

ON BOARD

News and Reports from the
ICOM-CC Directory Board

ICOM
International Council
of museums – committee
for conservation

ICOM-CC



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Etihad Museum, Dubai
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A group of male singers welcoming delegates to the ICOM International Symposium in 2024
Credit - © Kate Seymour

<https://dubai2025.icom.museum/>

A Note from the Editor

Deborah Trupin

Member, ICOM-CC Guest Editor

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This issue of *On Board* shows how active ICOM-CC – that is, you, us, members of ICOM-CC – continues to be. The Working Groups remain active – see the report on the Archaeological Materials and Sites Working Group’s online meeting and the lists of other Working Groups’ past and planned activities. Note that there are in-person Working Group events coming up later this year. ICOM-CC is again planning to host several sessions at the upcoming ICOM Dubai Conference in November

Of course, planning continues for our own Triennial Conference in Oslo in September 2026 – only a bit more than a year away by the time you read this! Many more details about the conference and related tours can be found in this issue of *On Board* and on the [conference website](#).

ICOM-CC has also been very successful with our grant applications. For 2025, ICOM-CC was the lead for a successful application for an ICOM Solidarity Project. This project, which has been active since May, is called Leveraging Ethnographic & Generational Knowledge for Art Conservation in South & South East Asia (LegaSSEA). You can read more about it in this issue of *On Board* and join in upcoming sessions in August and September. In 2025, ICOM Estonia and ICOM-CC were awarded ICOM Special Projects funding for *That Everlasting Plastic!*

This issue also marks the beginning of ICOM-CC’s name change to ICOM-Conservation and introduces the new logo. However, the roll out of our new logo will only come into full effect after our 2026 Triennial Conference and change over to a new Directory Board and triennium.

Last, but not least, this issue concludes with a letter from the Stichting ICOM-CC FUND. The FUND continues to support ICOM-CC, including many of the projects discussed in this issue. As always, the FUND seeks your support as well.

Happy reading!



Museum of the Future, Dubai
Credit - © Kate Seymour

Letter from the Chair



Dubai from the sky
Credit - © Kate Seymour

Since our last edition of *On Board*, ICOM-CC has continued to thrive with purpose, global collaboration, and strong commitment to innovation and inclusivity in conservation practice in line with our mission and strategic objectives.

Letter from the Chair: Kate Seymour

Chair, ICOM-CC Directory Board
Art Conservation Education
Maastricht, Netherlands

Dear ICOM-CC Members,

Since our last edition of [On Board \(Volume 28\)](#) in December 2024, ICOM-CC has continued to thrive with purpose, global collaboration, and a strong commitment to innovation and inclusivity in conservation practice in line with our mission and [strategic objectives](#). As we progress through the second year of our triennium, I'm delighted to share some of the developments from the past six months.

Programming for our 2024 ICOM Solidarity Project, [Community-led Training: Establishing a Foundation for Heritage Conservation in Africa](#), concluded in December 2024. Three open-access toolkits—focusing on Conservation, Risk Assessment, and Documentation—along with short educational videos will soon be available on the ICOM-CC website and those of our partners and will be formally introduced during a dedicated session at the 27th ICOM General Conference in Dubai. The project, which ran from June to November 2024, reached over 1,000 participants across more than 25 African countries, making it one of ICOM-CC's most far-reaching initiatives. Developed with substantial input from African professionals and our project partners, these resources are also intended to benefit communities globally facing similar heritage preservation challenges.

Building on this momentum, we are pleased to announce that ICOM has funded another [Solidarity Project](#) for 2025. This year's focus is on documenting traditional conservation knowledge across South and Southeast Asia. Titled [Leveraging Ethnographic & Generational Knowledge for Art Conservation in South & South East Asia \(LegaSSEA\)](#), the project aims to safeguard endangered practices held by ageing practitioners who care for cultural artefacts made from palm leaf, bark cloth, textiles, and other traditional materials. Our 2025 partners include an extensive mix of [ICOM National and International Committees](#): ICOM Pakistan, ICOM India, ICOM Bangladesh, ICOM Philippines, ICOM Indonesia, as well as ICOM COSTUME, ICDAD (Decorative Arts and Design Museums), ICTOP (Training in Museums), ICR (Regional Museums), and ICOM NATHIST (Natural History Museums). We will be hosting five online

roundtable events between May and September 2025, each featuring simultaneous interpretation in English, French, and Spanish. These discussions will inform a concluding survey on conservation recipes and materials, which will contribute to a Dictionary of Plants and Materials—a legacy resource to support ongoing traditional knowledge preservation. (See p17)

Our Working Groups remain highly active. Since the last edition of *On Board*, seven Working Groups have hosted online events—ranging from webinars and online workshops to panel discussions—focusing on current conservation topics. A report from the Archaeological Materials and Sites Working Group is included in this issue of *On Board*. Please see p19. Be on the lookout for the Working Groups' [Newsletters](#) for reports from other events. Thanks to the generous support of the Stichting ICOM-CC FUND our Zoom license continues to enable these vibrant programmes. We extend our sincere thanks to our dedicated Coordinators, speakers, and other volunteers who make this global knowledge exchange possible.

The planning for our [21st Triennial Conference in Oslo](#), Norway (14–18 September 2026) is well underway. ICOM-CC has developed a strong working relationship with our hosts led by Ida Bronken (National Museum, Oslo). The conference theme—*Cultural Connections in Conservation*—is attracting much attention not only from prospective presenters but also from sponsors and those interested in participating at the [trade fair](#). The response to the Call for Abstracts for paper submissions was overwhelming (561 submissions), narrowly missing the record set at Copenhagen 2017, with many submissions exploring the interplay between conservation, cultural identity, and sustainability. Our Working Group Coordinators and anonymous peer reviewers have completed their reviews and the Selection Committee has met to decide which abstracts will be invited to be submitted as papers. The [Call for Poster Contributions](#) has been launched and is open until 10 October 2025. The conference programme will accommodate 160 oral/paper contributions and 100 posters. The high number and exceptional quality of abstract submissions ensures a vibrant and engaging programme—though, regrettably, the limited number of presentation slots means we will be unable to accommodate all deserving authors. Please see p23 for updates from the National Organising Committee.

Special thanks go to our Coordinators and peer reviewers, and to our editorial team led by Janet Bridgland, along with Miguel Mertens and the Preprints Platform team, for ensuring a transparent and streamlined process. Stay tuned via our [website](#) and social media channels for updates and check out the amazing [pre- and post-conference tours](#) that are on offer.

We continue to expand our outreach efforts within the broader ICOM and conservation community. Here are two key highlights—one past, one upcoming:

Looking Ahead: ICOM-CC's participation in the 27th ICOM General Conference in Dubai, 12–15 November 2025

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

The International Committee for Conservation (ICOM-CC) is delighted to participate in the 27th ICOM [General Conference in Dubai](#), taking place from 12–15 November 2025. The conference will bring over 4,000 museum delegates together to discuss this year's theme, *The Future of Museums in Rapidly Changing Communities*. ICOM-CC invites conservation professionals, museum practitioners, scholars, and cultural heritage advocates to join us at ICOM's prestigious triennial event.

This year's conference promises a vibrant and diverse programme, and ICOM-CC will be at the heart of it—hosting a series of sessions that celebrate traditional knowledge, strengthen disaster preparedness, promote community-led conservation, and advance risk management practices.

ICOM-CC's programme begins on 12 November with *Preserving Traditional Conservation and Restoration Knowledge*, a session organised in partnership with ICOM Japan and the [Association for Conservation of National Treasures \(ACNT\)](#). This session will spotlight time-honoured Japanese techniques for conserving calligraphy, paintings, and Buddhist sculpture, highlighting how these practices are passed down through generations. This is a unique opportunity to learn from master conservators and explore the role of intangible heritage in modern conservation practice.

Also on 12 November, ICOM-CC joins forces with four other International Committees: International Committee for Museum Management (INTERCOM), International Committee for Museum Security (ICMS), International Committee on Disaster Resilient Museums (DRMC), and International Committee for the Training of Personnel (ICTOP) to present *Disaster Preparedness for Museums*. This essential training session brings together experts from across ICOM's committees to discuss risk assessment, leadership during crises, collection salvage techniques, and emergency training. Designed to be practical and empowering, the session will help institutions of all sizes develop plans to safeguard their collections and ensure staff readiness.



Main Hall, Etihad Museum, Dubai
Credit - © Kate Seymour



Dubai Creek, Dubai. Credit - © Kate Seymour

On 13 November, we turn our focus to Africa with *Community-Led Heritage Conservation in Africa*, a special showcase of the 2024 ICOM Solidarity Project. ICOM-CC led this project in collaboration with a broad consortium of ICOM bodies, including National and International Committees and Regional Alliances. The session, co-hosted by ICOM's International Committee for Historic House Museums (DEMHIST) and International Committee for Regional Museums (ICR), will spotlight key project achievements and launch three practical toolkits along with three short videos. These resources cover Conservation, Risk Assessment for Collections, and Documentation, all grounded in first-hand experiences from across the continent. The event highlights the vital role of local knowledge and collaboration in developing sustainable conservation practices. A round table discussion will feature key contributors to the project, exploring future initiatives and pathways to strengthen conservation efforts across Africa.

Finally, on 15 November, the International Committees' Day, ICOM-CC and ICCROM-Sharjah will co-host a special event, *Collection Care and Risk Management*. Held across two venues in Sharjah, the morning will feature a keynote presentation and expert panel at the ICCROM-Sharjah campus, followed by hands-on workshops and conservation lab tours at the Sharjah Archaeological Museum in the afternoon. Delegates will gain insight into archaeological conservation, from field recovery

to museum exhibition, and take part in practical sessions on object handling, packing, and storage.

These sessions not only reflect ICOM-CC's dedication to advancing conservation knowledge but also highlight the importance of global cooperation and inclusive dialogue in addressing contemporary challenges in the field. With contributions from Japan to Africa, including participation by local conservation heritage professionals, and from emergency response to heritage training, the programme embodies the spirit of innovation, resilience, and cultural respect.

We warmly invite all ICOM members, partners, and professionals committed to the care and protection of cultural heritage to join us in Dubai this November. All sessions during the week, with the exception of the International Committees' day, will be hybrid. ICOM-CC's sessions offer valuable opportunities to connect, learn, and be inspired as we shape the future of conservation together.

For updates and registration details, please check out the Conference website.

<https://dubai2025.icom.museum/fr/>

Registration: *Early Bird until 30th August 2025 - prices are dependant on membership and registration categories*

<https://dubai2025.icom.museum/registration>

Focus on Conservation 2024 – Disaster Risk Management for Cultural Heritage

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

The Focus on Conservation 2024 – *Disaster Risk Management for Cultural Heritage* conference was held online from 2 – 5 December 2024. The conference brought together over 1,000 registered participants, with 250+ attendees tuning in daily across four days of rich dialogue, practical exchange, and cross-sector collaboration. This virtual event was jointly organised by the [Leibniz-Research Network “Preservation”](#), in partnership with ICOM-CC, ICOM International Committee on Disaster Resilient Museums (DRMC), ICOM Brazil, the Smithsonian Institution, Deutsches Museum, Museum für Naturkunde Berlin, and the Deutsches Bergbau-Museum Bochum.

The conference addressed urgent concerns surrounding the safeguarding of cultural heritage in times of crisis—ranging from natural disasters and conflict to climate change and institutional vulnerabilities. Under the central question “What are the risks to objects in our collections—and what can we do about them?”, the programme explored:

- Risk identification and assessment for cultural collections
- Disaster preparedness and coordinated emergency response
- Capacity building and skills training for heritage professionals
- Institutional frameworks and international collaboration models
- Innovative tools and methodologies for mitigating loss and ensuring resilience




Over 23 case studies, tools, and frameworks were discussed across live presentations and interactive Q&A sessions. Notably, the event was anchored by participation from the Smithsonian Institution, ICOM-CC, and the Leibniz Preservation Network, highlighting the value of interdisciplinary and international cooperation.

Highlights & Outcomes:

- The diverse speaker lineup including Vinod Daniel, Ihor Poshyvailo, Sophie Delepierre, David Cohen Daza, Ogechukwu Elizabeth Okpalanozie, Sofie Rowe, Robert Waller, Agnes Brokerhof, Deepakshi Sharma, Achal Pandya, and others brought unique perspectives from both theory and practice.
- Dynamic panels spotlighted local and global challenges, from climate-related threats to institutional resilience planning.
- The conference fostered new connections across continents, contributing to stronger networks for emergency preparedness in heritage contexts.

ICOM-CC was proud to co-host this important conference, reinforcing our commitment to international cooperation and the advancement of disaster risk reduction practices in cultural heritage preservation. We extend our thanks to all the partner organisations and speakers who contributed to this vital initiative.

You can find more information, including the conference recordings at these links:

-  Conference Recordings: [YouTube Playlist – Deutsches Museum / Leibniz Network](#)
-  Speaker Bios (PDF): [View Here](#)
-  Full Programme: [Smithsonian NCP Overview](#) | [PDF Programme](#)

ICOM-CC Solidarity Project 2024 - Community-Led Training: A Participant's Perspective

Ogechukwu Elizabeth Okpalanozie

ICOM-CC Member

National Commission for Museums and Monuments, Lagos, Nigeria

The 2024 ICOM Solidarity Project, *Community-Led Training: Establishing a Foundation for Heritage Conservation in Africa*, was a programme in which I participated with excitement. It was the first of its kind in Africa. The programme was meant to engage all African conservators (the target audience) in a single training at the same time. It was an interactive and participatory online training which was recorded as the event took place. Padlet, a web-based platform, was used for offline discussions, posting of assignments, speakers, and other news. Although indigenous African conservators were the target audience, some conservators from Global North and Global South participated in the training to share their experiences of conservation practice.

The training was organised under three topics: conservation, agents of deterioration and risk assessments, and documentation. Each topic was discussed in separate sessions. Of great interest to me was learning about different ways in which participants from different parts of Africa used community engagement in their work. It made me understand all the more why the method should be integrated into conservation practice and ethics, especially in the preservation of ethnographic and archaeological objects, which comprises the greatest part of museum collections in Africa. The collections in these museums originated from indigenous communities: made and used by them. They preserved them before these objects were acquired by museums. The indigenes know the materials from which the objects were made and how they were made. This makes community engagement a necessity in every aspect of conservation. Discussions by Keletso Setlhabi (Cataloguing Material Culture and its Condition: The challenges and opportunities from a Community Museum and Classroom Contexts University of Botswana) and Naomi Meulemans (Topic 3: Documentation) resonated with me in this regard. The discussion of each topic was followed by assignments. The assignments done by participants served as a source of knowledge. It enabled participants to know how their colleagues in different parts of the continent solve a particular problem or overcome a challenge.



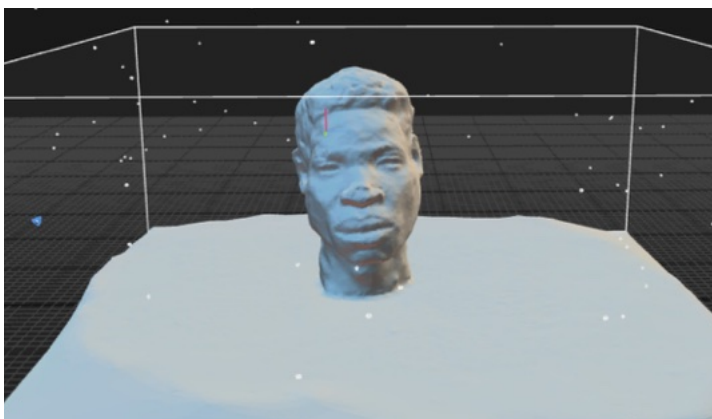
Sculpture. Museum of Unity Ibadan, Nigeria.
Credit - © Kolawole Adeyra

The programme which lasted for six months was concluded in December 2024. I look forward to the aftermath of the training such as implementation of what was learnt, a toolkit for heritage conservation in Africa, a strong African conservation network, symposia, conferences, and webinars. The training gave me the opportunity to reconnect and connect with colleagues, learn and share knowledge and experiences. It was a wake-up call to action on introducing sustainable traditional method into heritage conservation in Africa.

I am grateful to ICOM and ICOM-CC for funding and supporting the project respectively. The moral support of consortium members were highly appreciated. I am thankful to Kate Seymour and Maggi Loubser for anchoring the training.



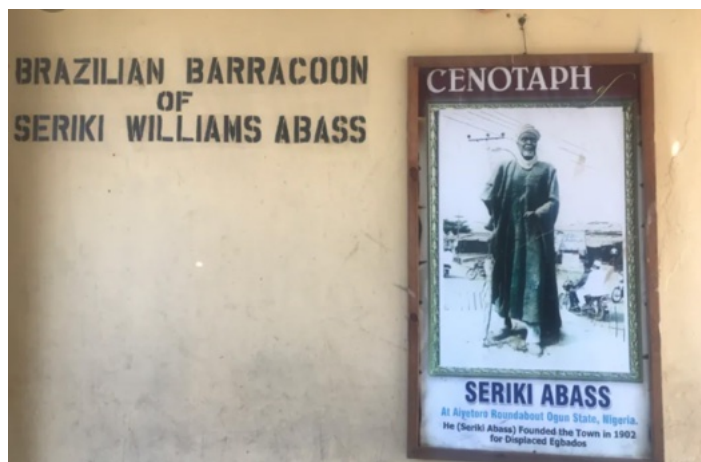
Eswatini National Museum, Kingdom of Eswatini.
Credit - © Celiwe Dlamini



3-D Modelling. National Museum of Benin, Benin City. Credit - © John Osin



Pots in storage, KwaZulu-Natal Museum.
Credit - © Mudzunga Munzhedzi



Brazilian Barracoon, Frame of Seriki Williams Abass, National Museum, Lagos Nigeria, Credit - © Rita Ayeni



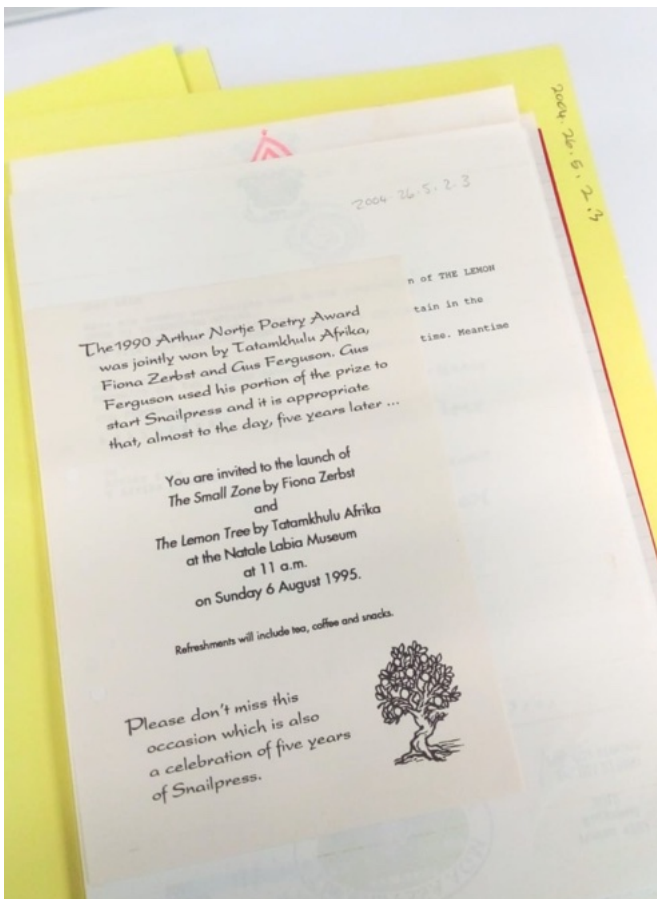
Costume, marriage, recreation, wealth and status exhibition themes. Choma Museum, Zambia. Credit - © Peter Chitungu

BENIN MUSEUM CATALOGUE CARD/FORM			
OBJECT MANAGEMENT	DESCRIPTION OF OBJECT	HISTORY OF OBJECT	DOCUMENTATION
		CAT NO: <input type="text" value="BN1974-1-10"/>	
UPLOADED IMAGE			
1.1. COUNTRY <input type="text" value="Nigeria"/>			
1.2. INSTITUTION WHERE OBJECT IS LOCATED <input type="text" value="National Museum Benin"/>			
1.3. OWNER'S INSTITUTION NAME <input type="text" value="Federal Republic of Nigeria"/>			
1.4. DEPARTMENT OF MUSEUM <input type="text" value="Documentation"/>			

Archival Research and Digital Cataloguing of African Heritage Artefacts. National Museum of Benin, Benin City.



Esie Soapstone. National Museum Ilorin, Nigeria. Credit - © Adeniyi Mathew Oluwaseun



The lemon tree correspondence. : Amazwi South African Museum of Literature. Credit - © Marike Beyers



Entrance to Irefin Palace. National Museum of Unity Ibadan, Nigeria. Credit - © Kolawole Adeyera

That Everlasting Plastic! Goes Global

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

We are delighted to announce that the ICOM Special Project Grant 2025 application led by ICOM Estonia has been awarded funding to support the international publication of *That Everlasting Plastic!*, a comprehensive guide to the history, identification, and conservation of plastic materials in museum collections. Coordinated by ICOM Estonia, in collaboration with ICOM-CC and the Estonian National Museum, this project will update and translate the original Estonian-language book by Karoliine Bürkland into English and make it freely accessible in digital format.

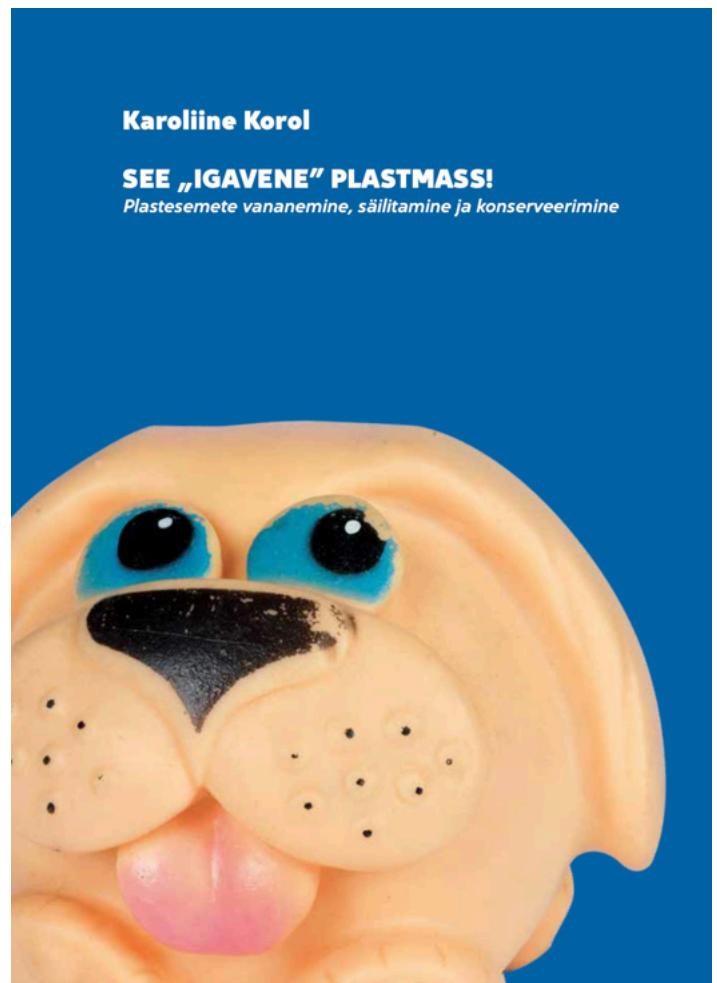
With the generous support from ICOM, this project directly contributes to strategic priorities around sustainable funding, communication, and digital futures, while advancing lifelong learning and professional development in the field of cultural heritage preservation.

Originally published in 2019 and richly illustrated with over 200 images and diagrams, *That Everlasting Plastic!* serves as a practical manual for conservators, curators, collectors, and educators. The new edition will incorporate the latest research in plastic conservation and shine a spotlight on Estonia's unique contributions to plastic design and production.

Highlights of this project include updated content reflecting the latest in conservation science and a full English translation and language editing. The international publication of *That Everlasting Plastic!* will be a professionally designed digital publication; it will be free to download.

That Everlasting Plastic! international publication will have a global launch via a Zoom webinar. The webinar will include a training session on plastic identification and care.

Stay tuned for the launch in September 2025, followed by the international webinar in October. This is a unique opportunity to deepen your knowledge of modern materials and engage with a growing global community of plastics preservation experts. Look for more information on the ICOM-CC and ICOM Estonia websites and social media channels.



Front Cover *That Everlasting Plastic!* Credit - ©Karoliine Korol

The European Fine Art Foundation (TEFAF) Museum Restoration Fund

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands



Screenshot of *Horae beatae marie secundum usum curie romane* (Black Book of Hours), c.1458, Photo courtesy of The Hispanic Society Museum & Library.

ICOM-CC continues its strong and fruitful partnership with the TEFAF Museum Restoration Fund (TMRF). The Museum Restoration Fund was established by TEFAF in 2012 “to support the professional restoration and scholarly research of significant museum artworks.” Annually, the fund allocates up to €50,000 to restoration projects, typically selecting two recipients who each receive €25,000. The collaboration between ICOM-CC and TMRF, formed in 2021, aims to broaden the visibility of the museum conservation field and foster engagement with philanthropic institutions. Applications for the [TEFAF Museum Restoration Fund 2026](#) are now open!

In 2025, the TMRF helped fund the costs of conservation of two important manuscripts, the *Très Riches Heures de Duc de Berry* (15th c, Limbourg Brothers, Musée Condé, Château de Chantilly) and the *Horae beatae marie secundum usum curie romane*, or *Black Book of Hours* (c.1458, Hispanic Society Museum & Library.), a notable medieval manuscript with intricate artwork and historical significance. To spotlight the treatment of these projects, each year a panel discussion moderated by ICOM-CC is held at each TEFAF fair—Maastricht (March) and New York (May). These panels are part of the TEFAF programme, *Conversations on Conservation*.

In Maastricht, a panel of conservators and curators discussed the *Très Riches Heures de Duc de Berry*; while in New York, the panel

discussed the *Horae beatae marie secundum usum curie romane*. These discussions not only highlight the importance of preserving cultural heritage but also underscore the invaluable role of conservation in ensuring the longevity of our shared history.

The Maastricht panel discussion explored the intricacies of conserving the *Très Riches Heures*, a masterpiece that offers a vivid portrayal of medieval life. The panelists provided an in-depth look at the conservation efforts surrounding this fragile manuscript. The panelists in Maastricht were Kate Seymour, Chair ICOM-CC (SRAL/UvA), and moderator; Mathieu Deldicque, Chief Curator and Director, Musée Condé, Château de Chantilly; Coralie Barbe, Book and Paper Conservator, Musée Condé, Château de Chantilly; and Dr. Patricia Engel, ICOM-CC Directory Board, Conservator and Restorer, University for Continuing Education Krems. You can watch the recording of this session [here](#).

In New York, the panel discussing the *Horae beatae marie secundum usum curie romane* focused on the latest conservation methodologies used to preserve such delicate works; the panel also shared insights into the broader challenges of conserving manuscripts from the medieval period. The TEFAF New York panelists were Carolyn Riccardelli, Objects Conservator, The Metropolitan Museum of Art (representing ICOM-CC); Guillaume



Panel Discussion at TEFAF Maastricht. Credit - © Luuk Hogestede.

Kientz, Director and CEO, The Hispanic Society Museum & Library; James Blanco, Board Member, The Hispanic Society Museum & Library; and Monica Katz, Conservator Emerita, The Hispanic Society Museum & Library. For more details on the event, visit the [TEFAF New York - The Black Book of Hours page](#).

Both panels provided valuable insights into the ongoing conservation efforts of significant artworks and furthered the conversation on the importance of preserving cultural heritage for future generations.

In addition to supporting the conservation of these two important manuscripts, the TEFAF Museum Restoration Fund has made a contribution to the Stichting ICOM-CC FUND. Their contribution will help support the registration fees of our dedicated Working Group Coordinators to the 21st Triennial Conference in Oslo in September 2026. The Working Group Coordinators are volunteers who are at the heart of our international network, leading knowledge-sharing and professional development in conservation across the globe. ICOM-CC warmly thanks the TEFAF Museum Restoration Fund for its generous contribution. <https://www.tefaf.com/stories/conversations-on-conservation-current-issues-and-future-strategies-in-decision-making>

We now invite **you** to join us in supporting the Stichting ICOM-CC FUND. Your donation to the Stichting ICOM-CC FUND will directly support the participation of Coordinators who might otherwise be unable to attend. Our goal is to raise €15,000, which will cover the registration fees for all our hard working Coordinators, enabling greater inclusivity and representation at the Triennial Conference.

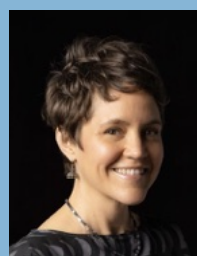
Every contribution makes a difference—please consider donating today and help us empower the future of conservation.

👉 Donate to the [Stichting ICOM-CC FUND](#)

Credit - © Kate Seymour



Panelists and Sponsors at TEFAF Maastricht, L-R: Kate Seymour (ICOM-CC), Maranthe Lamars (Stichting ICOM-CC FUND), Marcel Schreuder (AON, Netherlands), Carol Potash (Jury member TMR), Coralie Barbe and Mathieu Deldicque (Musée Condé) and Patricia Engel (ICOM-CC)



Carolyn Riccardelli
Objects
Conservator,
The Metropolitan
Museum
of Art
(Moderator)



Guillaume Kientz
Director and
CEO, The
Hispanic
Society
Museum &
Library



James Blanco
Snr MD of
Financial
Services,
Guggenheim
Partners,
The Hispanic
Society
Museum &
Library



Monica Katz
Conservator
Emerita, The
Hispanic
Society
Museum &
Library

Panelists for the New York Conversation on Conservation

Announcing ICOM-CC's ICOM Solidarity Project 2025

Patricia Engel

Member, ICOM-CC Directory Board

University for Continuing Education Krems, Krems, Austria

Satish Pandey

Vice-Chair, ICOM-CC Directory Board

National Museum Institute, New Delhi, India

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

We are pleased to announce that ICOM-CC has successfully secured funding from the ICOM Solidarity Project for 2025 for a new and exciting initiative: [*Leveraging Ethnographic & Generational Knowledge for Art Conservation in South & South East Asia \(LegaSSEA\)*](#)

This collaborative project brings together a diverse group of ICOM bodies—both National and International Committees—including: ICOM Pakistan, ICOM India, ICOM Bangladesh, ICOM Philippines, ICOM Indonesia, ICOM-COSTUME, ICOM International Committee for Decorative Arts and Design (ICDAD), ICOM International Committee for the Training of Personnel (ICTOP), ICOM International Committee for Regional Museums (ICR), and ICOM International Committee for Museums and Collections of Natural History (ICOM-NATHIST)

About the LegaSSEA Solidarity Project

Traditional conservation knowledge in South and South-East Asia is under threat. The LegaSSEA project aims to document, share, and revitalise this heritage by focusing on three key material categories:

- Palm Leaf – Traditional preservation, storage and care techniques
- Bark Cloth – Conservation methods in varied climates and sacred contexts
- Textiles – Sustainable practices in fibre production, dyeing, and repair

The project highlights culturally embedded preservation and conservation practices, such as ritual-based care methods, the use of natural and plant-based materials, and traditional storage and repair techniques. These methods represent vital forms of living heritage passed down through generations. They are essential to the ongoing care of objects held in homes, temples, and museum collections both locally and globally.

Project Progress & Upcoming Sessions

The project includes a series of five moderated 1.5-hour Zoom webinars. Each session focuses on one of the material categories. Speaker presentations are pre-recorded and shared via a dedicated Padlet board—a collaborative digital platform accessible only to registered participants via password. Each live Zoom session is also recorded and uploaded to the same Padlet. So far:

- The 31 May Introduction session successfully launched the project, introduced the Padlet platform, and renewed the call for participation.
- The Palm Leaf webinar on 28 June was a success, with four speakers delivering insightful presentations. These are now available on the Padlet for registered participants.
- 26 July – Bark Cloth
The call for submissions for Bark Cloth will close on 19 July. There is still time to submit a proposal or register to attend this session.

Coming up:

- 30 August – Textiles
The call for submissions for Textiles will remain open until 18 August.
- The final session on 27 September will summarise insights gathered throughout the series and launch a regional survey focused on traditional conservation knowledge.

All five webinar sessions will be simultaneously interpreted into English, French, and Spanish by Smartidom.

Survey & Final Publication

As part of our effort to document and preserve traditional conservation knowledge, we will launch a regional survey in September to gather additional insights and fill knowledge gaps.

- Platform: Google Forms
- Open: 27 September – for 4 weeks
- Purpose: Inform final reporting and expand the materials dictionary

The project will culminate in December with the publication of an illustrated reference, *Dictionary of Plants & Materials Used for the Preservation and Conservation of Palm Leaf, Bark Cloth, and Textiles from South & South-East Asia*. This final publication will include images and descriptions of traditional materials and standardised data fields for conservation use. It will be professionally designed and formatted. The publication deadline is 31 December 2025.

Please register for the live online sessions [here](#).

A Zoom link will be sent to registered participants one day prior to each session. Registration will remain open until the concluding session in September. All registered participants will receive a link to our project Padlet, and are encouraged to view the prerecorded presentations prior to each session. We welcome open debate and questions from the audience at each session.



Palm Leaf, Eastern Indian Credit - © Satish Pandey, IIH, New Delhi, India



Participating countries

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News from the Archaeological Materials and Sites Working Group

Francis Lukezic

Coordinator, ICOM-CC Archaeological Materials and Sites Working Group

Norwegian University of Science and Technology (NTNU) Vitenskapsmuseet, Trondheim, Norway

The Archaeological Materials and Sites Working Group held their first virtual event of the 2023-2026 Triennial Programme on 20 March 2025. The webinar, titled *Born from Ice and Snow: The Conservation of Artefacts from Ice Patches*, was timed to coincide with the United Nations General Assembly's declaration of 2025 as the International Year of Glacier Preservation. Climate change has significantly affected glaciers and ice patches, causing more frequent or extraordinary melting events. This has led to the exposure of finds that show human activity and cultural traditions have been taking place at high altitudes over many centuries and given rise to the specialised discipline of glacial archaeology.

The Working Group used the occasion to highlight the contributions conservators are making in glacier archaeology and was delighted to have three conservators, working in different parts of the world, share their expertise.

- Margrethe Felter, Archaeological Conservator at the Museum of Cultural History at the University of Oslo in Norway, presented "Conservation of Ice Patch Finds at the Museum of Cultural History in Oslo."
- Johanna Klügl, Senior Objects Conservator at the Department of Archaeological Conservation at the Archaeological Service of the Canton of Bern and Postdoctoral Researcher at the Institute of Materiality in Art and Culture at Bern University of the Arts in Switzerland, presented "Archaeological Alpine Ice Patch Discoveries: From Lifting to Preservation, with a Special Focus on (Tree) Bast Objects."
- Valery Monahan, Conservator with the Heritage Unit of the Government of Yukon in Canada, presented "Conserving Yukon Ice Patch Finds: Care and Analysis."

The speakers range of topics that included methodologies for conserving the finds, storage and exhibition, collaboration between conservators and Indigenous communities and archaeologists, analysis of residues still present on artefacts, and some of the challenges with recovering artefacts from ice patches at high altitudes and remote locations. This provided the opportunity to hear about similarities, such as approaches to conserving and preserving the artefacts, and learn about some of the aspects that make their environment different from others, for example decision-making in partnership with First Nations.

The webinar was a free event open to both ICOM and non-ICOM members. There were 166 registrations; we were pleased to have around 80 participants attend the live session. All those who registered received a link to the webinar recording, which was available to view for a month. Many thanks again to the speakers who generously shared their knowledge and the participants for their interest and questions.

List of ICOM-CC Working Group events late-2024 through early-2025

Art Technological Source Research Working Group hosted *Future Perspectives: Methodological Approaches for Technical Art History* on 4 November 2024 featuring Ad Stijnman and Sebastian Haumann.

Glass and Ceramics Working Group hosted *Adhesives for Ceramics and Glass* on 12 November 2024 featuring Stephen P. Koob. You can read about this presentation in the Group's [Newsletter](#).

Graphic Documents Working Group hosted *Books and Exhibition* on 23 September 2024 featuring Georgios Boudalis, Herre de Vries, and Abigail Bainbridge. This talk is featured in the Group's [Newsletter](#).

Murals, Stone and Rock Art Working Group hosted a Bi-annual Zoom Meeting on 9 October 2024 led by Coordinator Leslie Rainer.

Preventive Conservation, Wood, Furniture, and Lacquer, and Sculpture, Polychromy, and Architectural Decoration Working Groups co-hosted *Overcoming Barriers to Preventive Care of Collection* on 18 October 2024 featuring Dr. Medhat Abd alla Abd elhamid and Dr. Achal Pandya, moderated by Dr. Ogechukwu Elizabeth Okpalanozie.

Textiles Working Group hosted *Focus on Sustainability: Wet Cleaning with Saponins in Textile Conservation* on 2 July 2024 featuring eight international speakers.

Theory, History, and Ethics in Conservation Working Group hosted *What Would You Do? An Online Trouble-shooting Session* on 18 September 2024 featuring Joyce Hill Stoner, Nina Owcziek, and Vildan Yarlığaş.

Wood, Furniture, and Lacquer Working Group hosted *Innovative Developments and Protocols for Sustainable Conservation* on 6 December 2024 featuring five international speakers.

Sculpture, Polychromy, and Architectural Decoration Working Group hosted *Study of European Medieval Gilding Techniques* on 16 January 2025 featuring Kaja Kollandsrud and Beate Fucker.

Paintings, Scientific Research, and Graphic Documents Working Groups co-hosted *PERCEIVE: A New Approach to the Simulation of Color Change in Paintings and Works of Art on Paper* on 10 and 21 March 2025 featuring Irina Crina Anca Sandu and Irina Ciortan.

Archaeological Materials and Sites Working Group hosted *Born from Ice and Snow: The Conservation of Artefacts from Ice Patches* on 20 March 2025 featuring Margrethe Felter, Johanna Klügl, and Valery Monahan. Read more about this event in this issue of *On Board* (see p19)

Textiles Working Group hosted *Under the Microscope: Analytical Techniques for Textile Characterisation and Conservation* on 21 March 2025 featuring Paula Nabais, Diego Tamburini, Ana Serrano, and Hana Lukesova.

Scientific Research Working Group hosted *Neutron in Heritage Science* on 12 April 2025 featuring Nikolay Kardjilov and Yueer Li.

Murals, Stone and Rock Art Working Group hosted a bi-annual Zoom Meeting Online on 24 April 2025 featuring Nathael Cano, Kiernan Graves, Leslie Rainer, Chiara Pasian, Francesca Piqué, and Samantha Emmanuel. A report on this event can be found in the Group's [Newsletter](#).

More about some of these meetings may be covered in future Newsletters of the various Working Groups. Keep your eye on the *Newsletters* page of our [website](#).

Note, too, that this link leads you to many past *Newsletters* of all 21 Working Groups; this is quite a valuable resource.

ICOM-CC Working Group Future Events

ICOM-CC's working groups have some online, hybrid, and in-person events coming up this summer and fall. These promise to be informative events and are as follows:

The **Wet Organic Archaeological Materials Working Group** will host its 16th Interim Meeting on 15–19 September 2025 in Göteborg, Sweden. This will be in hybrid format. For more information and to register for this meeting: www.icomcc-woam2025.org.

The **Leather and Related Materials Working Group** will host its 13th Interim Meeting: Leather Conservation for Today on 30–31 October 2025 (with technical visits on 29 October) at De Montfort University, UK. This will be a hybrid meeting with live-streaming via Microsoft Teams. Details to come, so watch your email and the ICOM-CC website: <https://www.icom-cc.org/>.



A New Name, A Clearer Identity: From ICOM-CC to ICOM Conservation

Kate Seymour

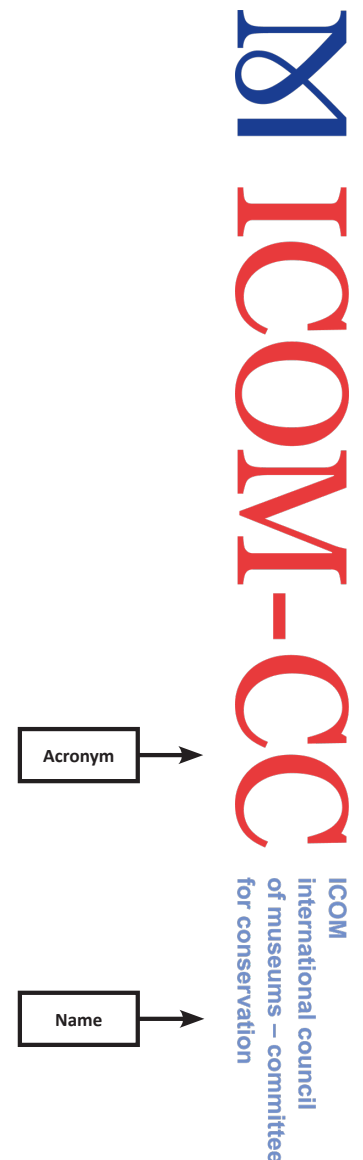
Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

As part of our ongoing efforts to strengthen our identity and improve clarity and consistency across our communications, ICOM-CC is becoming ICOM Conservation. This updated name reflects both our heritage and our purpose. While we remain an integral part of the International Council of Museums, this evolution aligns more clearly with our mission: advancing the practice and understanding of conservation worldwide.

The shift to ICOM Conservation is designed to enhance recognition, ensure consistency across platforms, and place conservation at the heart of our identity. It supports clearer communication—both within the field and to broader audiences—and marks a step forward in our continued growth. We will begin rolling out this new identity by presenting our new logo to members at the General Assembly in Oslo in 2026. From there, the new logo and name will be adopted across all communications, reinforcing a cohesive and modern visual presence for our global network.

We remain the same dedicated community—committed to collaboration, knowledge exchange, and the preservation of cultural heritage—now with a name that more clearly reflects who we are and what we stand for.



M CONSERVATION ICOM
international
committee
for conservation

M CONSERVATION ICOM
comité
internacional para
la conservación

M CONSERVATION ICOM
comité
international pour
la conservation

Update from the National Organising Committee for ICOM-CC's 21st Triennial Conference

Ida Antonia Tank Bronken

Coordinator National Organising Committee, ICOM-CC's 21st Triennial Conference
Senior Painting Conservator, PhD. Nasjonalmuseet, Oslo, Norway



Plans are moving along for ICOM-CC's 21st Triennial Conference, taking place in Oslo, Norway, 14 - 18 September 2026. The National Organising Committee (NOC), ICOM-CC's Directory Board, the Preprints Managing Editor, Janet Bridgland, and our IT team, Uselt, have all been working hard this year to do their parts to plan a terrific Triennial Conference.

This article focuses on the work being done by the NOC. It includes some information on the conference venue, pre- and post-conference tours, sponsors, and the trade fair.

Recent updates include details about the conference venue as well as the pre- and post-conference tours, which will be available to delegates at an additional cost. While registration for both the tours and the conference will open in early January 2026, now is the perfect time to explore these exceptional destinations virtually and begin planning your visit to Oslo.

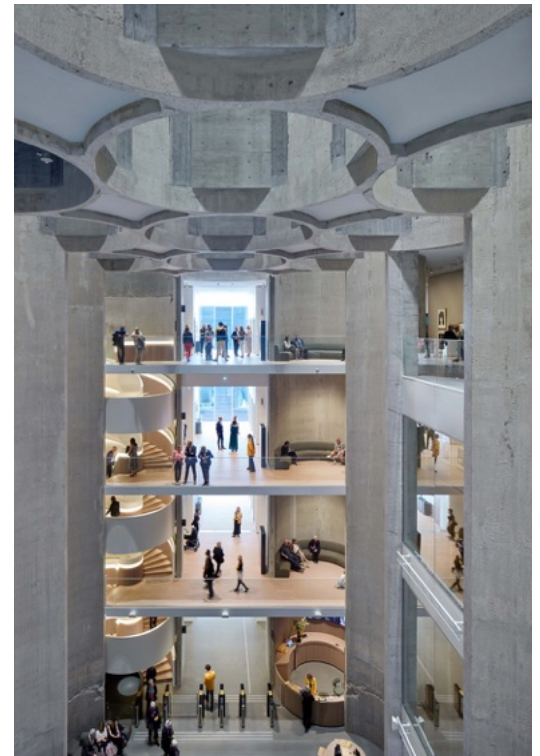
[Post and Pre Tour – ICOM CC 2026](#). Thanks to our generous partners, some tours will be more affordable for participants. Keep an eye out for more information about the full social programme in the coming months.

We are delighted to announce that the AKO Foundation, a noted supporter of Nordic visual arts, has joined us as a Platinum Sponsor for the 21st ICOM-CC Triennial Conference. Their generous support will help enhance the post-conference tour offerings, make the conference registration fee more accessible, and support the social events throughout the conference week. Learn more about our Platinum Sponsor: [Home - AKO Foundation](#).

Conference [sponsorship](#) for the 21st ICOM-CC Triennial Conference is growing steadily. A heartfelt thank you to our Silver+ and Silver Sponsors: Goppion, Brynzeel, Bev/Art, and the Eckbo Foundation.



One of the extended tours to Kunstsilo in Kristiansand.
Credit - © Kunstsilo/Alan Williams Photography



Kunstsilo, the reinvented grain silo after opening. With several collections in their care, recent inclusions of Nordic modernism and concrete art makes it a must-see. Credit - © Kunstsilo/Alan Williams Photography.

Both Goppion and Bruynzeel have contributed to several groundbreaking cultural heritage projects in Norway, and their continued expertise and support are invaluable to the success of our conference. The Eckbo Foundation, known for its wide-ranging humanitarian support across the arts, sports, and security, has also made a generous contribution, for which we are deeply grateful.

We are also excited to announce that the conference [trade fair](#) is now open for registrations. Several leading suppliers of conservation materials have already confirmed their participation, and we warmly welcome them to join us in Oslo next year.

Be sure to visit the official [website](#) for the upcoming 21st ICOM-CC Triennial Conference. We continue to update the site with further updates and announcements.

Goppion as silver sponsors for the ICOM-CC 21st Triennial Conference

Goppion designs, engineers, and builds conservation-grade display cases and exhibition interiors in collaboration with leading museums and renowned architects worldwide. Founded in Italy in 1952, we are committed to safeguarding and showcasing the world's cultural heritage.



The Magna Carta display case. Credit - © David Hempenstall.

Recent projects, the Magna Carta project:

Goppion recently provided a unique display solution for a rare 1297 Magna Carta in Canberra, Australia. The innovative Case-in-Case design features a freestanding outer showcase housing an inner Preservation Case with precise environmental controls, protecting the historic document from humidity and light exposure. Seamlessly integrated into the Parliament House's historic Members Hall, the display ensures both optimal conservation and a dignified presentation of this foundational document.

Contact email:

casework@goppion.com

Links:

Homepage: <https://www.goppion.com/>

Magna Carta: <https://www.goppion.com/projects/magna-carta-australian-parliament-house>



Detail from the Magna Carta display case. Credit- David Hempenstall

Bruynzeel Storage Systems: Silver+ Sponsor of the ICOM-CC 21st Triennial Conference **Preserving the past with sustainable storage solutions**

As a Silver+ sponsor of the ICOM-CC 21st Triennial Conference, Bruynzeel Storage Systems is proud to support the global museum community. We understand the vital role museums play in safeguarding history, art and culture, and our mission is to provide the most sustainable storage solutions to protect these precious collections for future generations.

As the market leader in museum storage solutions, we have decades of experience working with museums, architects, and cultural institutions to create tailor-made solutions that meet the highest preservation standards for safe storage of collections. Bruynzeel have provided solutions to a wide variety of institutions; from small, local museums, to private collections, universities, and well-known leading facilities across the globe including: Louvre Conservation Centre (France), Anno's Center of Collection Care (Norway), Depot Boijmans van Beuningen (The Netherlands), CollectieCentrum (CCNL) (The Netherlands) and the V&A (UK).



Bruynzeel's ArteStore Terra art racks at Depot Boijmans van Beuningen (The Netherlands) Credit - © Bruynzeel

In early 2023, Delta Designs Ltd joined the Bruynzeel Storage Group. Delta is renowned across North America for delivering high-quality, museum grade cabinets to museums, universities, and research institutions. Together, we operate from 10 offices across Europe and the U.S., supported by a global network of partners, ensuring local expertise with worldwide reach.



Delta Cabinets, Historical 3D Art Storage at Mississippi Civil Rights Museum Credit - © Bruynzeel

Sustainability at the Core

As the “Footprint Reduction Company”, we are committed to sustainable storage solutions that minimize environmental impact. By using our mobile solutions and by applying the most sustainable material in the industry, Bruynzeel GreenSteel®, you can achieve a remarkable 98% reduction in CO2 emissions compared to industry standards over a 20-year period. We call this: Creating space for a healthy planet.

Since 2021, our operations have been climate neutral (Scope 1 and 2), verified by Deloitte and we are on our way to reach our Net Zero goal in 2035.

Find out more in our Corporate Social Responsibility (CSR) policy.

• Our CSR policy: <https://www3.bruynzeel-storage.com/submit/download/5827>

We look forward to engaging with museum professionals at ICOM-CC in Oslo at the 21st Triennial Conference, and to explore how our sustainable and innovative storage solutions can help protect your collections for future generations.

Contact us: info@bruynzeel.org

Learn more:

Bruynzeel <https://bruynzeel-storage.com/>

Delta Design <https://www.deltadesignsltd.com/>



Composition, 1919. Thorvald Hellesten. Credit - © Børre Høstland, Nasjonalmuseet/BONO

A Warm Welcome to Oslo and Norway!

The Eckbo Foundation is proud to sponsor of the 2026 ICOM conference in Oslo. For over a century, we have been dedicated to supporting arts and culture in Norway, and we deeply appreciate the invaluable work museum professionals do around the world – often under difficult circumstances.

As stewards of several historic buildings and a unique collection of art, photography, objects and archives, we are delighted to welcome ICOM and ICOM-CC experts to Oslo and Norway. We wish you an inspiring and successful conference!

Richard Arnesen,
Chairman
Eckbo Foundation

Letter from the ICOM-CC FUND



Terry Little - Chair



Maranthe Lamers - Treasurer

Dear Colleagues,

We are pleased to note that the ICOM-CC FUND has been the recipient of a few important contributions in the first quarter of 2025 that will help us in supporting the objectives and initiatives of the ICOM-CC community.

Since the beginning of the year, we have been able to provide funds to ensure access to information through support for the maintenance and upgrades to the ICOM-CC website. And through our funding of ICOM-CC's professional Zoom license, we have made it possible for our membership to stay connected and share knowledge through online meetings, workshops, conferences and courses.

The FUND has been working closely with the Directory Board and the Oslo National Organizing Committee to mobilize resources 2026 Triennial Conference in Oslo. These resources

complement our aims of promoting diversity, inclusion and accessibility to the conference.

Tirza Mol has recently stepped down as secretary to the FUND. She has been a great team member, and her positivity and quiet, effective energy will be sorely missed. We thank her for her time and effort over the past three years and wish her all the best. We are currently looking for her replacement and expect to have some good news on this very soon.

As always, we would be very grateful for the support and ideas you may be willing to contribute to help us achieve our shared goals. Please reach out to us if you have any questions or thoughts at icomccfund@gmail.com.

**All the best,
Terry Little, Chair
Maranthe Lamers, Treasurer**