

ON BOARD

News and Reports from the
ICOM-CC Directory Board



ICOM
international council
of museums – committee
for conservation

On Board is published by the Committee for Conservation of the International Council of Museums.



FOND FAREWELLS FROM THE 2017–2020 DIRECTORY BOARD

The ICOM-CC Board officers and members have created some farewell videos that can be viewed [HERE](#). We have all enjoyed our tenures on the ICOM-CC Board and wish our membership well. We hope to see you all in Beijing in May 2021. With best wishes from Kristiane Strætkvern, Achal Pandya, Nora W. Kennedy, Tannar Ruuben, Johanna Theile, Kate Seymour, Yacy-Ara Froner, and Renata Peters.



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Cover: Artworks from around the globe in the time of COVID-19 including, clockwise from lower left: *Tami* by Tamara Keganc, Museo Parque de las Esculturas, Providencia, Santiago, Chile. Photo: Orlando Jackson; *Madonna and Child*, Museum W., Maastricht, courtesy of John van Cauteren, Curator, Museum W (Weert, The Netherlands) and Arnold Truyen, Senior Conservator of Polychrome Sculpture, SRAL. Photo: Kate Seymour; *Ticuna Body Mask*, Brazil, Private Collection. Photo: courtesy of owner; *Mask*, possibly Balinese, Private Collection. Photo: courtesy of owner; *Tribute to Marko Marulic* by Vasko Lipovac, Museo Parque de las Esculturas, Providencia, Santiago, Chile. Photo: Orlando Jackson; *Queen Victoria*, Courtesy of Glasgow Museums, Scotland. Photo: Stephanie de Roemer; *Indian Sculpture*, Photo: Achal Pandya

Volume 20 – September 2020

UPDATE FROM THE CHAIR	4
ICOM-CC TRIENNIAL CONFERENCE, BEIJING, MAY 2021	7
UPDATE ON THE BEIRUT EXPLOSION AFTERMATH	10
CONSERVATION IN MUSEUMS IN THE AGE OF COVID-19	13
ICOM-BRAZIL RECOMMENDATIONS FOR THE COVID-19 OUTBREAK	16
THE IMPACT OF COVID-19 ON CHINESE MUSEUMS	18
WEBSITE RESOURCES FOR COLLECTIONS	20
ICOM-CC/GETTY INTERNATIONAL PROGRAM	25
THE ICOM-CC FUND	31
REFLECTIONS ON ICOM-CC AND LESSONS FOR LIFE	32

UPDATE FROM THE CHAIR

Kristiane Strætkevorn



As you receive this newsletter, we are commencing a fresh ICOM-CC Triennium, and ICOM-CC has a new Chair and Directory Board.

Above: ICOM-CC Directory Board members Achal Pandya, Nora W. Kennedy, Kristiane Strætkevorn, Tannar Ruuben, Joan Reifsnyder, Johanna Theile, and Kate Seymour. Missing in this portrait are Board members Renata Peters and Yacy-Ara Froner. Photo: Kate Seymour

The New Triennium

As you receive this newsletter, we are commencing a fresh ICOM-CC Triennium, and ICOM-CC has a new Chair and Directory Board. They have my sincere welcome and best wishes for the 2020–2023 ICOM-CC triennium. Equally, I warmly welcome the new team of Working Group Coordinators and thank all who will join in with new ideas and fresh spirits to move our committee forward. There is a lot to do.

Impact of COVID-19

I hope that many of you are back to work in your museums and that you can safely tend to your duties without serious health risks. I also hope that you have not lost your jobs. The long lockdown of museums has had serious consequences, and many museums are at risk never to reopen. The income from public visitors constitutes a substantial part of the core budget for too many museums, and the lack of governmental support may ultimately be the final cut for a branch that has been starving for years. ICOM in collaboration with UNESCO, has published a report on the global museum situation, and it is serious, in particular for freelance museum professionals and in regions where museums are recent and few. This issue of *On Board* contains a small overview of different approaches to the reopening of museums as the strategies and solutions are manifold. I hope you will find it useful (see pages 20–24).

Safeguarding Museums

In addition to the COVID-19 crisis, new series of events appear to threaten cultural heritage, leaving museums in chaos and difficulties. Lately, we saw the appalling explosion in the port of Beirut, Lebanon, causing serious damage to museums and other cultural institutions nearby (see pages 10–13). Such news is always heartbreaking, and ICOM is one of the many organisations and individuals organising the necessary help to save and conserve the many historic structures, museums, archives, and collections impacted. This reminds us that safeguarding museums and their collections is a continuous task and that disasters strike unexpectedly at any time and in any place. As conservators, we must continue to remind and advise the authorities, the museum leadership, and all stakeholders that keeping the collections and buildings in sound condition, ensuring a robust organisational structure, having procedures for maintenance, and a trained staff are crucial tools to reduce the consequences of disasters and accidents when they occur.

ICOM News

The summer has been difficult, not only for the museums but also for ICOM. Those of you who follow the news on the ICOM website and Facebook pages will have noted that Ms. Suay Aksoy resigned as President from ICOM in June. Her

resignation is only one amongst a wave of resignations, mainly from the MDPP2 (Museum Definition Prospects and Potentials) and the Executive Board. This has led to speculations and to questions for the new ICOM President Alberto Garlandini, the Executive Board, and the Director General, as we all search for the reasons behind the crisis. If you are interested in a deeper dive into the documents providing some of the explanations, I recommend that you log in as a member on the ICOM website member space where reports from Executive Board meetings, letters of resignation, and other statements have been posted under the Governance tab over the last weeks. [An insightful article](#) on the subject was published by the New York Times. From my position as spokesperson for the International Committees in ICOM, I can only add that the examinations of the processes and problems will continue as will the search for the best solutions for ICOM in the future.

New Museum Definition

ICOM-CC's contribution to the Museum Definition discussions were put on hold owing to the delays caused by the crisis among the leadership. The major message from the ICOM Executive Board is that the work will continue and when the path forward has been clarified and communicated, the ICOM-CC approach will be adapted to the new plans, and our members will be invited to chime in.

ICOM-CC Website Rebirth

On my way out the door, I have some good news to share: a new ICOM-CC website is on its way! For several years, our website has suffered from technical restrictions and problems with maintenance and updating. The new website will be launched during the autumn and provide a better overview of our activities, our Working Groups, strategies, and documents. It will have a closer connection with the ICOM-CC Publications Online Platform and better communication tools for our Working Group Coordinators. This is an important step forward to increase the digital visibility of ICOM-CC. We hope you will approve of these improvements and will visit and explore the new website once it is launched. One way to actively demonstrate your approval is to donate to the Stichting ICOM-CC Fund, which has provided the finances required and almost drained its reserves to support this investment. Even small donations are appreciated and will go to the website maintenance and future ICOM-CC related initiatives. You can make your donation in any amount here (see page 31).

Publications Online Platform

Together with the ICOM Special Fund, the ICOM-CC Fund also supports the ICOM-CC Publications Online Platform project. We are now very close to having the Triennial Conference Preprints in place, but must admit that the entire project will take a bit longer than originally anticipated. The workloads and work

procedures of those involved in the project have been affected by the COVID-19 crisis, and it has been a challenge to continue the project in parallel with the ongoing obligatory tasks related to this ICOM-CC triennium.

ICOM-CC Membership

As we are ending this triennium, I will provide a short update about our membership: by December 2019, ICOM-CC had 3855 individual members and 225 institutional members. Since this triennium started in 2017, we have welcomed around 1000 new members who want to be part of the largest International Committee in ICOM and the primary global conservation network. I am proud to have been part of the leadership of this committee for nine years and very pleased to hand the office over to my successor.

Deepest Gratitude

My final message "from the Chair" must contain my warmest thanks to those who served on the Directory Board with me in this triennium; Achal Pandya, Johanna Maria Theile, Kate Seymour, Nora Kennedy, Renata M. Peters, Tannar Ruuben and Yacy-Ara Froner, and to the ICOM-CC Secretary, Joan Reifsnnyder. With your great support, contributions, and engaged discussions, we achieved results to be proud of and a healthy committee to pass on to the next Board.

Likewise, I convey my deep gratitude to those who generate the heartbeat of our healthy body: the ICOM-CC Working Group Coordinators and their Assistant Coordinators. 22 Coordinators and 89 Assistant Coordinators have organised events, meetings, created publications, and actively have taken part in the planning of the Triennial Conference in Beijing in May 2021. Without your contributions, hard work, dedication, and efforts, there would be no ICOM-CC and no Triennial Conference. Thank you all very much.

See you in Beijing!

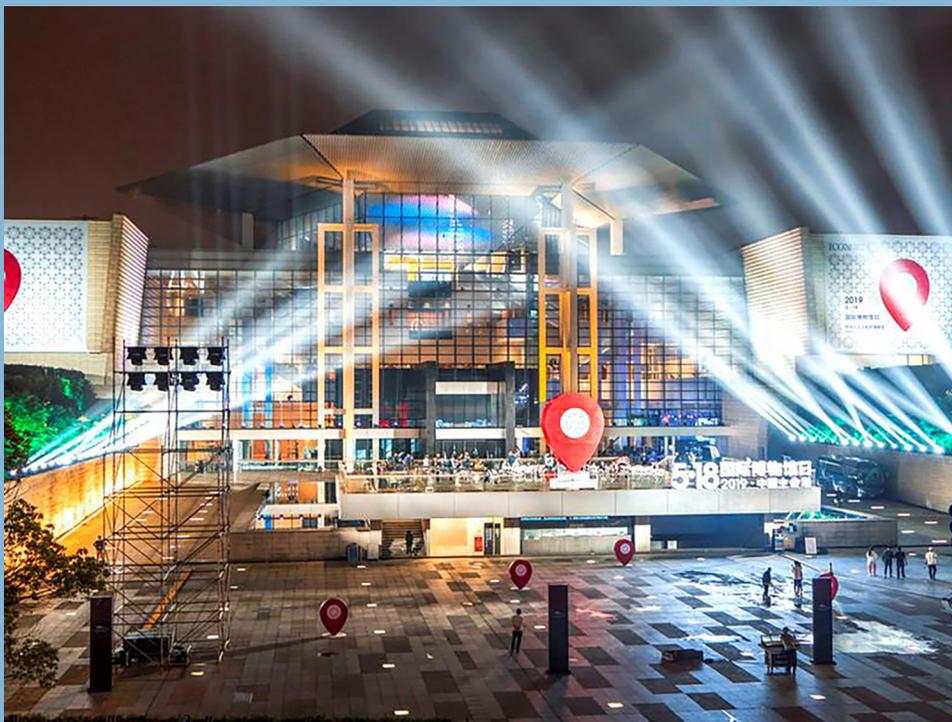
I am looking forward to seeing you all in Beijing in May 2021, where we will join in another terrific and unforgettable ICOM-CC Triennial Conference. In the meantime, stay safe, take care, wash your hands, and keep your fingers crossed for the development and global implementation of vaccinations and curative treatments that soon can allow us to do our work, to meet, and to travel safely.

Kristiane Strætkevorn
Chair, ICOM-CC Directory Board



Above: The outgoing chair smiling behind the face mask, wishing all the best for ICOM-CC and its members in the future. Photo: Kristiane Strætkevorn

ICOM-CC Triennial Conference, Beijing, May 2021



At left: International Museum Day 2019, Hunan Provincial Museum. Photo: Hunan Provincial Museum

Following page, top and middle: International Museum Day 2020, Nanjing Museum. Photo: Nanjing Museum; bottom: International Museum Day 2019, Hunan Provincial Museum. Photo: Hunan Provincial Museum

Over the coming eight months the conference preparations will be complete. So let's start planning and start learning some Chinese words!

ICOM-CC Triennial Conference, Beijing, May 2021

Achal Pandya
Vice Chair, ICOM-CC Directory Board Member

In the last edition of *On Board* we regretfully informed the ICOM-CC community about the postponement of the September 2020 ICOM-CC Triennial Conference to May 2021 on account of the COVID-19 worldwide pandemic. This was an enormous logistical change for the National Organising Committee (NOC) and for all ICOM-CC members. The arrangement of venues, the reception, and all social events had come to a complete halt and uncertainty loomed around each and every aspect of the conference. Amidst this uncertainty ICOM-CC's membership and the National Organising Committee held their ground and completed all the processes which could be completed, all without physical meetings or physical displacements.

The NOC and the ICOM-CC Directory Board scheduled a series of meetings to sort out the issues emanating as a result of the pandemic and emerged with a plan for an ICOM-CC Triennial Conference to be held in May 2021 in the typical ICOM-CC tradition. It is with immense pleasure that we can now share that the preprints work, the finalization of keynote speakers, the conference programme, and all other details are in the process of being completed. We will have two eminent keynote speakers from China: Dr. Wang Xudong, the Director of the Palace Museum, and Dr. Zhao Feng, the Director of the China National Silk Museum (see page 9). All those who are presenting papers and posters and all who are interested in attending the conference are strongly encouraged to register before November 12th to avail yourself of the early bird discount.

The NOC has tried their level best to keep the conference as it was planned in September 2020. However due to the extraordinary circumstances surrounding the pandemic, certain changes in the programmes are necessary where other institutions are involved. Such programmes include technical visits and social events, among others. To remain fully updated, please do visit the conference website.

A silver lining to all of this is that the new conference dates fortunately coincide with International Museum Day (IMD) commemorations. IMD is celebrated with full vigour in China. Beijing will be buzzing with Museum-related activities during this period, many of which are done in the evenings in different museums. The NOC also is planning activities for the delegates

on the occasion of IMD mainly in the evening. IMD is normally marked with Museum Nights, Exclusive Museum Trips, performances and other shows hosted by museums. You can get a taste for these in the images from IMD 2019 and 2020.

Over the coming eight months the conference preparations will all be finalized. So, let's start planning and start learning some Chinese words! The long wait for transcending boundaries and learning from each will soon come to an end. And with the end of the wait come our hopes that by the time we all meet for the Triennial Conference we will have beaten this invisible enemy. Nevertheless, the new normal of masks, sanitizers, social distancing will stay with us for some time. In either case, we look forward to seeing you in May 2021 for ICOM-CC 2021, the first "new normal" of the 2017–2020 triennium.

Stay Safe, Stay Healthy, and Take Good Care.





At left: Dr. Wang Xudong,
the Director of The
Palace Museum. Photo:
The Palace Museum



At left: Dr. Zhao Feng,
the Director of the China
National Silk Museum.
Photo: China National
Silk Museum

Update on the Beirut Explosion Aftermath



It has been more than a month since a massive explosion tore through Beirut, Lebanon, smashing all windows, blowing out doors, collapsing buildings, and damaging countless others.

Above: Beirut's Gemmayzeh neighborhood just after the blast; Following page: Smashed windows and doors in the Arab Image Foundation's preservation room; AIF cool storage room with the collapsed ceiling and toppled shelves of collection items. Photos: Rawad Bou Malhab

Update on the Beirut Explosion: Aftermath and Effects on Cultural Institutions

Nora W. Kennedy
ICOM-CC Directory Board Member

It has been more than a month since a massive explosion tore through Beirut, Lebanon, smashing all windows, blowing out doors, collapsing buildings, damaging countless others. The death toll was close to 200 people, with thousands of injuries, and an estimated 300,000 individuals were left homeless. For the two cultural institutions with whom I have the closest ties, the Sursock Museum and the Arab Image Foundation (AIF), the initial sweeping and shoveling of broken glass and debris was taken care of in the days just after the explosion. Windows and door openings were secured with temporary plastic and plywood barriers. Then commenced the longer process of evaluating structural damage to buildings and assessing conservation needs of artworks and archival collections.

Both institutions were fortunate that all staff members survived. At the Arab Image Foundation, staff had been sent home on Monday, the day prior to the explosion, for three days of rest and recovery due to the stresses of the long-term political and financial instability compounded by the pandemic. Indeed, the entire Lebanese population was exhausted and demoralized by many months of political unrest, financial insecurity, and the impact of COVID-19. The devastating explosion came on top of all of this. Due to this coincidental three-day break, only one staff member was on-site at the AIF on 4 August. This individual was seriously injured but is recovering well.

In the weeks that have followed, the leadership of these institutions have shown great strength, stamina, and vision. Press reports have been numerous, and some international donors have been contacted or have stepped forward with a total of 700,000 USD, and detailed reports on the damage to the structures as well as to the collections have been prepared. Much work remains ahead, of course, and it is hoped that the international conservation community will continue to step up with offers of assistance.

The ICOM Secretariat in Paris sent a representative, Elsa Urtizverea, Heritage Protection Coordinator, to Beirut early on to meet with Suzy Hakimian, Chair ICOM Lebanon, and to visit affected cultural institutions. A report was submitted to the ICOM leadership on 14 August about the five institutions visit-

ed, of which the Sursock Museum was most severely affected by the explosion. On 15 September Marie-Laure Lavenir from ICOMOS, Peter Keller, Director General of ICOM, and Valéry Frelaud, Director General of ALIPH, travelled to Beirut for a press conference to formally indicate their support in the presence of Sarkis Khoury, Director General of Antiquities of Lebanon, and Zeina Arida, Director of the Sursock Museum. Thirty-two organisations and institutions from the Middle East, Africa, Asia, Europe, and North America signed a “Statement of solidarity with Lebanon and support to recover the damaged cultural heritage in Beirut”. The signatories included the Arab Regional Centre for World Heritage, Bahrain; BlueShield International; the Department of Culture and Tourism, UAE; ICOM; International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM); Musée national du Mali; National Museum of China; and many others.



There is no doubt that recovery efforts will be needed for years to come both in the form of repairs to the historic structures, as well as conservation of damaged collections. Efforts are underway to share the expense and responsibility of the conservation work with international colleagues and organisations. As all artworks have been stabilized at this point, these efforts can be undertaken on a more thoughtful timeline. At the Sursock Museum, all artworks have been secured in the least damaged parts of the Museum (two storage spaces and the library). Moving forward, discussions are underway with conservators in Lebanon, Europe, and the United States for initiatives designed to assist with remediation efforts.

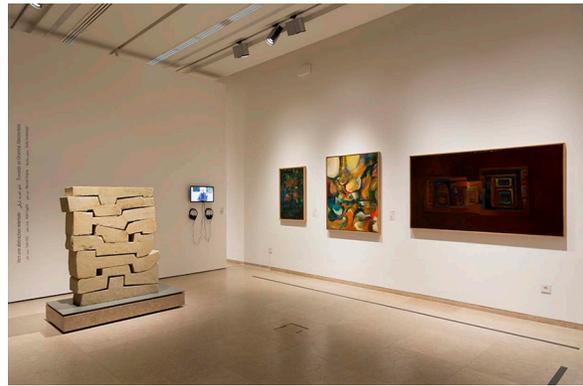
LESSONS LEARNED

Strong leadership is key under any circumstance and is particularly relevant in cases of disaster. Both Sursock and AIF have benefitted by the cool heads, visionary leadership, and seemingly limitless energy of Sursock Director Zeina Arida and AIF Board President Yasmine Eid-Sabbagh. AIF Director Heba Hage-Felder officially started her tenure two weeks after the explosion and has dived into recovery efforts with gusto. Within days, both institutions already had published blogs, spoken with numerous news outlets, and made contact with foundations and other funding organisations. French President Macron's delegation visited the Sursock underlining the abiding close relationship between the French and Lebanese republics, and UNESCO director Audrey Azoulay visited as well.

Preventive conservation strategies are vital. Artworks on view in the galleries at Sursock have sustained the most damage. Those in storage were spared, and indeed, the Sursock will host restoration campaigns for private collectors.

The survival of the AIF collection is due in great part to the superior care of the collection. The drop ceiling with HVAC equipment and one sheetrock wall had collapsed into the collection cold storage room, making it unsafe to enter for the first weeks (see page 11). Once the area could be stabilized and the storage boxes accessed, it was clear that all of the disaster preparedness steps the Foundation had taken were well worth the effort. Digital cataloging and image scans were kept on-site, but also backed up and kept off-site in two different locations. All collections were well housed and boxes with heavier collection materials kept on lower shelves. Even when the shelves collapsed, this kept damage to the contents to a minimum. The most remarkable survival are the collections of glass plate negatives. These also were saved due to the housing materials that buffered the glass plates from the massive shock waves.

Our world is filled with unexpected disasters of all kinds that threaten lives, human welfare, and also our cultural heritage. We are all called upon to assist our colleagues around the world to the best of our abilities. We will continue to work together with our Lebanese colleagues as recovery efforts in Beirut continue.



Above: Sursock Museum, Beirut: Installation views of *Ten Stories from the Sursock Museum Collection*, before, 2018. Photos: Christopher Baaklini; and after, 5 August, 2020. Photos: Rowina BouHarb

Conservation in Museums in the Age of COVID-19



The impact of COVID-19 on the museum sector has been immediate and disruptive. As the pandemic spread rapidly across the globe . . .

Above: Reopening day on Saturday, August 29, 2020, at The Metropolitan Museum of Art in New York City with Director Max Hollein and President Dan Weiss greeting the first jubilant visitors. Photo: Paula Lobo

Conservation in Museums in the Age of COVID-19

Kate Seymour
ICOM-CC Directory Board Member
Coordinator Liaison

The impact of COVID-19 on the museum sector has been immediate and disruptive. As the pandemic spread rapidly across the globe during February, March and April 2020, museums were some of the first institutions to close their doors, not only to the general public, but also to employees, including those charged with the care of these collections. Along with security and facilities staff, conservators and collections care staff often had the only access to many collections as these employees provide essential functions. Strict guidelines for safeguarding public health necessarily pre-empted those for collection care and access. The general message was "weather the storm", and the intention was to reopen after the first wave of the pandemic had passed. However, as it became clear that closures would be longer than originally anticipated, many conservation and collection care staff were asked to work from home, were furloughed, or even laid off. All activities, including exhibitions, were delayed, postponed, and cancelled. And closures extended from one to two, and to as long as six months.

The financial survival of many institutions, and the livelihood of museum professionals, has been impacted greatly. The economic implications of this crisis in the museum sector will have a long-term effect regardless of the main source of income and funding. The loss of revenue for museums relying on ticket entry for funding and the postponement of activities, such as exhibitions or fee-earning events, may mean permanent closure for many smaller institutions, especially in regions where museums are newer and few, or where such structures are easily threatened, such as Africa, Asian and Arab countries. Countries without robust cultural heritage protection laws or government support have also suffered considerably, such as South Africa, Chile, Brazil, and so on. An ICOM Survey, held in April 2020, estimated that 95% of museums around the world have remained closed for an extended period (see page 21). Museums are struggling to find a balance between the desirability of reopening with regard to employment issues and long-term financial planning, while still minimizing risks to the health and safety of staff and the public through limiting access, all the while still maintaining adequate collection care.

Reopening collections and providing a societal service to communities remains paramount. As Ernesto Ottone Ramirez, UNESCO's Assistant Director-General for Culture said: "It is through culture that we will forge our collective resilience and its culture will bring us closer together."

The timeline for reopening museums is reliant on a number of factors, global and regional, and dependent on political approval. No framework has been provided on a global scale, although a number of international and national organisations are providing guidelines and advice which can be used to lobby interests and policy.

Reflecting on this, some six months after closures came into effect, reopening collections must be dealt with on a local, regional, national, and international scale. The aim is to provide access to the collections and exhibits for local visitors and tourists alike. Access, however, may not be granted to all museums simultaneously as each country is dealing with the pandemic in slightly different ways. Managing the pandemic has been approached very much on a national level, and the timeline that each nation works towards is divergent as the virus curve peaks at different moments. The lockdown eased earlier in some places than in others, and the reopening of cultural institutions has been dependent on a wide variety of factors.

There are measures and actions that all museums can take into consideration when planning their reopening. A review in the *Museums Journal*, "Museums in Europe prepare to reopen after two-month shutdown" by Robert Collins (MA Magazine Journalism), was published in the May edition. Collins presents the plans of a number of European nations aiming to reopen museums in May or June of 2020. He mentions a number of actions that can be taken to safeguard the health and safety of those working in collections and visiting them. Guidelines include measures such as plexiglass shields for ticket collection, rules requiring masks, a limitation of visitor numbers, set time slots for individual demographic groups, separation of entrance and exits, visitor flow-routes, and the provision of hand sanitizers. Institutions are increasing external air intake and upgrading air filtration. More stringent and more frequent cleaning policies are being put into place. Many of these suggestions have already been taken up and implemented by those within the museum sector that have reopened in the past months. Lessons learned from their experiences can be utilised by others planning to reopen soon. Many western museums that are reopening are implementing these guidelines.

I write from the Netherlands, where museums reopened to the public at the start of June 2020, and where conservation colleagues, while working from home as much as possible, were allowed to have access to their collections throughout the shutdown to continue daily maintenance of collections, as well as carry out research and treatment projects. Updated guidelines produced by the Dutch Cultural Heritage Agency, together with the Dutch Ministry of Culture, emphasized that the "basic rules" must be enforced. To do this, museums should control visitor numbers and flow to ensure that social distancing is maintained. Hand sanitising stations must be provided. Enhanced cleaning regimes within the "used visitor route", such as door handles, must be implemented. Online ticket purchases are required, and numbers limited based on the size of the exhibition space. Many

collections have introduced 'directed pathways' to follow, which avoid congestion. Some have adapted opening hours. However, the onus remains with the individual rather than the institution, as testing including temperature measurement prior to visiting, and the use of facemasks currently is not required. Those who have symptoms are urged to stay away. Most individual museums have provided updated visitor information on their homepages. Visitors have been enjoying collections throughout the summer, although numbers are down. The resilience of the sector is strong, but many Dutch private or municipal museums have been hit badly by the pandemic, and about a quarter are reported by the Dutch Museums Association to be in financial straits.

But what is it like in the rest of the world, and what measures can, or should institutions implement when considering reopening? What resources are now available for the conservation community?

In addition to ICOM, the Network of European Museum Organisations (NEMO) provides information distributed by member nations on how the sector is affected by the pandemic. Focus is mostly on budgetary and operational issues and how museums can reorganise structures. However, there are few guidelines on opening up collections and the challenges that museums face when doing so. The American Alliance of Museums (AAM) has provided online resources and checklists from member museums to use when reopening institutions to the general public. The Institute of Conservation (Icon) in the UK has published in-depth guidelines and checklists when "waking up collections". This handy illustrated guide, distributed in pdf format, prioritises actions, and identifies risks that a "sleeping" collection may incur. It furnishes museum professionals with a handy to-do list when returning on site after a lengthy period. This may be of pertinent use to those caring for collections who do not have specific conservation training.

Other national and international bodies have also provided guidance, and web searches may find a wealth of information pertinent to individual needs. And we can look to our global partners for inspiration and pathfinding. In Brazil, a large group of professionals gathered remotely to create guidelines and protocols that could be shared throughout the country (see pages 16–17). After closing the majority of museums by the end of January, our Chinese colleagues had reopened all by late spring (see pages 18–19). In China, most museums are state-funded and have free entrance. This means their income source has not been affected considerably. Museum professionals are focusing more on restoring the confidence of visitors and establishing protocols to deal with increased rises in COVID-19 cases or a potential second wave.

However, many countries across the globe are still dealing with the health, economic and social impacts of COVID-19. It is unlikely that museums in Chile will reopen in the foreseeable future. Museum employees have little access to collections and

remain highly concerned about the condition of these, especially in storage areas. Some conservation staff have been able to continue to make control checks, but the lack of preparedness of the museum for long-term policies and care of collections is worrying. How countries emerging from lockdown deal with reopening now will provide countries still in the midst of lockdown with guidance. Many of these countries also are dealing with political unrest, and this also has a knock-on effect within the cultural heritage sector.

Our Directory Board has a global spread and can report on the policies and developing situations from India to Chile, and from the USA to Europe. We aim to provide, in this report, some resources that conservators working in the museum sector can use as references. The resources provided in this document are not exhaustive, nor endorsed by any institution or government body. Instead, they aim to provide information to stakeholders when considering reopening and to indicate that collectively we are all facing similar situations, albeit at different moments in time. In this time of uncertainty, reaching out to our global network can enhance finding solutions to problems faced by many of us.

The development of these resources has a tangible benefit: the gathered information will be of collective use for now and for future generations of conservators and museum stakeholders. Online access to collections, via home websites and social media, has been enhanced exponentially. But intangible benefits have also evolved. The online events organised by dedicated professionals and organisations has had a truly global impact and fostered a collective spirit within the sector. Conservators have been brought together via webinars, forums, and web-events. This collective spirit has strengthened the sector's ability to produce resources that cross boundaries between specialist groups and networks. These resources can be shared and used by all working in the sector, not only in "waking up" collections but beyond in everyday collection care.

ICOM-Brazil Recommendations for the COVID-19 Outbreak



The beginning of the COVID-19 contagion in Brazil occurred on February 26, 2020, after the first case was discovered in São Paulo.

Above: Largo da Gente
Sergipana – Aracaju-SE/
Brazil. Photo: Mário Souza

ICOM-Brazil

Recommendations

Marília Bonas and Alessandra Labate Rosso, [ICOM-BR Yacy-Ara Froner](#), [ICOM-CC Directory Board Member](#)

The beginning of the COVID-19 contagion in Brazil occurred on February 26, 2020, after the first case was discovered in São Paulo. Before this, in early February, the Minister of Health, Luiz Henrique Mandetta, recognized the virus as a Public Health Emergency of International Concern (PHEIC), initiating the first isolation measures in the country. In view of the international trajectory of the disease and the projection of the national scenario, considering the impact on museological institutions, Marília Bonas and Alessandra Labate Rosso, members of the Board of ICOM-BR, organised a virtual meeting for April 1, which was attended by dozens of museum professionals, teachers, researchers, and managers from public and private institutions.

The gathering comprised 29 institutional representatives from Museums** in São Paulo, Rio de Janeiro, and Niterói. Colleagues from conservation training courses at the Federal University of Minas Gerais, the Federal University of Pelotas, and the Federal University of Rio de Janeiro were also in attendance. A questionnaire to assess the situation of the institutions was distributed by ICOM-BR in advance of the meeting. The goal of the questionnaire was to identify security measures; the frequency and planning for inspections of the collections; guidelines for essential staff; and the ways the administration could lead the isolation policy actions guided by the World Health Organisation (WHO) and the Brazilian Ministry of Health. During the meeting, eighteen points were identified as priorities for the elaboration of expanded recommendations:

1. the need for a definition of coordinated actions at the museum;
2. professionals' risk control regarding COVID-19;
3. routine teams;
4. outsourced teams;
5. the routine inspection and work shift planning;
6. internal communication plans;
7. risk management plan and maintenance team procedures, building maintenance;
8. maintenance management plan: air conditioning, dehumidifiers, climate monitoring;
9. risk management plan and procedures in case of fire, flood and natural disasters;
10. risk management plan and security protocols against theft;
11. leaning management plan;
12. management plan and procedures in storage room;
13. recommendations for exhibitions: long-term exhibitions; deinstallation and installation of temporary exhibitions;

14. recommendation for works in the research rooms or lab;
15. recommendations for loans, research and collections return to their institutions;
16. recommendation for documentation projects;
17. recommendations in relation to the public, communication, digital actions, educational actions;
18. activities return plan development.

A preliminary document with compiled discussions was prepared by conservation specialist Yacy-Ara Froner (ICOM-CC) and sent by Marília Bonas to the group for suggestions and editing on an open virtual platform. Marília Bonas and Alessandra Labate Rosso, members of the Board of Directors of ICOM-BR, and Yacy-Ara Froner (ICOM-CC) prepared the preliminary draft of the document, based on the suggestions and changes proposed by the group. This document was then sent to the Brazilian Museum Institute (Instituto Brasileiro de Museus-IBRAM), a governmental institution responsible for museum policies in Brazil. After consideration by the Institute, on April 11, the final document was made available to the group and published on April 14 on the [ICOM-BR website](#). It was subsequently posted on the ICOM website in [English](#), [French](#) and [Spanish](#). In two weeks, ICOM-BR listened and responded to the community of museum professionals in the country, generating a flexible and sustainable recommendation based on the different institutional realities.

The virtual platforms for discussion and construction of the text allowed professionals from the North to the South of the country to express their ideas and concerns, fully taking into consideration the continental dimensions of the Brazilian territory and all its diversity. This experience allowed us to realize how dialogue can be a powerful means to share problems and develop solutions in managing institutions, people and collections in museums. Over the past few years, Brazil has experienced a major crisis in the area of culture, from the impact of budget cuts to the lack of clear policies by government institutions. Collective actions of this nature, discussed among trained professionals and structured based on interdisciplinary expertise, enable the sharing of problems, ideas and solutions in favor of the preservation of the collections and the construction of actions subsidized by knowledge.

**Brazilian Museum Institute, National Institute of National Historical and Artistic Heritage, FUNARJ Museums, Superintendence of Museums and Conservation Laboratory at SECEC-RJ, Museum of Contemporary Art Itajahy Martins, Oscar Niemeyer Museum, Afro Brasil Museum, Museum of Art of São Paulo, Museum of Modern Art of São Paulo, Museum of Modern Art in Rio de Janeiro, FAAP Museum of Brazilian Art, Museum of Art of Rio; National Museum of Fine Arts, Pinacoteca of the State of São Paulo, Museum of Contemporary Art of Niterói, Museum of Contemporary Art and Museum Paulista of the University of São Paulo, Imperial Museum, Immigration Museum, Café Museum, Museum of Image and Sound, MuseuHum/Oi Futuro, Inhotim Institute, Bard Institute/Glass House, Moreira Salles Institute, Brennand-PE, Public Archives of the State of RJ, EXPOMUS, Itaú Cultural Institute, Iberê Camargo Foundation, Pinacoteca Forum of the Arts

The Impact of COVID-19 on Chinese Museums



COVID-19 has significantly impacted museums globally at all levels. If there is anything special about China, it is that China was hit first by this new virus.

Above: International Museum Day 2020, Nanjing Museum.
Photo: Nanjing Museum

The Impact of COVID-19 on Chinese Museums

Dr. An Laishun
Vice President, ICOM
Vice President and Secretary General,
Chinese Museums Association

COVID-19 has significantly impacted museums globally at all levels. If there is anything special about China, it is that China was hit first by this new virus. With the continuously changing situation of the pandemic during the last seven months, Chinese museums have introduced and adjusted corresponding preventive measures. Different phases of these measures can be observed.

Around January 25, 2020, most museums in China were closed because of the outbreak in Wuhan and Hubei province. Since March, some of the less risky regions of the country have tried to partially reopen in accordance with government guidelines for epidemic prevention and control. Museum reopenings commenced on a large-scale starting in May, and most of the museums are now reopened except very few cases.

However, almost all museums are still open partially under strict control. This is only one side of the coin from the point of view of protecting visitors' safety and museum administration. On the other hand, there is a lack of research on how to restore the confidence of the visitors to return to the museum. Given the current state of other cultural institutions (such as theatres, cinemas, etc.), museum visitors' confidence may need more time. Let's hope that on the one hand the pandemic will be fully controlled and the confidence of the visitors will be rebuilt, and that the process will not take too long.

Observing the current situation in China, the impacts of COVID-19 on museums is mainly reflected in the level of opening to public as well as the quantity and quality of museum services. The museum's collection conservation, security, research and day-to-day operations have not been significantly affected, nor are there job losses, pay cuts, and terminations of important projects, even during the three months in which museum people worked from home.

Because nearly 80 percent of China's museums are publicly funded, and they have already adopted a free admission policy, there is no reliance on ticket revenue. Therefore, if the government's policy on museums does not change fundamentally in the future, the basic operation of museums will not encounter too many challenges. For now, I do not see any sign of such a major adjustment.

The lesson we can learn is that we need to be fully prepared for the uncertainty of COVID-19. During last June and July, Beijing had new cases reported after more than 150 consecutive days without new infections. Although this situation is different from the previous one, the government has taken the strictest measures. Accordingly, some museums in Beijing have opted for stricter control measures, while some museums re-closed temporarily. But right now, at this moment, there have been no more new cases in Beijing for many days, and the museums have been reopened again. Before COVID-19 is fully controlled globally, this may become the new normal for museums.

How to restore the visitor's confidence in returning to the museum? As mentioned earlier, we really need to look at public confidence while considering how to prevent and control a pandemic. The number of museum visitors is still relatively small compared to the number in 2019. It is in part because of the strict control of the total number of visitors per day (usually less than 30–50% of the previous number), and on the other hand, the confidence factor of the visitors. People may prefer to choose outdoor venues instead of museums. It is important that China can share its experience with the international museum community.

Website resources for collections emerging from lockdown



At left: *Queen Victoria*,
Courtesy of Glasgow
Museums, Scotland.
Photo: Stephanie de
Roemer

Many national and international bodies have dedicated websites which provide information for collections emerging from lockdown.

Website Resources from ICOM



ICOM & UNESCO surveys: museums facing COVID-19

The COVID-19 pandemic has disrupted the activities of museums all over the world, threatening their financial survival and the livelihood of thousands of museum professionals. To gather information, ICOM launched a global survey to analyse the impact of lockdowns. The [ICOM report "Museums, museum professionals, and COVID-19"](#) has analysed almost 1,600 responses from museums and museum professionals. In parallel, the [UNESCO Report "Museums Around the World in the Face of COVID-19"](#) (May 2020) contains the results of UNESCO's worldwide survey conducted on the impact of COVID-19 on museums.



ICOM Follow-up survey: the impact of COVID-19 on the museum sector

The COVID-19 pandemic is still seriously affecting cultural institutions around the world. While some museums have reopened with major limitations, others are still facing the consequences of the crisis behind closed doors. Our first report, published back in May, presented a dire situation for museums and museums professionals around the world. To gather further information, we are launching a second global survey. To take part in this survey, please use this [link](#).



ICOM broadcast a [webinar](#) focusing on preparations for the reopening of museums on 24th June 2020. The webinar "Preparing for the reopening of museums" gathered more than 3,000 viewers on the live streaming platform and can be viewed via the above link to the ICOM website. It is also available in its simultaneous translations in French and Spanish. Four speakers gave viewpoints from across the globe, representing China, Colombia, Austria and Cameroon. The session was introduced by Peter Keller (Director General, ICOM) and moderated by Vinod Daniel (Executive Board, ICOM).



ICOM has published a series of articles highlighting museum experiences, approaches and news during lockdown, among which include:

Museums will move on: message from ICOM President Suay Aksoy ([April 13, 2020](#)) • ICOM Brazil—Recommendations facing the COVID-19 outbreak ([April 22, 2020](#)) • Ensuring cultural heritage security during lockdown: a challenge for museum professionals and police services ([April 23, 2020](#)) • Museums and COVID-19: 8 steps to support community resilience ([April 29, 2020](#)) • Museums and end of lockdown: Ensuring the safety of the public and staff ([May 12, 2020](#)) • Community Responsive Programming at the Museum of Toronto during COVID-19 ([June 21, 2020](#)) • Reverse Inclusion During Lockdown: The Experience of the Pushkin State Museum of Fine Arts, Moscow ([July 1, 2020](#)) • ICOM and ALIPH join forces to support West and Central African museums at risk in the face of the COVID-19 pandemic ([July 30, 2020](#))



ICOM and ICOM-CC published in April 2020 "[Recommendations for the Conservation of Museum Collections](#)" for museums preparing to shut their doors and to deal with conservation during the emergency.



ICOM Webinars | Capacity building for museums professionals

In a difficult time for museums, ICOM remains a point of support for museum professionals and is proud to announce the launch of a [new series of four online seminars](#) that will provide a space for reflection and discussion on relevant current topics for the museum sector. The webinars will be streamed, with simultaneous translation in French, English, and Spanish. Schedule: New challenges for collections and storage areas, 7 October, 15:00 Paris time; Digitisation of activities, 21 October; Emergency Management (Focus: Lebanon), 4 November; Stimulating employment in museums; 18 November. Please follow our social media (link Facebook, Twitter, Instagram) to stay informed about these and other ICOM digital activities.



ICOM-BRAZIL

A new resource initiated by conservation specialist Yacy-Ara Froner (ICOM-CC) and Marília Bonas and Alessandra Labate Rosso, members of the Board of Directors of ICOM-BR, and developed in collaboration with the Brazilian Museum Institute (Instituto Brasileiro de Museus—IBRAM), a governmental institution responsible for the museum policies in Brazil. "Recommendations for the COVID-19 Outbreak" (see pages 16–17) was published on 14 April, 2020 on the [ICOM-BR website](#). It was subsequently posted on the ICOM website in [English](#), [French](#) and [Spanish](#).

Website Resources from International Sources



American Institute for Conservation (AIC)

AIC provides [open access to a number of resources](#) aimed to assist conservators and collection care professionals during the COVID-19 pandemic. Links are provided to a number of topics and social media hashtags and events. Tips on disinfecting cultural resources to the impact of hand sanitisers on collection materials are given. A section on "preparing an institution for closure or reopening" connects to an [in-depth guidance document](#) that may be of use to all considering what measures to put in place when visitors return to museums.



Australian Institute for the Conservation of Cultural Material (AICCM)

The [Disaster Response page](#) of AICCM provides updates on actions that AICCM is taking in response to the pandemic. Their focus is to provide a guide to caring for collections in buildings closed due to COVID-19. The guide is aimed at managers rather than conservators. The guide is for people who are responsible for collections of movable cultural heritage in collecting organisations such as archives, galleries, herbaria, historical societies, keeping places, libraries and museums and at heritage sites. This guide is likely to be most useful for organisations that do not have ready access to professional conservators. A comprehensive [list of resources](#) also is available in PDF form.



American Alliance of Museums (AAM)

In [COVID-19/Coronavirus: Resources & Information for the Museum Field](#), the AAM recommends that museums build flexible plans for reopening that are regularly reviewed and refined based on the latest science. A [pdf document](#) has been published (open access) which provides advice to museum policymakers when considering reopening. This advises a gradual approach which allows the museum to prioritise health and safety while taking progressive steps to restore regular operations. The advice is to work with all staff members and increase training where needed to ensure that all work towards the same goal. And to communicate these approaches to museum stakeholders, including visitors.



Canadian Conservation Institute (CCI)

CCI initiated a COVID-19 Task Force consisting of Irene Karsten, Janet Kepkiewicz, Simon Lambert, Crystal Maitland and Tom Strang. The Task Force aimed to supplement the existing CCO Notes on providing [additional guidelines](#) to collection keepers when handling cultural heritage objects during COVID-19. Topics covered are wide and varied but focus is given to risk assessment, tips on disinfecting collections, how to deal with returning loans, reopening museum spaces safely, and ventilation systems. See also Tom Strang's presentation: "[Caring for Heritage Collections During the COVID-19 Pandemic: Focus on Reopening](#)," June 9, 2020; and Irene Karsten's presentation: "[Caring for Heritage Collections During the COVID-19 Pandemic](#)," April 21, 2020



European Confederation of Conservator-Restorers' Organisations (E.C.C.O.)

A [short letter](#) by the E.C.C.O. president Susan Corr states that "COVID-19 is a cultural issue as much as a health issue because the control of it depends, not on the hospitals and health resources but on the behaviour of people—how well we engage in social distancing." She emphasises the need for solidarity and community in banding together to tackle the problems posed, especially in using traditional economic yardsticks to place value on the cultural sector. The problems the conservation sector will face in the predicted forthcoming economic downturn are mentioned. E.C.C.O. will lobby the European Commission on the matters.



Institute of Conservation (Icon)

In '[Waking up! Collections: A Post-Lockdown Guide](#), Icon and the Icon Care of Collections Group have published a new [Guide and Checklist](#) to address collection conservation issues that might have occurred during the Coronavirus (COVID-19) lockdown period. Coordinated by the conservation and scientific departments in national museums, galleries, libraries and archives groups and the Icon Care of Collections Group, it drew on the expertise of colleagues at National Museums Scotland, National Records Scotland, ChurchCare (Church of England), Natural History Museum, British Library, National Galleries Scotland and Birmingham Museum Trust.



International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)
ICCROM draw attention to the significant role of culture and cultural heritage in providing social and post-trauma support, enabling social cohesion and the building of resilience of communities during times of crisis. They have produced [a document outlining the risks and difficulties](#) for cultural heritage projects and sites during the pandemic and issue a call for action as an intergovernmental organisation with a unique mandate to promote good practices for cultural heritage protection. An additional webpage, [Heritage in Times of COVID](#), provides tips and resources as well as featured stories and relevant links for museum and conservation professionals. The role of all stakeholders is considered.



UNESCO
UNESCO launched a new "[Report on Museums Around the World in the Face of COVID-19](#)" which is the result of an international survey targeting museums, culture professionals and Member States. The report presents an initial evaluation on the impact of COVID-19 across the museum sector and shed's light on the key trends of the world's museums, their reaction in the face of the crisis and their capacity for resilience and the challenges of accessing culture.

Webinars

Lockdown has seen an explosion of webinars and the development of online resources. Many teaching institutions, and national and international bodies have initiated online courses which are now freely accessible to all.



AcCESS—Academic Conservation Education Sharing Site

AcCESS has recently been created as a new digital platform for academic conservation teachers. The initiative came about when conservation educators decided they wished to create a space where they can share their struggles and experience with online teaching during the COVID-19 pandemic. AcCESS will exist beyond the current pandemic and continue as an easy-to-use tool for sharing amongst academic conservation educators worldwide. To find out more about AcCESS, see IIC News in Conservation, June–July 2020. To join the AcCESS platform, email Maartje Stols-Witlox, University of Amsterdam, m.j.n.stols-witlox@uva.nl.



AICCM SC@M Webinars

AICCM Emerging Conservators SIG and Student Conservators at Melbourne (SC@M) teamed up in early May to combat lockdown, delivering a series of [free webinars](#): "Conservation in Social Media" by Lucilla Ronai, Australian National Maritime Museum (ANMM) • "Tools of the Trade: UVF and IRR Digital Imaging" by Amelia O'Donnell, State Library of Queensland • "Build Your Online Portfolio" with Jennifer Myers, a graduate of the Winterthur/University of Delaware program • July webinar: MoMA's Kate Lewis and VoCA's Chad Allgood and Lauren Shadford provided practical steps on how interactions with artists can aid your conservation practice.



Europeana

"[Supporting cultural heritage professionals in the time of COVID-19](#)" is a hub providing digital resources for the cultural heritage sector in its digital transformation provided by the network Europeana. "As an organisation which champions digital and digitised cultural heritage, we are working to help cultural heritage professionals find support and tools at a time when many of the sector's activities are moving online." The hub provides links to webinars and other online events.



FAIC: Connecting to Collections Care

On April 2, 2020, Connecting to Collections Care held a Facebook Book Live Event "[Collections Care in the Age of COVID-19](#)". Members of our Facebook Community had the chance to listen to and ask questions of panelists, including preservation librarians, conservators, and other experts in the field of collections care on such subjects as collections storage situations, collections care standards, disaster plans, and the challenges of working from home. Handouts available [here](#).



Foundation for the American Institute for Conservation (FAIC)

In response to a burgeoning interest in learning about the chemistry of photography online is offering "The Photographic Chemistry for Preservation" series which explores the key elements of photographic chemistry that are essential to understanding the nature of silver-based analog photographs, their creation, and their deterioration mechanisms. The online self-study modules include video lectures and quizzes on specific topics on the chemistry of photography. Study at your own pace! Earlier courses in the series are free, newer ones require a small registration fee.



ICCROM / Athabasca University / IIC

Heritage Conservation Learning in the COVID World—Challenges and Opportunities was held, live stream, on 22 September, 2020. The COVID-19 crisis has led to the lockdown of educational and training institutions globally and the disruption of learning. Educators have had to shift to remote learning by using online platforms, applications, and resources in order to continue with teaching and to communicate and connect with students and learners. This webinar highlighted the challenges facing this practical field and the learning opportunities for today and the future.



Indira Gandhi National Centre for the Arts (IGNCA)

The Conservation Division of the Indira Gandhi National Centre for the Arts, or IGNCNA, led by Dr. Achal Pandya, has organised a series of conservation-related webinars, including: "Collection Care of Paintings" with Kate Saymour, SRAL, Netherlands on 15 June, 2020 • "Care and Conservation of Thangka Paintings" with Ann Shaftel on 9 June, 2020 • "Reorganisation of Museum Storage in India" on 3 June, 2020 • "Global Scenario of Museum Storage" with Dr. Gael De Guichen, Special Advisor to DG, ICCROM • "Re-Org in India" with Dr. Achal Pandya, Head of Division, Conservation, IGNCNA.



Indian National Trust for Art and Cultural Heritage (INTACH)

Intach Conservation Institutes have developed a Lecture Series via Zoom called 'Conservation Insites 2020'. Eminent conservators, conservation scientists and researchers have been invited to provide one-hour lectures to the field. The lectures are free to access through a registration link and are being recorded for review at later dates. For more information, please consult the Events & Programmes section on the INTACH website.



Mentoring Heritage Conservators Initiative

Sanjay Dhar, Independent Painting Conservator, New Delhi, India, organised a series of webinars, May to September 2020, via live streaming on Facebook. Leading researchers and conservation professionals were invited to discuss current practices in conservation in an informal setting. Each event was hosted by a guest and moderated by Sanjay Dhar. The webinars were recorded and can be viewed via this link.



Netherlands Institute for Conservation, Art and Science (NICAS) Colloquium

Throughout the year, NICAS organises a bi-weekly Colloquium consisting of two short research lectures. The NICAS Colloquium allows people to stay informed on a regular basis about the latest developments and results of research and to exchange information and expertise. Because of COVID-19, the Colloquium has been taking place online and has been published on the NICAS website.



OECD / ICOM

Organisation for Economic Co-operation and Development (OECD) hosted a webinar on "Coronavirus (COVID-19) and museums: impact, innovations, and planning for post-crisis" on April 10, 2020, in collaboration with ICOM, when they gathered members of the museum community, and local and national governments to review the short and long-term impacts of the COVID-19 crisis on museums; the innovative solutions put in place by museums across countries; and the policy supports put in place by national and local governments to alleviate the short and long-term effects of the COVID-19 crisis on museums and their broader ecosystems. More information here or visit our website here.

The ICOM-CC/Getty International Program



At left: *Tami* by Tamara Kegan, Museo Parque de las Esculturas, Providencia, Santiago, Chile. Photo: Orlando Jackson

Generous support from the Getty Foundation has enabled ICOM-CC to offer funded participation in the ICOM-CC Triennial Conferences to 265 international delegates from 78 countries since 1990.

The ICOM-CC/Getty International Program

ICOM-CC / Getty International Program participants to the ICOM-CC 19th Triennial Conference

Beijing, China, 17–21 May 2021

(alphabetical order; further information on the 2021 ICOM-CC / Getty International Program grant recipients can be found [here](#))

Generous support from the Getty Foundation has enabled ICOM-CC to offer funded participation in the ICOM-CC Triennial Conferences to 265 international delegates from 78 countries since 1990 and the 10th Triennial in Dresden. The Getty Foundation provides funding that supports colleagues from countries with emerging economies to attend large-scale international forums for professional exchange. As a result of these grants, conservation professionals from countries that are often underrepresented at international gatherings have the opportunity to connect with colleagues working in their fields, share their knowledge and experiences, and bring to an international venue the practices and issues from their local, regional and national communities.

Once again, the Getty Foundation support has enabled a diverse group of colleagues to attend the ICOM-CC Triennial Conference in Beijing from 17–21 May 2021. There were more than 70 applicants from 29 countries for the upcoming Beijing meeting. The grant recipients for the 2021 ICOM-CC Triennial Conference in Beijing have provided [brief introductions](#) and we all look forward to meeting and interacting with these colleagues in Beijing!



Abdullahi ABDULKADIR, Nigeria

Rock Art Interpretation Centre, National Museum Birnin Kudu, Jigawa State

ICOM-CC Working Group interest: Murals, Stone, and Rock Art; Archaeological Materials and Sites



Aida BIČAKČIĆ, Bosnia-Herzegovina

Commission to Preserve National Monuments, Sarajevo

ICOM-CC Working Group interest: Theory, History, and Ethics of Conservation; Scientific Research; Preventive Conservation



Mara Lúcia CARRETT DE VASCONCELOS, Brazil

Museum of Archaeology and Ethnology, Federal University of Bahia, Bahia

ICOM-CC Working Group interest: Archaeological Materials and Sites; Objects from Indigenous and World Cultures; Natural History Collections; Documentation



Davison CHIWARA,
Zimbabwe

Cultural Heritage and
Museum Studies,
Midlands State
University, Gweru

ICOM-CC Working
Group interest:
Preventive Con-
servation; Natural
History Collections;
Modern Materials and
Contemporary Art;
Scientific Research



Anil DWIVEDI, India
Indira Gandhi National
Centre for the Arts,
New Delhi

ICOM-CC Working
Group interest:
Documentation;
Paintings; Preventive
Conservation; Educa-
tion and Training in
Conservation; Metals



**Ana Carolina DELGA-
DO VIEIRA,** Brazil

Museu de Arqueologia
e Etnologia, Univer-
sity of São Paulo, São
Paulo

ICOM-CC Working
Group interest:
Archaeological Materi-
als and Sites; Glass
and Ceramics; Textiles;
Metals; Objects from
Indigenous and World
Cultures; Wet Organic
Archaeological Materi-
al



**Abdelaziz ELMARAZ-
KY,** Egypt

The Grand Egyptian
Museum-Conserva-
tion Centre (GEM-CC),
Giza

ICOM-CC Working
Group interest:
Metals; Preventive
Conservation; Ceramic
and Glass; Scientific
Research



Maulidha Sinta DEWI,
Indonesia

National Museum of
Indonesia, Jakarta

ICOM-CC Working
Group interest: Edu-
cation and Training in
Conservation; Objects
from Indigenous
and World Cultures;
Metals; Preventive
Conservation



**Abdelmoniem
Mohammed GOMAA,**
Egypt

Fayoum University,
Fayoum

ICOM-CC Working
Group interest: Wood,
Furniture, and Lac-
quer; Documentation;
Preventive Conser-
vation; Scientific
Research



Angelica ISA ADANIYA, Peru

Pachacamac Site Museum, Ministry of Culture of Peru, Lima

ICOM-CC Working Group interest: Documentation; Glass and Ceramics; Preventive Conservation; Archaeological Materials and Sites; Theory, History, and Ethics of Conservation



Sopheap MEAS, Cambodia

Ministry of Culture and Fine Arts, Phnom Penh

ICOM-CC Working Group interest: Archaeological Materials and Sites; Art Technological Source Research; Wet Organic and Archaeological Materials; Murals, Stone, and Rock Art; Glass and Ceramics



Vipin JOSHI, India
National Gallery of Modern Art, Ministry of Culture, New Delhi

ICOM-CC Working Group interest: Modern Materials and Contemporary Art; Paintings; Scientific Research



Lone Michelle MONAGEN, Botswana

Botswana National Museum And Monuments, Gaborone

ICOM-CC Working Group interest: Preventative Conservation; Documentation; Scientific Research



LIU Jian, China
China National Silk Museum, Hangzhou

ICOM-CC Working Group interest: Textiles; Scientific Research



Bradley MOTTIE, South Africa

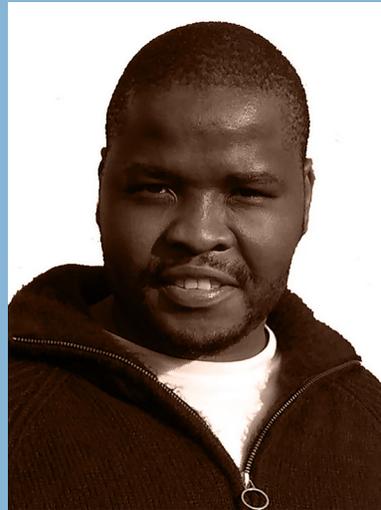
Iziko Museums of South Africa, Cape Town

ICOM-CC Working Group interest: Metals; Wood, Furniture and Lacquer; Documentation; Education and Training in Conservation; Preventive Conservation



Ali NASIR, India
Indira Gandhi National
Centre for the Arts,
New Delhi

ICOM-CC Working
Group interest:
Textiles; Scientific
Research; Preventive
Conservation;
Education and Training
in Conservation



**Thatayaone SEGAE-
SHO**, Botswana
University of Botswa-
na, Gaborone

ICOM-CC Working
Group interest: Pre-
ventive Conservation;
Graphic Documents;
Photographic Materi-
als; Modern Materials
and Contemporary Art



Adriana PAEZ CURE,
Colombia
Central Bank of
Colombia, Bogotá

ICOM-CC Working
Group interest:
Modern Materials and
Contemporary Art;
Documentation; Art
Technological Source
Research; Theory,
History, and Ethics of
Conservation



Deepakshi SHARMA,
India
National Rail Museum
(NRM), New Delhi

ICOM-CC Working
Group interest: Ob-
jects from Indeginious
and World Cultures;
Graphic Documents;
Preventive Con-
servation; Theory,
History and Ethics
of Conservation;
Education and Training
in Conservation



**Ellen RÖPKE FERRAN-
DO**, Brazil
Instituto Moreira
Salles, Rio de Janeiro

ICOM-CC Working
Group interest:
Graphic Documents;
Preventive Conserva-
tion; Modern Materi-
als and Contemporary
Art; Documentation;
Theory, History, and
Ethics of Conservation



TANG Huan, China
Three Gorges Muse-
um, Chongqing City

ICOM-CC Working
Group interest:
Scientific Research;
Preventive Conserva-
tion; Education and
Training in Conserva-
tion; Paintings



Margarita VILLANUEVA, Philippines

Lopez Museum and Library, Pasig City

ICOM-CC Working Group interest:
Modern Materials and Contemporary Art; Paintings; Preventive Conservation; Scientific Research



ZHANG Huan, China

Guangdong Museum, Guangzhou

ICOM-CC Working Group interest:
Art Technological Source Research; Modern Materials and Contemporary Art; Preventive Conservation; Scientific Research

Getty Foundation

This program is made possible with support from The Getty Foundation.

ICOM-CC Fund

Have you ever heard of the ICOM-CC FUND? It's been around since 2003!

You can find more about the ICOM-CC FUND's mission, its vision, its organisation and Policy Plan 2019–2024 on the [ICOM-CC website](#). In this issue of *On Board*, the FUND Board would like to introduce some of the FUND's involvements and to highlight some of the ways you can support ICOM-CC.

Recent initiatives partially funded by the ICOM-CC FUND

One of our fundamental goals is to promote and financially support ICOM-CC's projects. The ICOM-CC FUND is currently providing some of the support for the ICOM-CC "[Publications Online Project](#)", giving open access to the past fifty years of ICOM-CC Triennial Conference Preprints. It is a wonderful benefit and service to the field to have so much conservation scholarship readily accessible online!

Participate in ICOM-CC by becoming a Friend or Student Friend!

What does it mean to become a Friend of ICOM-CC?

- Gives you an "introduction" to ICOM-CC while waiting for your ICOM membership process to be finalized.
- Allows you to participate in ICOM-CC when you are not eligible for ICOM membership.

What are the benefits?

- Access to the ICOM-CC professional network.
- Subscription to the ICOM-CC e-zine *On Board* (twice a year).
- Participation in Working Group(s) including subscription to Working Group e-newsletters.
- Member-level priority to have papers/posters accepted in the ICOM-CC Triennial Conference Preprints (in the cases of papers/posters of equal merit).
- Reduced fees, where applicable, for ICOM-CC Triennial Conferences and Working Group activities.

What is the cost?

- Friend or Student Friend participation is available for one (1) calendar year (January–December) and consequently, the cost is meant to facilitate access to everyone who would like to participate. The fee for countries classified as Category 3 or 4 in ICOM Country Category: Student Friend participation requires current student status

- Students and interested conservators should consider this opportunity offered by ICOM-CC. If you are teaching in a conservation training programme, or work with conservation students, please share this information with your students and others.

Why not benefit from an "introductory" opportunity to take part in the largest cultural heritage conservation organisation in the world! Think about participating in the ICOM-CC Triennial Conference in Beijing from 17–21 May 2021! Think about becoming an [ICOM-CC Friend or Student Friend](#) in 2021 in time for the Beijing Conference!

FEES (from 1 January, 2021):

Friend: euros 75 / euros 30*

Student Friend: euros 40 / euros 15*

**Residents in countries classified as Category 3 or Category 4*

Anyone can donate to Support these Worthy Initiatives! Donations in any amount are always welcome! Giving is made easy through [this link!](#)

Want to stay informed?

Want to be part of the ICOM-CC FUND network?

Sign up to join the ICOM-CC FUND Mailing List [Here!](#)

ICOM-CC FUND

Reflections on ICOM-CC and Lessons for Life

Johanna Theile
ICOM-CC Directory Board Member

I just received the information from ICOM-Chile that I have been a member of ICOM-CC since 1986. They wrote to ICOM's main office in Paris for this information, because they have no documents from so long ago. When we are all at our ICOM-CC Congress in Beijing in 2021, I will have been a part of ICOM-CC for 35 years. What a long time! For me, ICOM-CC has been a significant activity in my life. I always lived my life intensely, because life is lived only once, and it is up to me alone to do the most and to make the best of it. For sure ICOM-CC is a part of my life and not only a duty. My students also are central to me. I am grateful for the generations of students I had the opportunity to teach and to mentor. I was so lucky that many times I could do what I wanted and what my heart wanted me to pursue. I like working with people and I have a gift for this too.

In this issue of *On Board* where so many of us are stepping down from our official ICOM-CC service, I will speak about my life, showing you how you can use ICOM-CC to its fullest, and what it means being part of this big family, taking advantage of the many opportunities found on our website to attend courses, access publications, and to learn about meetings and conferences.

I worked from 1982 to 1998 in the Museo Histórico Nacional in Santiago de Chile. I was in charge of the collections, and it meant a lot of challenging work. The word "conservation" was completely new to me when Gaël de Guichen of ICCROM came to the Museum. I was to take a long course in preventive conservation at this time. I was a very young woman. I became fascinated with "conservation". It opened up a completely new world for me. Humidity control, light control, proper mounting, housings, conservation boxes, pollution monitoring and control, and new challenges related to climate change. Gaël told all of us that we should go to the ICOM Congress in Buenos Aires. This is very close to Santiago, so I followed his advice and went. A world of knowledge opened up for me! I met Christian Lahanier, met many colleagues, and started being part of the ICOM-CC family. This was the reason I joined ICOM in 1986.

I do not remember how I got the application form for the preventive conservation course organised by the Getty Conservation Institute (GCI) in Oaxaca, México, but I remember running to the Paseo Aumada to go to a photography studio to get a formal photo of myself, completely forgetting that I still

had the little headband of summer shells in my hair. In 1995 I flew to México to attend this wonderful course, all paid by The Getty. The GCI still gives courses, providing learning possibilities for many professionals and young people. My course was organised by Kathleen Dardes who recently retired from GCI. I had the opportunity to deepen my knowledge through practical and theoretical classes where I learned a lot. We were introduced to new instrumentation, and through meeting other emerging professionals, I gained a wonderful network of support that has lasted all these years.

Kathleen told us about the ICOM-CC Congress. In this pre-internet time and with Chile being rather distant, I was not aware of this prior. I applied for and received a grant from The Getty Foundation International Program to travel to Edinburgh, Scotland, in 1996. A very shy Johanna at the time was introduced to many professionals by those I had met prior. I met Ian MacLeod who was then Coordinator of the Metals Working Group, an area of interest to me, and we remained in contact after the meeting. At the time, this meant that I would write a letter, then run to the post office just before 4:00pm when the office closed. After a two-week interval, a letter arrived from Perth, Australia, in response. This is how I presented my first paper for a Metals Working Group meeting held in Draguignan, France, in 1998, with Ian MacLeod contributing analysis of the silver objects in Perth, as I could not do the analysis in Santiago. Later I attended more Metal Working Group meetings and I presented other papers too. In 2001, I organised the Metal WG meeting at the Universidad de Chile. Many of my former students remember this adventure. There was the possibility to meet so many conservation eminences, to share knowledge, and to be part of the 'metal family'.

You can see that being part of ICOM-CC makes my life full of knowledge and adventures. I travelled to New Delhi in 2008 and Lisbon in 2011 with the help of Getty Grants. I always tell my students that I would not be the person I am now without The Getty and ICOM-CC and all the opportunities they have given me. My entire time on the ICOM-CC Directory Board for me has been very, very important. The selection of Getty Grant recipients alone gives a lot of young people from wonderful places in the world the same opportunities I had. Joan Reifsnyder, the ICOM-CC Secretary, does a fantastic job of organising all of this. The professionals selected for Beijing are already in our ICOM-CC page and are listed in this issue of *On Board* on pages 25 to 30.

In 1998 I left the Museo Histórico Nacional and began a new phase of my life at the Facultad de Artes and Facultad de Ciencias, Universidad de Chile, to conduct research, and to design and open a postgraduate course in conservation and restoration. I am still to this day at the Universidad de Chile training young professionals. It is important to know about our heritage, the past, the present and the future, the heritage that makes us different from other cultural backgrounds. ICOM-CC also has been very important for my teaching of conservation

and restoration. Involvement in the Working Groups gives me the chance to always be informed about new materials and techniques, to exchange ideas, and to keep my mind open. When I started in conservation, I discovered that a lot of "normal" people as well would like to know about our work, so I published a book entitled "El ABC de la conservacion" (1986). First 1,000 books, then 60,000 books were distributed for free, like a gift on a Sunday in a very well-known Chilean newspaper El Mercurio. This encouraged everybody to do preventive conservation in their homes by controlling humidity and light, and using better storage materials. Later publications were completed at the university level, so they are more complicated to read. When you have the possibility to learn, it is important also to share your knowledge.

I have been on the ICOM-CC Directory Board since 2011 and during one triennium, I served as a Vice Chair. During these years with ICOM-CC, I got to know continents like Asia and Africa that I only knew through my father's stories as he traveled a lot. As I worked, I met fantastic people. I gained much wisdom. I am sure that today I am a person of the world, a world resident, and I love that very much.

During my time on the Directory Board I travelled as well. Directory Board meetings are held twice each year, and I enjoyed seeing spectacular locations and being introduced to new cultural heritage. I use everything in my classes, so my students travel in their imaginations with me to places like Fuzhou, China, and Goa, India. They travel with me with WhatsApp, digital images, and Powerpoint presentations, learning about heritage, culture, and the world.

If you ask me what I achieved during my time on the Board, I would say that I have been active in the humanitarian area, speaking with you in the aftermath of disasters, trying to make your life easier with publications, meetings, and a lot of professional information to help and guide you. To meet and give information to young professional in the Congress has been a fantastic experience—a real highlight for me. I love to see that many young professionals are interested in becoming part of ICOM-CC. This is a great idea. You will be rewarded! Of course, I also made a lot of friends. I never had a political role on the Board as I don't understand anything about that at all. My work has been always linked to the members . . . to you . . .

The world is going through difficult times. Many things are changing. A new world is coming into being, and we will be a part of it. I don't know yet how this new world will be, but I know nothing is black or white, everything has a lot of shades of gray. ICOM-CC will be with us with in this new world, with its community, opportunities, and resources. I hope it will be a big support for newer generations as it has been for me all my life.

Thank you ICOM-CC!



Above: Johanna Theile, pictured in her garden, holding up 35 years of ICOM-CC membership cards!
Photo: Carolina Villegas

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.



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international council
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for conservation

The inaugural online meeting of the new ICOM-CC Board for the 2020–2023 Triennium:

Upper row, left to right: Reiko Sakaki, Kate Seymour, Stephanie De Roemer.

Center row, left to right: Deborah Trupin, Emily Williams, Nora Kennedy.

Bottom row, left to right: Claudia Chemello, Qinglin Ma, and ICOM-CC Secretary, Joan Reifsnnyder.