supervisor at the Nationalmuseum in Stockholm (where I began working during my time as Coordinator) has been particularly supportive! The time challenges for an independent conservator can be greater.

Nonetheless, because being a Coordinator provides opportunities for fabulous connections and collaborations, the time and frustrations can definitely be worth it. Though I can't be sure that I will be Coordinator for a second term, if I do stand, I hope that I would be able continue to organise interesting events and projects that bring together the Textiles Working Group and textile conservators internationally, whilst creatively being able to strike a better volunteer workload to normal work/life balance.



Image: Sarah Jane Benson.  
Courtesy of Nationalmuseum,  
Stockholm

# Calling All ICOM-CC Members!



. . . the pros: the fantastic connections, collaborations and friends that I have made through ICOM-CC in the last three years. If anything, this is the reason to do this!

Image: Ceiling of a Valencian church. Credit: Kate Seymour

# Call for Candidates for Election to ICOM-CC Directory Board: 2023–2026 Triennium

## DEADLINE FOR SUBMISSION OF CANDIDACY:

**MONDAY 22 May 2023 (17:00 UTC+2)**

- Election of the ICOM-CC Directory Board for the 2023–2026 triennium will be conducted by electronic voting during a two-week period leading up to the end of the ICOM-CC 2020–2023 in September 2023.
- Voting will open on **Monday 04 September 2023 at 09:00 (UTC+2)** and will continue through **Tuesday 19 September 2023, closing at 17:00 (UTC+2)**
- Only voting members of ICOM-CC (with an activated ICOM-CC web account) on the opening date of electronic voting (04 September 2023) will be eligible to vote.
- Current Board members willing and eligible for a second three-year term need to put in candidacy and go through the election process.

Due to the active role the Directory Board plays in ICOM-CC policies, projects, planning, and oversight, it will be helpful if the candidate:

- a) is a longstanding active member of ICOM-CC;
- b) has served as a Working Group Coordinator, Assistant Coordinator or have been “hands-on” active in one or more Working Groups;
- c) has the backing of their employer in terms of time to dedicate and funds to support the travel commitments required of DB members or by other means be able to dedicate the required time and finances for the task;
- d) is fluent in English with good writing and communication skills;
- e) is willing and able to travel internationally to attend in person a majority of the DB meetings and the ICOM General Conference;
- f) commits to attending and working on-site for the smooth functioning of the Triennial Conference.

Being a member of the Directory Board involves a real commitment of time. In agreeing to put forward your candidacy for the Directory Board, you should be aware that there is **no financial support** available from ICOM or the Committee for Conservation to cover expenses involved in travel and lodging for Directory Board meetings, which take place twice a year, are typically hosted by the Directory Board members and held in a country other than your own.

Responsibilities are described in the [Roles and Duties for Directory Board Members](#). The work, along with other responsibilities and projects as they develop, is shared among Board members. All candidates for the Directory Board of ICOM-CC must be current voting members of ICOM-CC. If you have any questions or concerns about your 2023 membership status, please contact the ICOM-CC Secretariat ([secretariat@icom-cc.org](mailto:secretariat@icom-cc.org)) before submitting your candidacy.

Candidates for the ICOM-CC Directory Board should be mindful of the potential for conflicts of interest if they serve on the board or in a managerial capacity of other international bodies that share commitments and mission statements similar to those of ICOM-CC. Any potential conflict of interest should be discussed with the ICOM-CC Chair before submission of candidacy.

In order to submit your candidacy to the 2020–2023 Directory Board of ICOM-CC, please use the [candidate template](#) to send a **personal statement of no more than 250 words** and a recent photograph to the ICOM-CC Secretariat by e-mail ([secretariat@icom-cc.org](mailto:secretariat@icom-cc.org)) by **Monday 22 May 2023 at 17:00 UTC+2**.

The list of Directory Board candidates and information about the election procedure will be posted on the ICOM-CC website by Thursday 1 June 2023. By submitting a template with photograph and statement candidates give ICOM-CC permission to post it to the ICOM-CC website for the election period and through 30 September 2023.

# Call for Candidates for Election of Working Group Coordinators: 2023–2026 Triennium

## DEADLINE FOR SUBMISSION OF CANDIDACY:

**MONDAY 22 May 2023 (17:00 UTC+2)**

- Election of Working Group Coordinators for the 2023-2026 triennium will be conducted by electronic voting during a two-week period leading up to the 20th Triennial Conference in València, Spain.
- Voting will open on **Monday 04 September 2023 at 09:00 (UTC+2)** and will continue through **Tuesday 19 September 2023, closing at 17:00 (UTC+2)**
- Only voting members of ICOM-CC (with an activated ICOM-CC web account) who are members of the particular Working Group on the opening date of electronic voting (04 September 2023) will be eligible to vote in the election of that Working Group's Coordinator. Individuals without current membership status with the ICOM General Secretariat and Membership office by the filing deadline will not be eligible to stand for election.
- Current 2020-2023 Working Group Coordinators who are eligible and wish to serve a second three-year term must stand for re-election.

Any questions or concerns about 2023 membership status should be directed to the ICOM-CC Secretariat as soon as possible: [secretariat@icom-cc.org](mailto:secretariat@icom-cc.org)

## ICOM-CC Working Group Coordinator main responsibilities:

Serving as an ICOM-CC Working Group Coordinator involves a significant commitment of time and resources. The following responsibilities are required:

- Develop and submit a Working Group triennial programme (2023-2026) within the first 3 months of the triennium that promotes the Working Group's aims and objectives as well as reflecting ICOM-CC's strategic goals.
- Support and facilitate good communication within ICOM-CC is essential. A team approach to collaboration which is underpinned by ICOM and ICOM-CC strategic plans.
- Support and assist the ICOM-CC Directory Board in the successful programming and delivery of the ICOM-CC Triennial Conference.
- Cooperate and collaborate in the Triennial Preprints editorial process under the guidance of the Preprints Managing Editor.
- Organize an in-person and/or online activities to further the Working Group triennial programme (2023–2026).
- Develop and circulate Working Group Newsletters (minimum of 3 newsletters per triennium).
- Complete and submit 3 Working Group reports for the deadlines (2 Annual Reports + 1 Triennial Working Group report published in the Preprints)

*continued on page 30*

- Attend in-person and online meetings during the Triennial period:
  1. Triennial Conference at which they are standing for election (in-person);
  2. The joint Directory Board-Working Group Coordinators meeting held during the first year of the triennium (in-person);
  3. Triennial Conference closing out the triennium (in-person);
  4. Meetings related to ICOM-CC administrative issues and procedures (online).

### ICOM-CC Working Group Coordinator Main Competencies

Prospective Working Group Coordinators should be able to demonstrate the following competencies, abilities and skills:

- Respond in a timely manner to inquiries and requests from the Directory Board, from fellow Coordinators, from Working Group members, and from potential members.
- Coordinators must be able to maintain regular electronic communication with Working Group members and the Directory Board Working Group Liaison.
- Conversant with internet functions such as group e-mailings and Facebook.
- The majority of ICOM-CC's work is conducted in English, so fluency in written and spoken English with good communication skills is strongly recommended.

Potential candidates should review the [Manual for Coordinators](#) for a full description of responsibilities and competencies.

Candidates for Working Group Coordinator should be mindful of the potential for conflicts of interest if they serve on the board or in a managerial capacity of other international bodies that share commitments and mission statements similar to those of ICOM-CC. Any potential conflict of interest should be discussed with the ICOM-CC Chair before submission of candidacy.

Candidates for Working Group Coordinator should be aware that there is **no financial support** from ICOM or ICOM-CC to cover expenses for travel, lodging, and other expenses incurred in connection with any in-person meetings attended on behalf of the Working Group.

It is recommended that candidates for Working Group Coordinator ensure they identify support for the time and expenses involved in carrying out activities on behalf of the Working Group.

Those wishing to stand for election as Working Group Coordinator should use the [candidate template](#) to send a **personal statement of no more than 250 words** and **a recent photograph** to the ICOM-CC Secretariat by e-mail ([secretariat@icom-cc.org](mailto:secretariat@icom-cc.org)) by **Monday 22 May 2023 at 17:00 UTC+2**.

The list of Directory Board candidates and information about the election procedure will be posted on the ICOM-CC website by **Thursday 1 June 2023**. By submitting a template with photograph and statement candidates give ICOM-CC permission to post it to the ICOM-CC website for the election period and through **30 September 2023**.

# A Greeting from the Stichting ICOM-CC Fund



Springtime is around the corner  
and we are happy to update you  
with some exciting news!

Image: Architectural detail at the  
València beachfront. Credit: Kate  
Seymour

# A Greeting from the Stitching ICOM-CC Fund

**Debra Hess Norris**

Chair, Stichting ICOM-CC Fund

University of Delaware

Newark, Delaware, United States

**Louise Wijnberg**

Treasurer, Stichting ICOM-CC Fund

Art & Conservation

Amsterdam, The Netherlands

**Tirza Mol**

Secretary, Stichting ICOM-CC Fund

Rijksmuseum

Amsterdam, The Netherlands

Dear ICOM-CC colleagues,

Springtime is around the corner and we are happy to update you with some exciting news!

For some of us these are difficult times, economically. Therefore, the FUND has made available a limited number of one-time grants to cover the cost of an ICOM-CC Friends membership for one year. We hope this will enable broader participation and attendance at ICOM-CC. We can commit to allocating up to \$500 at this stage, on a first come, first serve base. Please send us an email at [icomccfund@gmail.com](mailto:icomccfund@gmail.com).

In February, we sent out an offer to spend the remains of the grant we received from a private US foundation last year. The grant has allowed us to support the activities of four Working Groups in 2022-23. We are grateful to all who assisted with this proposal. Owing to unanticipated difficulties in securing visas and other programmatic directional shifts, €2,300 remains from the grant. As we work to award and fully expend all grant monies, we have encouraged our ICOM-CC Working Group Coordinators to submit applications for up to €2,300. We received some promising applications and in early April the participating Working Group Coordinators will be notified.

Together with the ICOM-CC Directory Board and the Universitat Politècnica de València, we worked to identify lead and other sponsors for our upcoming Triennial Conference, aiming to lower the registration and other fees. We are grateful to our many generous corporate partners and sponsors who responded favorably to our request.

We continue to work on securing additional support for simultaneous interpretation, thus making the conference more inclusive. Your contributions will help toward this goal.

All contributions to Stichting ICOM-CC FUND, in any amount, will broaden ICOM-CC's reach, further diversify our membership, and foster greater conservation research and exchange. If you wish to contribute, please click on the [donate button](#) on the website.

We thank you so much, and we look forward to meeting you in person in València!

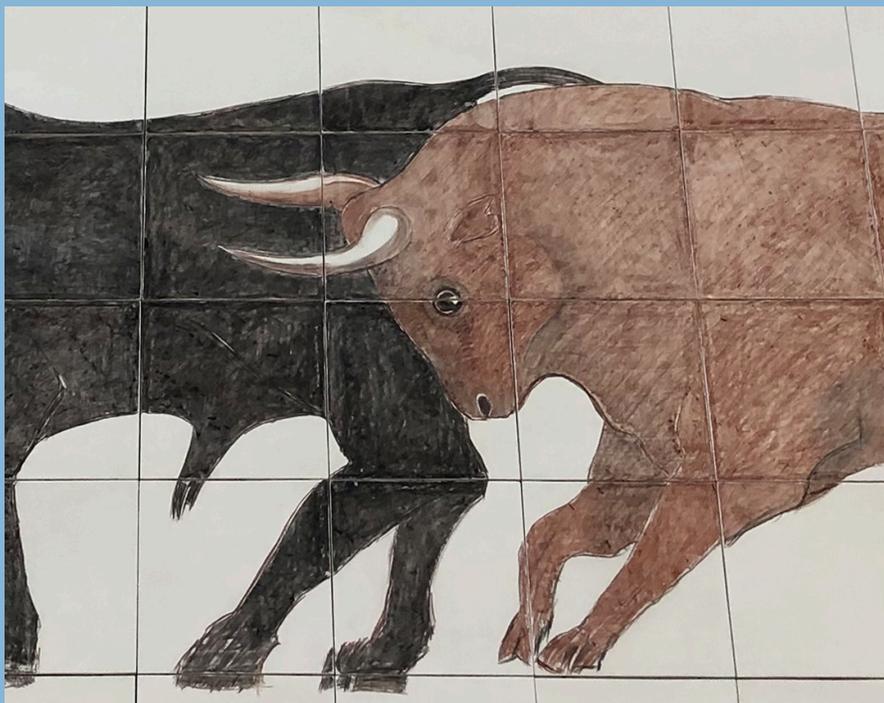
With best wishes,

Debra Hess Norris, Louise Wijnberg, Tirza Mol



Image: València City Centre. Credit: Kate Seymour

# The 20th Triennial Conference in València



Every Triennial Conference of the Committee for Conservation of the International Council of Museums is a major cultural event in the field of cultural heritage at a global level . . .

Image: Mural at Palau de les Arts Reina Sofia. Credit: Kate Seymour



# REGISTRATION OPEN!

## The 20th Triennial Conference

### 18th to 22nd September 2023 . . .

**Every Triennial Conferences of the Committee for Conservation of the International Council of Museums is a major cultural event in the field of cultural heritage at a global level.** Around one thousand professionals from all around the world, both ICOM and non-ICOM members, gather to share experiences, ideas and insights; to make valuable contacts with colleagues and representatives from heritage institutions; and to keep up to date with the developments and trends in the field of cultural heritage conservation.

After the successes of Copenhagen 2017 and Beijing 2020 (in hybrid format), València 2023 has been designed to offer an exceptional opportunity for networking, including a number of carefully selected lectures, a trade fair, social events, and technical visits. València 2023 even provides delegates and exhibitors with the unique opportunity to organise impromptu meetings for small groups. **Registration is now open** for this prestigious event. To register please visit the **conference website** and click on the **REGISTER HERE** link in the upper right corner of the page.

ICOM<sup>cc</sup>  
València 2023

THE CONFERENCE ▾ PROGRAMME VALÈNCIA ▾ TRADE FAIR ▾ SPONSORS TECHNICAL VISITS REGISTER HERE

WORKING  
TOWARDS  
A SUSTAINABLE  
PAST 20th Triennial Conference  
18-22 Sept.

↓

ICOM-CC ICOM international council of museums - committee for conservation

UNIVERSITAT POLITÈCNICA DE VALÈNCIA

GENERALITAT VALENCIANA

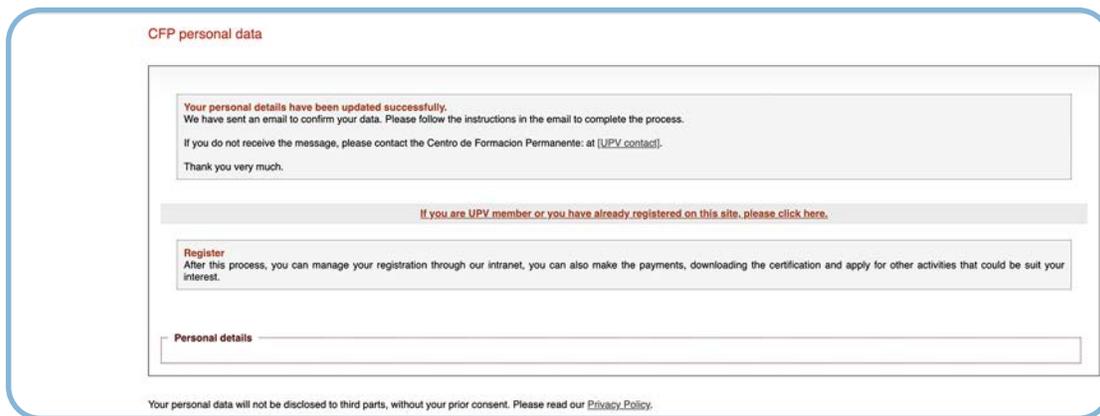
AJUNTAMENT DE VALÈNCIA

Here is some more detailed information to help you register: You will **first be taken to a page providing information about fees**. Make note of which category you fall into. Please note that fees are based on Membership category. Non-ICOM members are welcome. There are limited numbers of places for ICOM Student Members and the València National Organising Committee (NOC) have introduced limited places for Young Conservators.

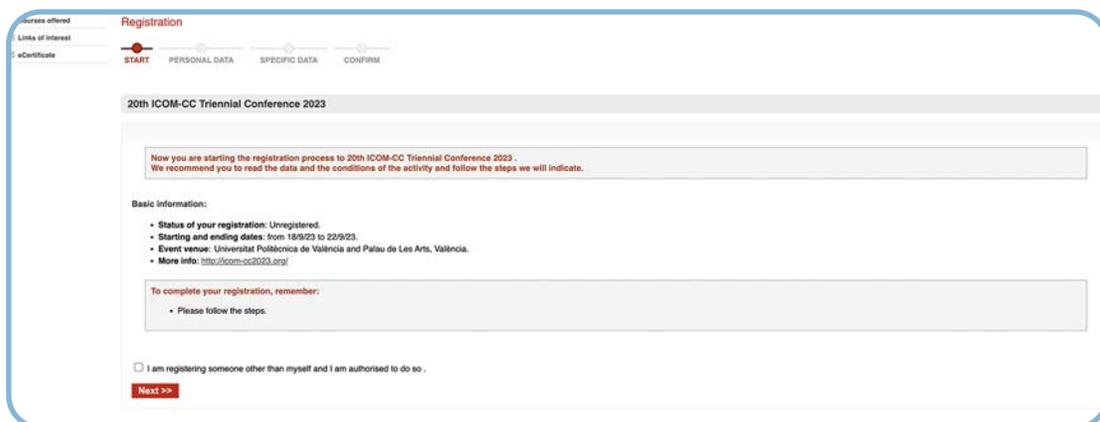
Registration type (Tuesday-Friday lunches not included*)	Early Bird (until 16 Apr)	Regular (17 Apr-16 Jul)	Late (after 16 Jul)
ICOM Member or ICOM-CC Friend	430 €	560 €	700 €
Non-ICOM Member	550 €	680 €	820 €
ICOM Student Member**	260 €	260 €	260 €
Young Conservator (born in 1998 or later)***	260 €	260 €	260 €

Click the **ONLINE REGISTRATION HERE blue button**. This will take you to the UPV CFP (Centro de Formación Permanente) site, where you will create an account.

Don't forget to **keep a note of your login details** so you can retrieve information about your registration at a later date. Note: if you do not have a Spanish identity card, check the "other identity card" box, even if you are using your passport number. **Once you've entered your details, you will see this page:**



**Next, you need to check your email** for a message from Centro de Formación Permanente. It will have a link to finish creating your account by creating your password. Once you've made your password, **you will be here, see below**. Now you can **click the red "Next" button** and complete your registration!



**Don't forget to register soon** if you want to take advantage of the **Early Bird rates — these end on 2 May 2023**. Potential authors of papers and posters should watch for an e-blast and check their accounts on the Preprints platform for forthcoming selection results. We look forward to seeing you in València !

Accommodation links are available on the conference website and we also suggest checking traditional booking sites or directly contacting local hotels. There are many hotels for all budgets in the city centre, and quite a few near the beach. While there are relatively few hotels near the UPV campus where the majority of the conference takes place. València has a good public transport system with good bus and tram links **or you can always be adventurous and rent a bike!**

### Here are a few more tips:

- Lunches are not included in the fee but can be booked separately.
- Keep your eye on the conference website for:
  - o Selecting your Technical Visit(s) (included in Registration costs)
  - o Booking for the Conference Dinner (additional charge) at Registration
  - o And, of course, PROGRAMME updates!

**The ICOM-CC Directory Board and the NOC members look forward to meeting you in Valencia!**

# The 20th Triennial Conference Sponsors & Exhibitors



Our Conference is made possible thanks to the efforts of many people and institutions—Sponsors do play a crucial role . . . and the list of Exhibitors includes some of the most important cultural heritage conservation companies and institutions . . .

Image: Patio del Embajador Vich, Museo de Bellas Artes València.  
Credit: Visit València

# The 20th Triennial Conference Sponsors

## Main Sponsor

**BANK OF AMERICA** 

## Lead Institutional Sponsors

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POLITÈCNICA  
DE VALÈNCIA**

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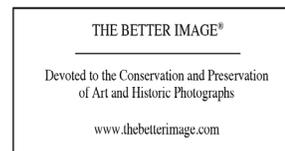
CHSOS



Art i Restauració



The Better Image



Presición Mat. Sral



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Stichting ICOM-CC Fund



Tru Vue



# 20th Triennial Conference Exhibitors

The 20th Triennial Conference of ICOM-CC will take place in València, Spain, in September 2023. Among many other activities, the Conference includes a trade fair. The trade fair is an important part of this event, as it offers the exhibitors a unique opportunity to showcase their products, results or programs to a numerous and highly specialized audience, all in a single place. Private companies, research groups or, in general, any organization with interest in the cultural heritage field will benefit from participating as an exhibitor in the Conference: centers such as the Spanish National Cultural Heritage Institute, conservation supplier companies such as

Deffner&Johann or institutions such as Internet leading group Wikimedia Foundation are planning to participate. If your organization works in the cultural heritage field in whatever role, do not miss this opportunity to let professionals and officials from all over the world know about you—with the level of attention and closeness that only direct, first-person contact allows for. You can find all the information in the 'Trade Fair' tab of [www.icom-cc2023.org](http://www.icom-cc2023.org).

Registration forms for the Trade Fair are available on the [Triennial Conference website](#).

## Trade Fair Exhibitors

**Arte y Memoria**



**Deffner & Johann**



**Diagnostica per il Restauro e la Conservazione**



**Fokus GmbH Leipzig**



Getty Conservation Institute



Heritage Collection Center of  
Gipuzkoa



Gipuzkoako Ondare Bildumen Zentroa  
Centro de Colecciones Patrimoniales de Gipuzkoa

Hiromi



ICM - Integrated Contamination  
Management



Instituto de Patrimonio Cultural  
de España



IoT Fabrikken



JC-B Conservación



Kremer Pigmente



Otego Textile



Propadyn Museart



RH Conservation



Robometrics



Wikimedia España



Willard



ICOM-CC is the largest committee of the International Council of Museums, with members from every branch of the museum and conservation profession. ICOM-CC aims to promote the conservation of culturally and historically significant works and to further the goals of the conservation profession.



Image: Centro histórico, València. Credit: Visit València

ICOM  
international council  
of museums – committee  
for conservation