

# ON BOARD

News and Reports from the  
ICOM CONSERVATION Directory Board

ICOM  
international  
committee  
for conservation

ICOM CONSERVATION

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International Council of Museums.



Museum of the Future,  
Dubai at night  
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Cover Image: Roof of  
the Abu Dhabi Louvre  
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ICOM Dubai Cubes in the main hall of the conference centre © Kate Seymour 2025

# A Note from the Editor

Deborah Trupin

Member, ICOM-CC Guest Editor

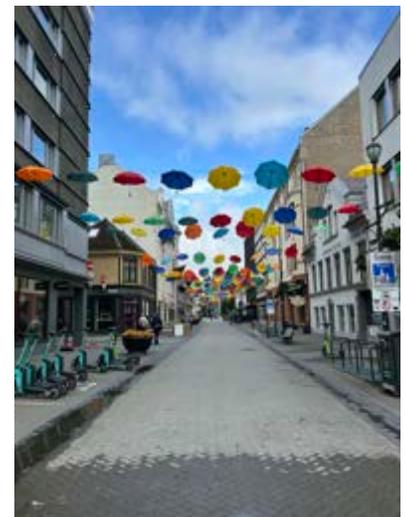
Trupin Conservation Services, LLC, Albany, New York, United States

ICOM-CC – that is, you, us, members of ICOM-CC – continues to be incredibly active and connected. This issue features reports on two Solidarity projects, 2025’s Leveraging Ethnographic & Generational Knowledge for Art Conservation in South & South East Asia (LegasSEA), and 2024’s Community-Led Heritage Conservation in Africa, presented as part of our participation in the 27th ICOM General Conference in Dubai (11-17 November 2025). There is a report, from a delegate’s perspective, about that conference, which hosted 4500 delegates in person and many more online, as well as information about the ICOM Resolutions approved in Dubai. This issue also reviews a fascinating collaboration with ICOM Chile, *El Gigante Vestitdo*, as well as a review of 2025’s Focus on Conservation sessions (see page 30).

Of course, this issue has more information about our own [Triennial Conference in Oslo](#) in September! Many more details about the 21st ICOM-CC Triennial Conference (14-18 September 2026) and related tours can be found on page 34.

Finally, this issue concludes with a letter from the Stichting ICOM-CC FUND. Please note that as part of ICOM-CC’s goals to make our Triennial Conference more accessible, The FUND has begun an “Adopt a Conservator” scheme. Please see page 40 and if you can, adopt a conservator! We appreciate all that The FUND does to support ICOM-CC.

**Happy reading!**



Street view in Trondheim, Norway © Kate Seymour 2025

# Letter from the Chair



L-R  
Emmanuel Ssemwanga (ICOM Uganda)  
Satish Pandey (Vice Chair)  
Kate Seymour (Chair)  
Deepakshi Sharma (Working Group Coordinator  
Sculpture, Polychromy, and Architectural Decoration)  
Stephanie de Roemer (Vice Chair)  
Joseph Ssebunya (ICOM Uganda)  
Reiko Sakaki (Treasurer)  
Patricia Engle (Member)  
Terry Little (Chair Stichting ICOM-CC FUND )  
(Missing from photo but present in Dubai - Maggi Loubser)

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As the final year of this triennium begins, it is inspiring to reflect on the breadth of activity and collaboration within ICOM-CC. As the largest International Committee within ICOM, representing conservation and collections care professionals worldwide, our strength lies in our global network and shared commitment to advancing the care, understanding, and sustainable management of cultural heritage.

# Letter from the Chair: Kate Seymour

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

Dear ICOM-CC Members,

As the final year of this triennium begins, it is inspiring to reflect on the breadth of activity and collaboration within ICOM-CC. As the largest International Committee within ICOM, representing conservation and collections care professionals worldwide, our strength lies in our global network and shared commitment to advancing the care, understanding, and sustainable management of cultural heritage.

## Mission and Activities

Guided by ICOM-CC's mission and [strategic plan](#) — to promote conservation through research, training, professional exchange, and the dissemination of knowledge—we continued in 2025 to foster dialogue through meetings, build capacity across regions, and address pressing challenges facing the conservation profession. Sustainability, disaster preparedness, and the recognition of diverse knowledge systems have been central themes across our Working Groups, events programme, publications, and Solidarity Projects. Through our activities, we seek to advance the United Nations Sustainable Development Goals, fostering sustainability within ICOM-CC and across conservation practice in museums worldwide.

## Publications

ICOM-CC publications continue to provide long-term, open access to research and professional practice. Significant additions this year to the [Publications Online Platform](#) include 54 papers from the Wet Organic Archaeological Materials (2025, Göteborg) hybrid conference and 14 contributions from the Leather and Related Materials proceedings (2022, Netherlands). These publications showcase the depth of research within our Working Groups and ensure that ICOM-CC's professional resources are freely accessible to both members and non-members.

## Working Groups and Coordinators

Our [Working Groups](#) remain the backbone of ICOM-CC, providing essential platforms for specialist exchange and methodological development. Throughout the year,

Working Groups hosted webinars and Interim Meetings on topics ranging from preventive conservation and materials research to ethics, community participation, and contemporary art conservation. The dedicated work of our 21 Working Group Coordinators and 83 Assistant Coordinators has been vital in supporting programming and [newsletters](#), ensuring communication and collaboration across our global network.

## 21st Triennial Conference Preprints

In 2025 our Coordinator teams, together with anonymous peer reviewers, completed the demanding first-stage review of submissions for the 21st ICOM-CC Triennial Conference. From 561 paper submissions and 260 poster submissions, the Preprints Selection Committee, overseen by Janet Bridgland, is finalising the selection of 160 papers and 100+ posters for presentation in Oslo. This process is supported by our website team at UseIT, led by Miguel Mertens, which ensures a seamless platform and workflow for both authors and reviewers.

While not all submissions can be accommodated in Oslo, the high volume and exceptional quality of contributions reflect the significance of this conference for the conservation community. We sincerely acknowledge all authors for their time, expertise, and commitment to advancing the field.

## 21st Triennial Conference, Oslo

Preparations for the [21st Triennial Conference](#), led by the National Organising Committee (NOC) (with Ida Bronken, National Museum of Norway as the leader), are well underway. This defining ICOM-CC event provides a forum for international exchange, interdisciplinary dialogue, and professional connection. The conference programme includes social events, technical visits, and pre- and post-conference tours.

In collaboration with the [Stichting ICOM-CC FUND](#) and the Directory Board, the NOC have secured sponsors and trade fair contributors, allowing [registration](#) fees to remain accessible, with reduced fees for students and members from ICOM Categories 4 and 5. Access support is being sought for participants from Latin America, Africa, and MENA regions. The conference will also host recipients of the International Travel Programme, supported by the Getty Foundation since 1993, which will broaden participation globally.

We invite you to support the Stichting ICOM-CC FUND through their ["Adopt a Conservator"](#) scheme. For every E610 raised, we can support an ICOM-CC member to attend the Triennial Conference by covering their registration fee. All contributions, large or small, are gratefully received and directly support broader participation and professional exchange within our community.

## Events and Professional Exchange

In 2025, ICOM-CC delivered 19 events, engaging over 4,000 participants worldwide. Highlights include:

### 1. In-person Working Group events

- *Art Technological Source Research* (Universidade NOVA de Lisboa, May 2025): Exploring the notion of collections and cross-disciplinary research.
- *Wet Organic Archaeological Materials Interim Meeting* (Studio Västsvensk Konservering, Götteborg Universitetet, September 2025): Covering ethics, sustainable methods, preservation, documentation, treatment, and storage of waterlogged and composite organics.
- *Leather and Related Materials Meeting* (De Montfort University, Lincoln, UK, October 2025): Sharing new research and techniques for leather, parchment, and other skin materials.

### 2. Online Working Group Events

Throughout the year, the following Working Groups organised online events: Archaeological Materials and Sites, Graphic Documents, Leather and Related Materials, Modern Materials and Contemporary Art, Paintings, Scientific Research, Wood, Furniture and Lacquer, Preventive Conservation, Murals, Stone and Rock Art, Objects from Indigenous and World Cultures, Photographic Materials, Sculpture, Polychromy and Architectural Decoration, and Textiles. Supported via Zoom by the Stichting ICOM-CC FUND, these sessions explored current research, treatment approaches, and professional challenges. Open to both ICOM members and non-members, these Working Group events reflect the Directory Board's commitment to accessible, open-access programming. Looking ahead, we are exploring more efficient ways to schedule these sessions in the next triennium to ensure they are distributed evenly throughout the year.

### 3. Directory Board Initiatives

Our Working Groups' productivity is complemented by initiatives led by the Directory Board.

- *27th ICOM General Conference, Dubai & Sharjah (12–15 November 2025)*  
This flagship ICOM event brought together museum and conservation professionals worldwide. [ICOM-CC's sessions](#) included:
  - Preserving Traditional Conservation and Restoration Knowledge (with ICOM-Japan), safeguarding intangible conservation knowledge across object types and traditions.
  - Disaster Preparedness for Museums (with INTERCOM, ICMS, DRMC, ICTOP), offering practical training on risk assessment and emergency planning.
  - Community-Led Training: Establishing a Foundation for Heritage Conservation in Africa, showcasing outcomes and practical resources from ICOM-CC's 2024 Solidarity Project.
  - International Committee (IC) Day session (in partnership with ICCROM-Sharjah), emphasising Collection Care and Risk Management with workshops and lab tours.



ICOM-CC Chair and Vice Chairs and International Committee coordinator and ICOM Secretariat Marine Walon ©Kate Seymour

### FOCUS ON CONSERVATION (2–5 December 2025):

- A four-day online [conference](#) organised in partnership with the Leibniz Research Network (Germany), the Smithsonian Institution (USA), and KiCulture, addressing disaster risk management, preparedness, training, and resilience in conservation practice.

### [2025 ICOM Solidarity Project: LegaSSEA \(Leveraging Ethnographic & Generational Knowledge for Art Conservation in South & Southeast Asia\):](#)

- A series of Zoom workshops documenting traditional conservation knowledge across palm leaf, bark cloth, and textile materials, culminating on 27 September 2025. A publication from this initiative will be available in early 2026.

### Other Initiatives

- Dissemination of [2024 ICOM Solidarity Project](#) Community-Led Training: Establishing a Foundation for Heritage Conservation in Africa materials, including toolkits and videos on the [ICOM DEMHIST](#) YouTube Channel.
- ICOM Estonia Special Project PLASTIC: FAR FROM FOREVER, providing guidance on the preservation and conservation of plastic objects. [website: <https://www.erm.ee/en/plastic-far-from-forever-webinar>]
- *International Museum Day* (18 May 2025) | On 18 May 2025, International Museum Day, ICOM hosted celebratory events reflecting the global theme “*The Future of Museums in Rapidly Changing Communities.*” ICOM-CC Chair Kate Seymour participated in ICOM China’s International Museum Day programming at the Grand Canal Museum of Beijing, representing ICOM-CC and contributing to conversations on the role of conservation and museum practice in supporting community engagement and professional exchange.
- *Best in Heritage* (22–24 October 2025, Barcelona) | At the 24th edition of *The Best in Heritage* [conference](#), held in Barcelona from 22 to 24 October 2025, ICOM-CC Directory Board Chair represented ICOM-CC at this conference. This

global event under the patronage of Europa Nostra and ICOM brings together award-winning museum, heritage, and conservation projects from around the world, offering a curated programme of presentations and professional exchange that highlights innovation, best practice, and international collaboration in the wider heritage field.

### Looking Ahead

In September 2026, the composition of the ICOM-CC Directory Board and team will change. Because leadership renewal is essential to the vitality of our Committee, members interested in contributing expertise and perspective are encouraged to stand for election. To learn more or discuss the role(s) of Directory Board members, please contact the [ICOM-CC Secretariat](#), a current [Directory Board](#) member, or a [Working Group Coordinator](#). Watch for the formal call for candidates on the [ICOM-CC website](#) and join us on 9 April for our Leadership Town Hall.

We will also be updating the ICOM-CC By-Laws, last reviewed in 2014, to align with ICOM's Statutes (2022) and the upcoming review of the ICOM Internal Rules. This update includes changing our name in official documentation to ICOM CONSERVATION, reflecting the change approved in 2024. The transition to the new name will be completed at the 21st Triennial Conference in September 2026.

To ensure transparency and member engagement in the By-Laws update process, we will hold two sessions to cover east and west regional timezones. In these meetings, the process will be explained and the first draft of the revised By-Laws

presented. Registration for these sessions is open. The draft revised By-Laws will be made available in advance on the ICOM-Conservation website. The final revision will be ratified by a vote of all voting members in September, coinciding with our General Assembly on 14 September 2026.

We continue to advance the care and conservation of cultural heritage worldwide through professional exchange, innovation, and collaboration. I look forward to the year ahead and to building on these achievements together.

### Together we are stronger!

Warm regards,



**ICOM-CC Strategic Plan 2023-2026**

Established in 1967, the International Council for Museums' Committee for Conservation (ICOM-CC) is one of ICOM's 34 International Committees. ICOM-CC's 21 Working Groups provide a network for conservators, curators, artists, scientists, and heritage professionals to promote the preservation, conservation, and care of cultural heritage through international meetings and Triennial Conferences. The work of the Committee is further shared through the publication of Triennial Conference Preprints, the proceedings of the Working Group meetings, annual reports and regular newsletters.



**ICOM-CC**

ICOM-CC's Strategic Plan (2023-2026), influenced by the Strategic Plan of ICOM (2022-2028), will be guided by **five** objectives:

- Objective 1** Advocate and celebrate the essential role of conservation philosophy in practice to the sustainable development of museums and the excellence of the work carried out by our members.
- Objective 2** Explore and develop new opportunities for cross-disciplinary collaboration within the ICOM community.
- Objective 3** Recognising that conservation is a global undertaking, seek to deepen our member's experience and engage new members in ICOM-CC.
- Objective 4** Engage with the topic of sustainability throughout the ICOM-CC structure ensuring that the Committee's work is effective in leading relevant professional practice.
- Objective 5** Manage Committee operations in a consistent, professional, and efficient way.

# 27th ICOM General Conference 2025, 11-17 November 2025, Dubai, UAE: From a delegate's viewpoint

Maggi Loubser

ICOM-CC Directory Board Member

University of Pretoria, Pretoria, South Africa

The 27th ICOM General Conference, held in Dubai, UAE in November 2025, was probably one of the largest conferences I have ever attended. A science conference with 1000 attendees is considered huge. This conference, held under the patronage of His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai, was organised to illustrate what Dubai is capable of, and it did not fail.

The UAE welcomed over 4500 international museum professionals for a rich and varied programme with the theme: The Future of Museums in Rapidly Changing Communities. The Scientific programme started on Wednesday, the 12th, with the theme Preserve, considering the critical decisions museums make about which stories, assets, and cultural elements to prioritise, while maintaining their crucial role as stewards of historical truth, authenticity, and accuracy. The conference considered how, in an era of technological change, misinformation, and climate challenges, preservation practices and the integrity of narratives are affected.

The day began with a welcome from ICOM outgoing president Emma Nardi. The rest of the morning featured an honorary address by Sheikha Latifa bint Mohammed bin Rashid Al Maktoum, the chairperson of Dubai Culture & Arts Authority and a member of the Executive Council of Dubai, followed by lightning talks, mentoring sessions and master classes.

The first two sessions organised by International Committees were held that afternoon. In Session A, ICOM-CC and ICOM-Japan hosted a session: Preserving Traditional Conservation and Restoration Knowledge. In this session, the issue interrogated was that while conservation practices continually evolve with the latest scientific advancements, our understanding of the materials chosen by artisans and their crafting processes is deeply rooted in a profound appreciation of traditional techniques. The discussions focused on preserving these valuable techniques for future generations.



27th ICOM General Conference Dubai © Maggi Loubser 2025

The session was led by moderators Stephanie de Roemer, ICOM-CC Vice-Chair and Reiko Sakaki, ICOM-CC Treasurer. The session featured a hybrid format with on-site insights from Yuji Kurihara and Hiroshi Hashimoto, alongside a digital presentation by Jun Iwashita.

In Session B, ICOM-CC joined with ICOM's International Committees for Museum Management (INTERCOM), Museum Security (ICMS), Disaster Resilient Museums (DRMC) and Training of Personnel (ICTOP) to host a session, Disaster Preparedness for Museums. This



Some of the 4500 delegates © Maggi Loubser 2025



Music and Drama © Maggi Loubser 2025

programme was designed to provide museum professionals with essential knowledge and skills to prepare for and respond effectively to various types of disasters. Attendees learned from experts representing several International Committees, each discussing different aspects of disaster preparedness, from risk assessment to emergency response and recovery. Speakers covered common disasters such as floods, earthquakes, hurricanes, fires, and man-made emergencies, while offering practical methodologies for creating disaster preparedness plans, handling damaged collections, and managing limited resources.

Beyond the five presentations by experts: Vernon Rapley (ICMS), Goranka Horjan (INTERCOM), Diana Pardue/Samuel Franco (DRMC), Kate Seymour (ICOM-CC), and Cheeyun Kwon (ICTOP), the session concluded with a hands-on workshop, “Building Museum Disaster Preparedness Together,” facilitating real-time problem-solving among delegates.

For the evening, all 4000+ delegates were impressively transported via the local metro to the Expo City Dubai for the opening event, which was a spectacle of lights, music, and drama accompanied by delicious local cuisine and drinks.

The theme for Thursday the 13th was Adapt, which looked at how museums reflect and adapt in response to global shifts in societal values, cultural norms, and demographic changes within communities. This day offered actionable insight into how museums could cultivate representative and responsive institutions that serve the changing needs of the public. The day also began with a general scientific programme consisting of keynote addresses, panel discussions, mentoring sessions and master classes.

Thursday afternoon was filled with Session C, (see page 12) the third International Committees’ session, during which ICOM-CC presented the 2024 Solidarity Project: Community-Led Heritage Conservation in Africa: Highlighting Key Learnings and Outcomes.



Spectacle of lights © Maggi Loubser 2025



Expo City Dubai. © Maggi Loubser 2025

The session showcased key aspects of the project’s outcomes and continued conversation on the importance of community-led conservation efforts.

The session was led by moderators Kate Seymour and Maggi Loubser with panellists Kojo Derban, ICOM International Committee on Historic House Museums (DEM HIST), Peter Chitungu, International Committee for Regional Museums (ICR), Davison Chiwara (ICOM-CC Natural History Working Group Coordinator, from Zimbabwe), Catherine Snell (ICOM-South Africa), Joseph Ssebunya (ICOM-Uganda), and Oge Okpalanozie (ICOM-Nigeria) participating in person and virtually.

Friday, 14 November 2025, had the theme: Catalyse. This day’s programme explored the vital role museums play in helping communities navigate and access opportunities amongst social, economic, and environmental challenges. Again, apart from keynote addresses, there were also panel discussions, curated networking sessions, lightning talks and the ICOM Sustainability award panel.

The conference culminated with the ICOM General Assembly, the afternoon where the new ICOM Executive Board for 2025 – 2028 was announced, with Antonio Rodriguez at the head as President, Nasir Al Darmaki as Vice President, Tayeebeh Golnaz Golsabahi also as Vice President, Goranka Horjan as Treasurer, and as additional board members: Marilia Bonas, Catherine C. Cole, Ech-Cherki Dahmal, Yuji Kurihara, Joana Sousa Monteiro, Steph Scholten, Kaja Sirok, Jody Steiger, Muthoni Thang'wa, Deborah Tout-Smith and Feng Zhao. Yvonne Ploum will serve as ex-officio as Chair of the Advisory Council.

**On Saturday, the 15th of November 2025, was the International Committees Day. ICOM-CC, in collaboration with ICCROM-Sharjah and the Sharjah Archaeology Museum, presented a day on risk and resilience.**

The morning session, hosted by ICCROM Sarjah, featured five expert presentations, including two by ICOM-CC members, Satish Pandey and Asha Labile. These were followed by a heavy-hitting 90-minute workshop on Risk Management of Collections led by ICOM-CC member Vinod Daniel.

After what could only be described as THE MOST EXCEPTIONAL packed lunch of my life, the afternoon session at the Sharjah Archaeology Museum consisted of technical presentations by

Hazelle Page, Dr. Deepakshi Sharma, and Dr. Guilhem André, paired with guided tours of the museum's cultural sites.

Directory Board meetings of the ICOM National and International Committees were held between the official programme. I was privileged to attend the ICOM-Africa meeting. Africa was one of the most represented continents after Europe. As this conference was hosted in Dubai, travel expenses for African countries were more attainable than for many other locations, and although Dubai is an expensive city, affordable accommodation was available if one was willing to brave the metro. It was heartwarming to mingle and exchange with so many delegates from so many countries.

In all, the ICOM Dubai conference was an exceptional experience. My only criticism would be that on a conference so large, and a programme so full, it was hard to get to all the sessions you were interested in!

The ICOM-CC contribution to the Dubai General Conference successfully balanced technical conservation science with the urgent social and environmental needs of the 21st century. It provided a clear roadmap for ICOM-CC's next major milestone: the Triennial Conference in Oslo, September 2026.

Sharjah Archaeology Museum © Maggi Loubser 2025



ICOM Africa meeting © Maggi Loubser 2025

# COMMUNITY-LED TRAINING: ESTABLISHING A FOUNDATION FOR HERITAGE CONSERVATION IN AFRICA

Maggi Loubser

ICOM-CC Directory Board Member

University of Pretoria, Pretoria, South Africa

In 2024, ICOM-CC, with 16 International and National ICOM Committee partners, received funding for a Solidarity Project: Community-Led Heritage Conservation in Africa. During the 27th ICOM General Conference, members of ICOM-CC, ICOM International Committee for Historic House Museums (DEMHIST,) and ICOM International Committee for Regional Museums (ICR), three of the partners, held a round table discussion on the project. [2024 Community-Led Heritage Conservation](#) in Africa, where the key learnings and outcomes were highlighted.

The session was moderated by Kate Seymour (Chair ICOM-CC) and Maggi Loubser (DB member ICOM-CC), with Kojo Durben (DEMHIST), and Peter Chitungu (ICR). Davison Chiwara (Zimbabwe), Catherine Snell (ICOM-South Africa), Joseph Ssebunya (ICOM-Uganda), Oge Okpalanozie (ICOM-Nigeria) and Terry Little (Nigeria) representing other partner committees, participated as panelists.

After Kate welcomed the audience, Maggi started off by outlining the project, its partners, the structure of the engagements and the outputs. She also gave an overview of the countries that participated before introducing the panel.

The session began with three pre-recorded lectures. David Kojo Derban (Ethnik International, Ghana) started off the discussion with “What Conservation is and Why it is so Important?”. Peter Chitungu (Choma Museum and Crafts Centre, Zambia), followed with “The Significance of Heritage Conservation in Africa - A Case of Regional Museums in Zambia”. Finally Davison Chiwara (Midlands State University, Zimbabwe), presented “Preventive Conservation in Africa: Safeguarding our heritage from threats posed by agents of deterioration”.

The panel followed this with the first question: In Africa, people come to conservation through different routes than the conservation programmes in the Global North. As conservation is not such an established discipline yet, is there scope to

involve communities and use peer pathways rather than rigid documented procedures? Catherine, Oge and Terry all responded from their personal experiences.

They agreed that for many years, there were no formal conservation practices, so conservators relied heavily on indigenous methods of conservation. As the concept of Western conservation started to filter through, there was such a solid indigenous practise in place that it did not replace current

From here...



practises. This created an ideal opportunity to develop continent and region specific practises borrowing from the developed world and integrating it with indigenous methods that are more suited to our materials and conditions.

The next question was led by Oge: Indigenous knowledge systems are still practised in many parts of the continent. How can we tap into that to develop sustainable green methods for conservation? The panel commented on how often sustainability is not practised as an awareness, but as a need. Getting hold of chemicals and materials from the US or Europe is expensive and very difficult, so we often use what we have, and in the process, almost unintentionally remain sustainable. In Africa, sustainability is not a project, it is a way of doing! This is actually something we could export to the developed world!

Terry was asked about his involvement in ICCROM's Prevention in Museums in Africa (PREMA 1990-2000) Program. It is 25 years since the program ended; are there outcomes which are still relevant today in terms of sustainability and network building? This led to robust discussion, followed by a mention of ICCROM's Collections Storage Reorganization Programme, RE-ORG held in Nigeria in 2017 and their RE-ORG REBBOT in 2022, and asking how that legacy is continuing. The participants and panelists agreed that these were fantastic initiatives, that definitely had a big impact. They stressed that as the field of conservation (and awareness of it) is rapidly growing, continuous efforts to stimulate interest and knowledge transfer are crucial. The 2024 Solidarity project was an attempt to do this; now it is in our hands to use the material and grow the initiative.

Terry also explained his business card that states: Save it/Use it – Use it/Save it. He explained that saying:

*Up until ... say 2000, focus on conservation has been preservation and safeguarding objects in nicely maintained and protected spaces - exhibits and especially storage areas where 90% of collections are found. Or putting fences and barriers around rock art sites for example. Yes, you want and need to protect it so it can be useful in terms of education, etc but my argument is that it is the actual use of objects which also has a great role in conserving because you are actually focusing on the social and cultural and intangible values of those objects. People who use and value and live the objects will be your front line of saving them - hopefully balancing use and care.*

The panel circled back to the “how-to” videos and toolkits, and the question was asked about how we prevent the valuable work put into this from becoming a white elephant. A continental network of conservation and preservation think-tanks was suggested, and everybody was sent away thinking about possible platforms.

The foundation we have built is strong and growing. We look forward to seeing these tools in action.

### Project Deliverables & Access

The final report has been submitted to ICOM, and all materials are accessible via the links below:

- **Toolkits** ([ICOM-CC Website](#)). The three toolkits can be downloaded from this page in English and French. They will soon be available in Portuguese and Spanish.

There are also links to the three videos hosted on the DEMHIST YouTube channel

- **Videos** ([DEMHIST YouTube](#)). The three project videos can be found amongst other great material on this channel.



Jojo Derban Presenting © Maggi Loubser 2025



L-R, Catherine Snel, Terry Little, Joseph Ssebunya, Oge Okapalanozie and Maggi Loubser © Maggi Loubser 2025



Panel members (L-R) Maggi Loubser, Kate Seymour, Catherine Snel, Joseph Ssebunya, Oge Okpalanzie and Terry Little © Maggi Loubser 2025

# ICOM-CC's 2025 Solidarity Project

## Rescuing the "Silent" Secrets: LegaSSEA Brings Ancestral Wisdom to the Digital Age

Satish Pandey

Vice-Chair ICOM-CC Directory Board

Institution of Indian Heritage, New Delhi, India

Patricia Engel

Member, ICOM-CC Directory Board

University of Continuing Education, Krenz, Austria

*"The goal isn't just to document the past, but to offer 'evergreen' resources for a global heritage community looking for sustainable, regional solutions". - Kate Seymour*

In 2025, ICOM-CC was again awarded a Solidarity Project grant from ICOM. In this year, we collaborated with 10 ICOM National and International Committee on the project: Leveraging Ethnographic & Generational Knowledge for Art Conservation in South & South-East Asia (LegaSSEA).

An ICOM Solidarity Project isn't just a grant; it's a commitment to ensuring that no museum or heritage professional is left to face the challenges of the 21st century alone. At its core, a Solidarity Project is ICOM's way of putting "boots on the ground" to support the global museum community. Funded by ICOM and managed by its Strategic Plan Committee (SAREC), these grants are designed to foster collaboration between National and International Committees, as well as Regional Alliances, to tackle urgent challenges.

To be awarded a Solidarity Grant, a project must encompass:

- Regional collaboration, or bringing diverse committees together to share expertise across borders.
- Knowledge equity by focusing on under-resourced regions or endangered heritage to ensure that vital professional knowledge is accessible to all, regardless of geography.
- Innovation and sustainability, meaning that projects must offer long-term solutions, rather than just being a one-time event.

The ICOM Solidarity fund specifically looks for projects that bridge the gap between "Global North" and "Global South" perspectives. By elevating South and South-East Asian indigenous practices to the same level as Western laboratory science, LegaSSEA perfectly mirrored ICOM's commitment to a more inclusive, sustainable future for conservation.

### The LegaSSEA Project:

LegaSSEA was born from a sense of urgency. In a world of rapidly shifting climates and resource-heavy methodologies,

the "silent" knowledge of organic preservatives, traditional rituals, and ancestral storage methods for materials like palm leaf, bark cloth, and textiles is at risk of vanishing. LegaSSEA set out to ensure that does not happen, by engaging experts and participants in documenting, sharing, and revitalising this heritage through a focus on these three key material categories. For palm leaf, LegaSSEA focused on traditional preservation and care techniques; for bark cloth, on conservation methods in varied climates and sacred contexts; and for textiles, on sustainable practices in fibre production, dyeing, and repair.

While mainstream conservation often looks to the high-tech laboratory for answers, LegaSSEA turned its gaze toward a different kind of expertise. We moved beyond white coats and microscopes to honor the generational knowledge held by the craftsmen, priests, and healers of South and South-East Asia.

Between May and September 2025, the project hosted five intensive moderated webinars. Recognising "Zoom fatigue" and the reality of differing time zones, the LegaSSEA team used a password-protected Padlet board. This acted as a virtual library where participants could watch pre-recorded technical demonstrations at their own pace before joining live, multilingual discussions (shout out to our interpreters for keeping the conversation flowing in English, French, and Spanish!). We referred to this as a "Digital Knowledge Exchange."

One of the most exciting takeaways was the focus on sustainability. While Western conservation often relies on synthetic chemicals and energy-intensive climate control, LegaSSEA highlighted indigenous, low-impact alternatives.

- The "Silent" Ingredients: Documentation of plant-based preservatives like clove, soapnut, and *Artemisia*.
- The Rituals: Understanding the cultural context and traditional storage methods that have kept these materials intact for centuries.

## The Faces Behind the Project: Who Made it Happen?

LegaSSEA wasn't just a project; it was a massive collaborative engine powered by a consortium of 10 ICOM National and International Committees. Under the strategic guidance of the ICOM-CC Directory Board—led by Kate Seymour (Chair), Satish Pandey (Vice Chair), and Patricia Engel—the initiative bridged the gap between global policy and local practice.

At its heart were 18 core expert contributors from India, Pakistan, Sri Lanka, Indonesia, and Nepal. These specialists, working alongside global peers, shared the "silent" secrets of their regions while ensuring cultural intellectual property remained protected through a secure registration protocol.

Our core team of 18 specialists provided the technical heartbeat of the webinars. We owe a debt of gratitude to our regional leads:

- Palm Leaf Specialists: Perumal Palanichamy, Vadake Purayil Raghavan, Manasvini Korukkai Ramachandran, Udaya Cabral, and Paras Shah.
- Bark Cloth Authorities: Brigitte Nga Ondigui, Martinus Dwi Marianto, and Pankaja Sethi.
- Textile Visionaries: Rini Hazel Templeton, Anamika Biswas, Zahida Quadri, Ann Shaftel, Aishwarya Metha, Birat Raj Bajracharya, Jasmine Shakir, and Absari Hanifah.

Both the videos and the discussion sessions recorded are still available on the ICOM – CC [Webpage](#)

The material can be accessed for free, however a registration is mandatory.

## What's Next? The Roadmap to 2026

The webinars may have wrapped, but the work is far from over. Here is what to look out for:

- The Permanent Archive: All recorded sessions and technical videos are now hosted on the ICOM-CC Padlet as a permanent resource.
- The Technical Publication: Currently in the final stages of synthesis, a publication featuring a "Materials & Methods" is scheduled for mid-2026. This delay ensures the highest academic standard and a rigorous peer-review of the documented indigenous methods.
- Phase 2? The demand has been so high that colleagues are already asking about a second chapter. It seems the appetite for generational knowledge is only growing! The 2023-2026 Directory Board will recommend to our next Board to request a second round of funding from ICOM to continue this project.

## LegaSSEA Partners

### ICOM National Committees

- ICOM Pakistan
- ICOM India
- ICOM Bangladesh
- ICOM Philippines
- ICOM Indonesia

### ICOM International Committees

- ICOM-CC (Committee for Conservation) – Lead Committee
- ICOM-COSTUME (Museums and Collections of Costume, Fashion and Textiles)
- ICDAD (International Committee for Museums and Collections of Decorative Arts and Design)
- ICTOP (International Committee for the Training of Personnel)
- ICR (International Committee for Regional Museums)
- ICOM-NATHIST (International Committee for Museums and Collections of Natural History)

# TEFAF

Join ICOM-CC in Conversation on Conservation at TEFAF Maastricht and New York. ICOM-CC is delighted to announce a special collaboration with TEFAF (The European Fine Art Foundation), hosting panel discussions with the annual winners of the TEFAF Museum Restoration Fund. Under the theme “Conversations on Conservation,” these sessions will explore the restoration and preservation of significant museum artworks, bringing together leading experts and restorers.

## Event Details:

- Locations & Dates:
  - Maastricht – 12-19 March 2026
  - New York – 15-19 May 2026
    - [Panelists](#)

## Attendance:

- Entry is free for visitors holding a ticket to the relevant TEFAF fair.
- Limited additional tickets are available; we kindly ask for a small donation in support of the [Stichting ICOM-CC Fund](#).

## About the TEFAF Museum Restoration Fund ([TMRF](#)):

Established in 2012, the TMRF supports the professional restoration and scholarly research of museum artworks from any age, anywhere in the world. Each year, up to €50,000 is awarded, usually split between two winning projects (€25,000 each).

# Understanding ICOM Resolutions and Recommendations: What They Mean for Museums

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

Within the International Council of Museums (ICOM), *Resolutions and Recommendations* are essential tools for guiding museum practice globally—but they serve different purposes.

**ICOM Resolutions** are formal decisions adopted by the ICOM General Assembly. They represent the collective stance of the museum community on critical issues and often call on museums, committees, and professionals worldwide to take specific actions. While not legally binding, Resolutions carry significant authority and serve as benchmarks for professional and ethical standards.

**ICOM Recommendations**, in contrast, are advisory instruments. They provide guidance or best-practice advice on professional matters but do not carry the same formal weight as Resolutions. Recommendations are intended to inform and encourage voluntary adoption rather than mandate action. In short: Resolutions are formal calls to action reflecting ICOM's collective stance, while Recommendations are advisory guidelines supporting informed decisions.

## Spotlight on 2025 FINAL RESOLUTION N°5:

### Enhancing Emergency Preparedness in Museums

At the 27th ICOM General Conference in Dubai in November 2025, the General Assembly presented Final Resolution N°5 for voting. This Resolution focuses on enhancing emergency preparedness and promoting resilient museums and communities. Developed from proposals by ICMAH, ICOM-CC, ICTOP, and INTERCOM, it addresses the increasing threats posed by natural and human-made disasters to both cultural heritage and local communities.

The Resolution received 91.86% acceptance from delegates voting in Dubai. Each National and International Committee is allocated 5 votes, while Regional Alliances and Affiliated Organisations are allocated 3 votes each.

Key points of the Resolution include:

- **Urgency and Responsibility:** Museums must respond proactively to escalating global risks, including climate change, conflicts, and other disasters that threaten cultural heritage and human well-being.



ICOM President, Emma Nardi, Chair of Advisory Council, Antonio Rodriguez and National Committee Spokesperson, Muthoni Thangwa at the Separate Meeting of National Committees © Kate Seymour 2025

- **Comprehensive Preparedness:** Museums are encouraged to conduct thorough risk assessments and develop adaptable, context-specific disaster preparedness and response plans. Emergency plans should be living documents, regularly updated with new data and lessons learned.
- **Capacity-Building:** Sustained training ensures museum professionals have the knowledge and skills to implement effective emergency and disaster response measures.
- **Collaboration and Community Engagement:** Museums should strengthen partnerships at local, national, and international levels, acting as knowledge hubs and supporting community resilience during crises.
- **Sustainable Development:** Museums are urged to integrate resilience planning with sustainable development initiatives, reinforcing their role as agents of positive societal impact.
- **Use of Existing Guidelines:** Museums are encouraged to consult resources from ICOM and ICCROM to guide their emergency preparedness and risk management strategies.

By approving this Resolution, ICOM affirms that museums are vital not only for safeguarding collections but also for supporting communities and enhancing societal resilience in an increasingly uncertain world.

**Past ICOM Resolutions** Related to conservation and ICOM-CC ICOM has a long history of adopting resolutions that directly or indirectly address conservation and the work of ICOM-CC. These include:

- Early Conservation-related Motions (1950s–1970s): Resolutions addressed standards for conservation laboratories, treatment of manuscripts and mural paintings, and professional infrastructure for museum conservation, laying the groundwork for formal conservation policy.

- 2010 Resolution No. 7 – Clarification of Conservation Terminology (Shanghai, 2010) This Resolution endorsed definitions of key conservation terms (preventive conservation, remedial conservation, restoration), developed by ICOM-CC, to guide consistent professional practice internationally.

- 2022 Resolution No. 1 – Collections Management During and After Armed Conflicts (Prague, 2022): While focused on heritage protection in crises, this Resolution highlights the role of conservation and professional care in safeguarding collections under threat.



Advisory Council © Kate Seymour 2025

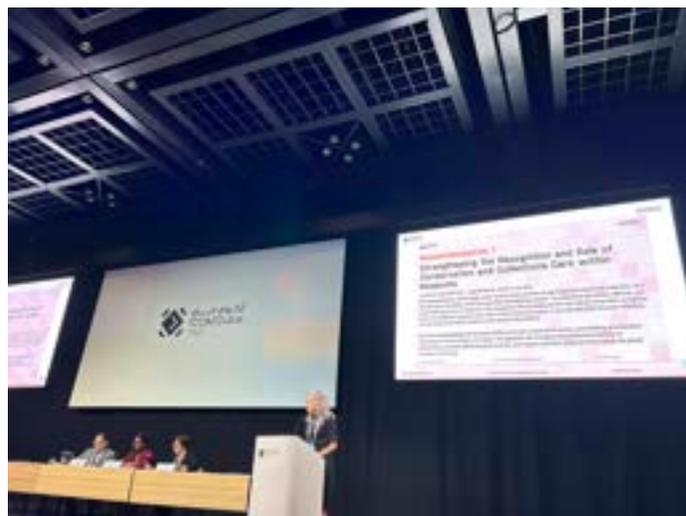
Together, these past resolutions show ICOM’s dedication to conservation and collections care, highlighting that protecting cultural heritage is a fundamental role of museums worldwide.

The current ICOM-CC Directory Board believes that conservation should be a core responsibility of museums and will advise the 2026–2029 Directory Board to work towards a Resolution clarifying this position.

In line with this goal, the current Directory Board presented the following Recommendation to the ICOM Executive Board at the Separate Meetings of the National and International Committees on 11 November 2025.

**Recommendation 1 – Strengthening the Recognition and Role of Conservation and Collections Care within Museums**

- Proposing Committee: ICOM-CC
- Supported by: 22 International Committees and over 25



ICOM President, Emma Nardi, Chair of Advisory Council, Antonio Rodriguez, National Committee Spokesperson, Muthoni Thangwa and International Spokesperson, Yvonne Ploum at the Separate Meeting of National Committees © Kate Seymour 2025

**National Committees**

- Recognise conservation and collections care—including documentation, technical expertise, and logistical support—as essential to the ethical, effective, and sustainable operation of museums.
  - Ensure this recognition emphasises the vital role of conservation at regional levels, enabling museums to serve their communities and society in line with the ICOM Museum definition.
  - Include a stand-alone section in the Code of Ethics consolidating all embedded references to conservation, strengthening the professional visibility of conservation, promoting ethical museum practice, and supporting consistent implementation across the global museum community.
- We sincerely hope that the future leadership of ICOM-CC will continue to support and promote this Recommendation. Conservation should be carried out by trained professionals within the museum context, as far as budgetary and resources allow.

While acknowledging that conservation is not always practiced by museum staff, this Recommendation urges museum management to include conservation as an essential part of annually programming and to allocate resources accordingly.



Advisory Council © Kate Seymour 2025

# STRENGTHENING TIES: ICOM-CC AND THE CONSERVATION COMMUNITY IN CHILE

Kate Seymour

Chair, ICOM-CC Directory Board

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Johanna Theile Bruhns

ICOM-CC Member

University of Chile, Santiago, Chile

## Expanding the Global Network

At the heart of ICOM-CC's strategic plan is a commitment to expanding our professional network in under-represented regions. Latin America, and Chile in particular, has been a primary focus for outreach this triennium. Over the last three years, we have held online meetings and discussions to bridge the geographical gap and foster a deeper connection with the Chilean conservation community.

These initiatives have been spearheaded by Johanna Theile Bruhns, Professor of Conservation at the University of Chile and a dedicated ICOM-CC member since 1984. A former Directory Board member, Johanna has been instrumental in facilitating these exchanges, ensuring that ideas on conservation practice continue to flow between Chile and the international community.

## From Digital Dialogues to Face-to-Face Connections

While online meetings are productive and accessible, they cannot replace the impact of in-person collaboration. During a recent mission to Chile for the *El Gigante Vestido* project (see page 25), ICOM-CC Chair Kate Seymour took the opportunity to meet with the newly inaugurated ICOM Chile National Committee.

In January 2026, Kate joined newly inaugurated ICOM Chile Board members – Chair Esteban Torres Homazabal, Treasurer Pablo Silva, and Secretary Roberto Torres – for a tour of the Museo Nacional de Bellas Artes. The tour was organized by Varinia Brodsky, director of the museum. The visit provided an invaluable look at the museum's conservation laboratories and storage facilities, guided by Eva Cancino and other members of the curatorial and conservation divisions.

## Addressing Local Challenges and Future Horizons

The meeting offered a platform to discuss critical issues facing Chilean ICOM members, particularly the logistical challenges of accessing ICOM events that are frequently held in Europe. There was a shared consensus on the urgent need for more localised

events and professional development opportunities within South America.

The day concluded with an informal gathering of ICOM Chile's Working Group on Conservation in the garden of Valentina Castillo. Joined by Mariana Vidangossy and Andrea Loyola, the group discussed the intersection of museology and conservation in the Chilean context.

These personal connections are the lifeblood of our organisation. We look forward to seeing these relationships flourish and hope to see a strong Chilean delegation at the 21st Triennial Conference in Oslo, Norway, as we continue to integrate Latin American expertise into the global conservation dialogue.

Kate Seymour is thankful to the University Finis Terra, Santiago for partially funding this visit.



Members of the newly inaugurated ICOM Chile National Committee (L-R): Roberto Torres (Secretary), Kate Seymour (ICOM-CC Chair), Johanna Theile Bruhns (ICOM Chile/ICOM-CC), Pablo Silva (Treasurer), and Esteban Torres Homazabal (Chair). © Kate Seymour 2025



Strategic planning in Santiago (L-R): Esteban Torres Homazabal, Roberto Torres, Kate Seymour, Johanna Theile Bruhns, and Pablo Silva. © Kate Seymour 2025



Digital outreach: A snapshot of the ICOM Chile Conservation Working Group's Instagram page, showing Valentina Castillo and Mariana Vidangossy © ICOM Chile 2025



The ICOM-CC and ICOM Chile delegation during a specialized tour of the museum's laboratories and storage areas. © Kate Seymour 2025



The iconic Museo Nacional de Bellas Artes in Santiago, Chile, which hosted the delegation for a tour of its conservation facilities. © Kate Seymour 2025



Building professional bridges in an informal setting (L-R): Valentina Castillo, Kate Seymour, Andrea Loyola, and Mariana Vidangossy. © Kate Seymour 2025

# THE CRISIS OF THE DISPOSABLE VS. THE ETERNAL: HIGHLIGHTS FROM THE ICOM-CC INTERNATIONAL FORUM IN SANTIAGO, CHILE

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

Johanna Theile Bruhns

ICOM-CC Member

University of Chile, Santiago, Chile

## Introduction: A Tale of Two Landscapes

Hello colleagues! We're excited to share some highlights from our recent International Forum in Santiago, Chile. Hosted by the Universidad Finis Terrae in collaboration with ICOM-CC, the event focused on a challenging but vital topic: how we protect archaeological treasures in vast, open landscapes.

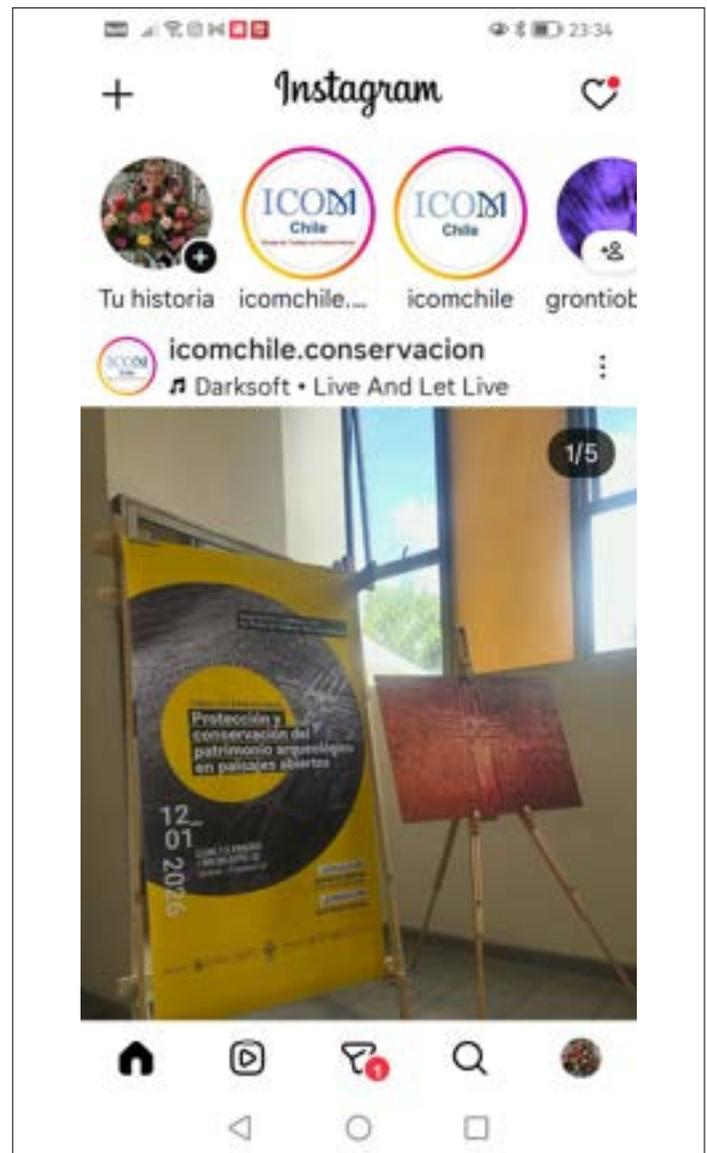
The conversation kicked off with a striking contrast. We focused on the Gigante de Tarapacá, a 1,200-year-old geoglyph, a large-scale design or landscape feature formed out of rocks or stones, that is currently facing a very modern problem. It sits just a short drive from massive "clothing cemeteries" where thousands of tons of global textile waste are dumped in the Atacama Desert. This tension between the "disposable" present and the "eternal" past set the stage for our speakers. We weren't just there to talk about archaeology; we were there to figure out how architecture, science, and local communities can team up as a "territorial laboratory" to keep these sites safe for the next thousand years.

## Speaker Highlights: Global Perspectives on Open Landscapes

Andrés Echeverría & Victoria García, *El Gigante Vestido*

Our hosts introduced the *Gigante Vestido* project (See page 25), a brilliant initiative that uses the very textiles threatening the desert to advocate for its protection. By creating a life-size textile reconstruction of the Giant, they are not only producing art but also conducting scientific study of the Giant and site monitoring. They reminded us that architecture should act as a mediator, translating the abstract values of heritage into a physical defence against climate change and human impact.

Andrew Thorn, Affiliation: ARTCARE, France & Australia  
*Managing Cultural Landscapes: Respect and Custodianship*  
Andrew brought his wealth of experience from Australia and France to the table. He reminded us that the best "barrier" for a site isn't a fence, but empowered custodianship. Using examples from Uluru, he showed how tourism can actually become a preservation ally when visitor fees are funnelled directly into site monitoring. He also gave us a "reality check"



Digital outreach: A snapshot of the ICOM Chile Conservation Working Group's Instagram page, showcasing their commitment to regional connectivity. © ICOM Chile 2026

regarding infrastructure, noting that if the political will exists, intrusive roads and power lines can—and should—be moved to protect cultural landscapes.

David Cohen, Affiliation: Associate Professor, Laboratory for Arts and Heritage Studies (LEAP), Universidad de los Andes, Colombia

*Global Challenges and Risk Management for Rock Art*

David gave us a fascinating look at the technical side of preventive conservation. He applied the “10 Agents of Deterioration” framework to rock art, highlighting how Chile ranks 16th globally for climate change risk. We learned about the hidden dangers of sulphate salt crystallisation, which can expand by 300% inside stone pores and cause the surface to break apart. He also spoke about “Dissociation”—the heartbreak of losing the link between a site and its meaning—emphasising that we must share our research with the public to keep that connection alive.

Terry Little, Affiliation: Ahmadu Bello University, Zaria, Nigeria

*The Power of Rock Art: Valorisation and Preservation in Africa*

Terry took us on a journey through Kenya and Nigeria to show the power of community valorisation. In Kenya, we saw how rock art tourism on Mfangano Island helped fund a community kindergarten and improve local infrastructure. His message was powerful: conservation must address the economic needs of the people living near the sites. He reminded us that while rock art is often the “poor second cousin” in terms of funding, its spiritual and social value is a massive asset that we must help communities reclaim.

**Conclusion: Looking Toward the Next 1,000 Years**

As we wrapped up the session, one thing became very clear: conservation in the wild is about much more than just “fixing” things. It’s about building relationships. Whether it’s David’s deep dive into risk management, Andrew’s call for respectful infrastructure, or Terry’s inspiring stories of community-led growth, the common thread was connection.

For those of us in the ICOM-CC family, this forum was a great reminder that our work often happens far beyond the walls of a museum. By combining high-tech monitoring with a little bit of heart and a lot of community involvement, we can ensure that these “giants” continue to tell their stories. A huge thank you to our hosts and the *Gigante Vestido* project for showing us that even waste can be turned into a powerful tool for advocacy. Here’s to many more collaborative miles in the field!



Strengthening municipal ties: (L-R) José Bartolo Vinaya (Mayor of Huará), Victoria García, Johanna Theile Bruhns, and Kate Seymour during the forum’s inauguration. © Kate Seymour



Online session: Speakers Terry Little (Kenya), Andrew Thorn (Australia), and David Cohen (USA) join Luis Souza (Brazil) and online participants to discuss risk management and community custodianship. © Kate Seymour



Bridging the gap: A view of the hybrid session at Universidad Finis Terrae, where in-person and digital delegates converged to discuss the future of open-landscape conservation. © Kate Seymour



Collaborative strategy: Roundtable participants brainstorm local infrastructure solutions and sustainable tourism models for archaeological sites. © Victoria García



Deep dives and dialogue: Participants engage in the first of several round table discussions focusing on the “10 Agents of Deterioration” in the Atacama context. © Victoria García



The ICOM-CC family in Santiago: A group of in-person forum participants celebrating the successful collaboration between international experts and Chilean professionals. © Kate Seymour

# A JOURNEY THROUGH NORTHERN CHILE'S DEEP TIME: FROM *EL GIGANTE DE TARAPACÁ* TO HUMBERSTONE AND PISAGUA

Kate Seymour

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Johanna Theile Bruhns

ICOM-CC Member

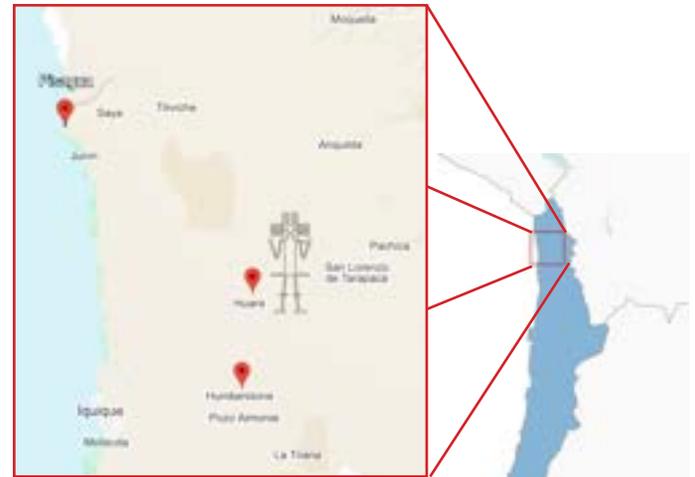
University of Chile, Santiago, Chile

In mid-2024, ICOM-CC was invited to engage with the *El Gigante Vestido* (The Dressed Giant) project, supporting future initiatives aimed at enhancing the protection and management of the *El Gigante de Tarapacá* archaeological site. In January 2026, we visited, as ICOM-CC representatives, the Tarapacá Region of the Atacama Desert in northern Chile. The trip was facilitated by the Province of Huara, the Ilustre Municipalidad de Huara (Comuna Patrimonial y Emergéntica unit), headed by Jorge Felipe González Gamboa, and was guided by María Isabel Gómez Esteban, a local inhabitant and respected keeper of regional knowledge. The trip offered an unforgettable encounter with some of the regions's most extraordinary cultural landscapes. From ancient geoglyphs to industrial heritage and historic desert ports, the journey revealed layered human histories that continue to shape this unique territory. This article focuses on the visit to the site of *El Gigante de Tarapacá* and the *El Gigante Vestido* project that is working to protect that site.

## ***El Gigante de Tarapacá: Meeting an Ancient Desert Guardian***

*El Gigante de Tarapacá* is located near the town of Huara (population approximately 40,000. Recognised as a National Heritage monument, the Giant is one of the largest and most iconic geoglyphs in northern Chile. Guided by María Isabel, whose deep familiarity with the site's history and iconography enriched the visit, we experienced the Giant in situ, where its cosmological and geographical context becomes immediately apparent.

The Giant stands between 84 and 86 metres tall. Positioned on a knoll overlooking and signing an ancient Andean coastal trade route, *El Gigante* likely dates to around 1500 BCE. His bent, outstretched arms, feathered adornments, and surrounding symbols form a complex narrative associated with water, celestial bodies, and desert life. To his left, a line interpreted as "breath" generates life-giving water, received by a lizard; to his right, a sacred vessel holds this precious resource. The sun and moon appear on one side of the figure, while circular forms—likely representing stars—occupy the other. He is known



as the God of Gods - Yatri. The same hillside hosts a puma figure and more than twenty additional geoglyphs, marking the knoll as a significant cultural node.

The site underwent major study and conservation in 1982, after being declared a national monument and has since been studied extensively by the University of Tarapacá, Universidad Bernardo O'Higgins, and other institutions. The Giant's site is accessed via a two-kilometre turn-off from Route 5, Chile's main north-south highway. Despite its protected status, the site faces ongoing threats: advancing sand dunes from the surrounding plain, the proximity of mining activity (the nearest iodine mine lies roughly 15 km away),



Outline Map © Vemaps.com

and the impacts of unregulated tourism. While access remains intentionally open—barriers would diminish the site’s cultural significance and interpretation—this openness also allows vehicle access. Although tyre tracks are visible, local authorities assured us these are not recent.

Unlike some Peruvian-Chilean desert sites damaged by events such as the Dakar Rally, *El Gigante* benefits from active surveillance. A camera monitors the area, and a security team based in Huará can reach the site within ten minutes. Penalties for unauthorised vehicle access are substantial. Nevertheless, visitor monitoring remains limited. Although signage clearly prohibits walking directly onto the geoglyph, this rule is not always observed.

Disputes over responsibility for funding maintenance have slowed protection and conservation initiatives. A partially completed access-management scheme includes a low wall marking the outer road around the knoll and concrete blocks to discourage vehicular access to the hillside, though motorised entry would not be fully prevented.

Despite these challenges, the site’s exceptional scale, age, cultural significance, and continuing importance to local communities strongly support its case for World Heritage recognition. Part of the goals of *El Gigante Vestido* is to support the case for including the Giant on the UNESCO World Heritage List.

### ***El Gigante Vestido***

*El Gigante Vestido* is an ecological and artistic project conceived in 2023 by Andreas Echeverría, architect and Victoria García, project manager, under the auspices of the Universidad Finis Terrae. They use *El Gigante de Tarapacá* as a powerful visual and symbolic platform to address the ongoing issue of textile dumping in the Atacama Desert. The project has been partially financed by the Piñera Morel Foundation, the Ministry of Cultures, Arts and Heritage of Chile, the Ley de Donaciones Culturales, and supported by partners including Scania, the municipalities of Huará and Alto Hospicio, CircularTec, and Ambipar.

Iquique, designated as a free port, is situated about 90 kilometres from *El Gigante*. The port receives an estimated 60,000 tonnes of imported textiles from major brands and online retailers each year from China, the United States, and European countries. While some garments are resold locally or redistributed across Latin America, vast quantities deemed unsuitable for reuse are illegally dumped in the desert. New legislation seeks to curb this practice, but the scale of the problem remains immense. The arid desert climate preserves discarded textiles, leading to vast accumulations of baled and loose clothing stored in managed compounds, while illegally dumped materials are often burned in situ to reduce their volume, causing further environmental harm.

To call attention to this problem, the *El Gigante Vestido* project



Desert View of *El Gigante de Tarapacá* © Kate Seymour 2025

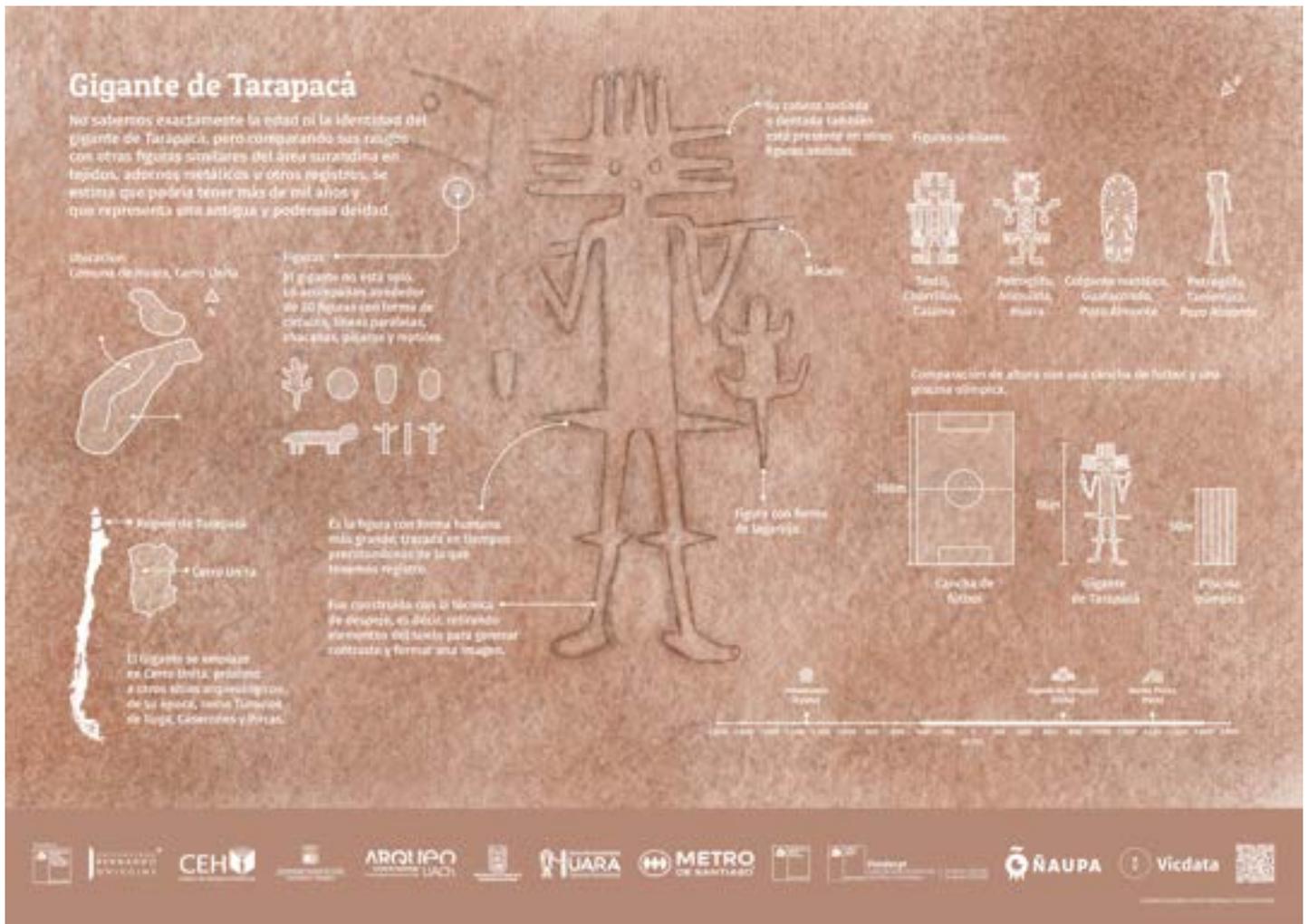
used textiles retrieved from the desert dumps to recreate the one-to-one form of the Giant. Clothes were sorted into specific colours and tied together to form ropes. The coloured ropes were intertwined into 1500 fixture points that duplicated the image of *El Gigante*. The site of the reconstructed Giant, while some 40 kilometres away from the geoglyph, had the same elevation as the original and was clearly visible from the road leading up to the desert from the port.

The installation lasted only three days. The inauguration, on 23 January 2026, commenced with a blessing from two local shamans. The shamans asked the *Pacha mama*, God of the Earth, to provide permission to reconstruct *El Gigante de Tarapacá*, the original God of Gods.

By temporarily “clothing” the Giant, *El Gigante Vestido* drew attention to the intersection of heritage, environmental degradation, and global consumption patterns. The project demonstrated how ancient cultural landscapes can serve not only as sites of memory, but also as catalysts for contemporary dialogue and action—highlighting the urgent need for integrated approaches to heritage protection, sustainability, and community



Left to Right: Johanna Theile Bruhns, Kate Seymour, Maria Isabel Gómez Esteban (guide) and visitor. © Jorge Felipe González Gamboa 2025



Infographic of the *Gigante de Tarapacá*. This educational resource details the scale and archaeological significance of the 86m pre-Columbian geoglyph. Created by Soledad González, Víctor Martínez, and Victoria Urenda, the work was supported by Fondecyt (Projects 1201786 and 1191568) and the Centro de Estudios Históricos at Universidad Bernardo O’Higgins, in collaboration with Ñaupa, Vicdata, and the Universidad de Tarapacá.

engagement in one of the world’s most fragile environments.

ICOM-CC was drawn to this project not only for the opportunity to provide advice and support to the Huaraca community in its pursuit of World Heritage protection for *El Gigante de Tarapacá*, but also because of the project’s strong ethos of sustainability and recirculation. The project’s outcome extends far beyond the creation of a contemporary artwork. While it is documented through the performative act of making and the feat of constructing a mammoth-scale installation for just three days, its significance lies at the heart of a broader concern: how to protect and preserve the pristine, arid, and dramatic beauty of the world’s largest desert and the archeological sites held within.



Atacama desert View of a cemetery. © Kate Seymour 2025



*El Gigante Vestido* from above taken 22 January 2026. © Andreas Echeverría 2025



Close up of the textile 'ropes' of the *El Gigante Vestido*. © Kate Seymour 2025



Selfie. Kate Seymour, Jorge Felipe González Gamboa, unnamed, Johanna Theile Bruhns



Textile 'ropes' made from second hand clothing used to construct the *El Gigante Vestido*. © Kate Seymour 2025



The Shaman preparing to give the blessing ceremony. © Kate Seymour 2025

In addition to seeing *El Gigante* and participating in the *El Gigante Vestido* event, we took the opportunity to visit other important cultural heritage sites in the region.

**Humberstone: Life and Labour in the Nitrate Desert**

Our journey continued to Humberstone, one of Chile’s most evocative industrial heritage sites and, along with a sister-mine, Santa Laura, a UNESCO World Heritage Site since 2005. Abandoned in the 1960s following the collapse of the nitrate industry, the former company town remains preserved in a state of suspended time.

Several areas have been carefully restored as didactic spaces, including the commissary, theatre, hotel, and swimming pool, offering insight into community life in the nitrate mining region. Other buildings, such as the single men’s barracks, have been stabilised but intentionally left in a weathered state, allowing visitors to sense the harsh living and working conditions endured by desert labourers.

Recent projects have revitalised smaller museum spaces dedicated to domestic life, with displays of electrical appliances, kitchens, and children’s toys. The result is an engaging and accessible experience for families and history enthusiasts alike. Chile’s extraordinary wealth at the turn of the 20th century was built on saltpetre (potassium nitrate), and mining continues to underpin the national economy today, with iodine and lithium among the most significant extractive industries.

The visit highlighted the tangible benefits of UNESCO World Heritage status. While *El Gigante* receives approximately 30–40 visitors per day, Humberstone attracts around 300–400 daily visitors and is well signposted from the highway as part of Atacama Desert tour routes. A dedicated management team oversees interpretation, maintenance, and ongoing diagnostic projects. Humberstone is one of many abandoned nitrate

works scattered across the desert, but it is the only one with World Heritage recognition. Alongside the historic quarter of Valparaíso and the famous mummies of Chinchorro, it is one of seven UNESCO World Heritage Sites in Chile.



The entrance to Humberstone Mine, UNESCO World Heritage Site © Kate Seymour 2025



The gateway to the Single Men Worker’s Section of the Camp. © Kate Seymour 2025



Didactic Display in side the Commissary © Kate Seymour 2025



The Theatre at Humberstone © Kate Seymour 2025

### Pisagua: A Desert Port with a Complex Past

Our final destination was Pisagua, a small but historically significant port approximately 75 km from Iquique. Reaching it required an hour-long drive inland through the beautiful and dramatic high desert, as no continuous coastal road exists. Pisagua was once the principal export port for saltpetre, but its strategic importance extends far beyond the nitrate boom. It played a key role in the mid-19th century War of the Pacific between Chile and the allied forces of Bolivia and Peru, and long before that served as the coastal terminus of pre-Columbian caravan routes descending from the Andes.

Today, Pisagua has a fluctuating population of around 300 people, with livelihoods centred on tourism and fishing. Local heritage is carefully stewarded by Marcia Passache Martínez, who holds the keys to the historic theatre and also runs the local café, serving seafood to residents and visitors alike.

The theatre, a timber-framed structure clad in corrugated iron, occupies a prominent position on the waterfront. Legend has it that shortly after its construction, it required reinforcement as high tides regularly flooded the front rows of the auditorium! At the height of Pisagua's prosperity in the early 20th century, when the town's population reached around 3,000, the theatre hosted opera performances and other cultural events for bankers, shipping agents, dockworkers, and sailors alike. Today, the building is in urgent need of conservation. The building shell is compromised and its remarkable painted canvas ceiling is badly deteriorated, however the richness of the decorations, and furnishings remain evident. Part of the theatre has been converted into a local library, housing thousands of books freely accessible to the community and providing internet access. This section of the building remains open 24 hours a day and is never locked—a powerful expression of communal trust and value placed on shared heritage.

Despite its quiet present, Pisagua's dramatic geography, layered history, and strong sense of place make it an essential site for understanding the cultural and historical continuum of northern Chile.



Custodian Marcia Passache Martínez opening up the Theatre in Pisagua © Kate Seymour 2025



Historic house in Pisagua. © Kate Seymour 2025



Inside the Theatre of Pisagua. © Kate Seymour 2025



On the road to Pisagua © Kate Seymour 2025



Desert View © Kate Seymour 2025



Our Group celebrating the tour in Huara.  
© Jorge Felipe González Gamboa 2025

# COMING SOON — CALLS FOR CANDIDATES (2026–2029 TRIENNIUM)

ICOM CONSERVATION will shortly launch the **Call for Candidates** for election to the

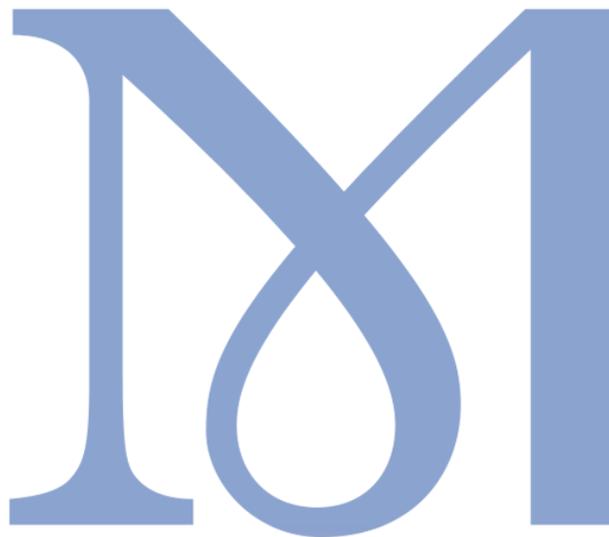
- **ICOM Conservation Directory Board**
- **ICOM Conservation Working Group Coordinators**

These elected roles play a key part in shaping ICOM CONSERVATION’s policies, programmes, and activities for the **2026–2029 triennium**.

The formal calls will include full eligibility criteria, role descriptions, election procedures, and submission requirements.

Deadline for submission of candidacies: **Monday 25 May 2026 (17:00 UTC+2)**. Members interested in contributing to the leadership and future direction of ICOM CONSERVATION are strongly encouraged to consider standing for election. A **Town Hall information session** will be held on [9 April 2026](#) to provide an overview of the roles, responsibilities, and election process. All prospective candidates are warmly invited to attend and participate in this interactive session.

Further details will be published shortly on the ICOM CONSERVATION website.



# ICOM-CC Preprints Selection Committee Meeting in Oslo — Shaping the 21st Triennial Conference

Janet Bridgland

Managing Editor, ICOM-CC Preprints  
Minnesota, USA



In June, 2025, the ICOM-CC Preprints Selection Committee met for three days in Oslo to review the preliminary abstracts for papers submitted for the 21st Triennial Conference. The meeting was facilitated by Ida Bronken (Coordinator of the National Organising Committee) and hosted at the National Museum, Oslo. Led by ICOM-CC Preprints Managing Editor Janet Bridgland, the 2026 Selection Committee comprises Kate Seymour (ICOM-CC Directory Board Chair), Stephanie de Roemer (ICOM-CC Directory Board Vice Chair), Lynn Lee (ICOM-CC Directory Board member), and Emily Williams (former ICOM-CC Directory Board Member and current ICOM-CC member). The entire review, editing, and production process is supported by a robust Preprints platform designed by the web development agency Use.it that has facilitated these activities since the 2011 Triennial Conference in Lisbon.

The task at the June meeting was to determine which among the 533 abstract submissions would be invited to proceed to the final paper stage. The Preprints Selection Committee's decision was based on the grades and comments determined by the Working Group Coordinators and Peer Reviewers. Ultimately, a maximum of 160 papers can be accepted for oral presentation at the conference and publication in the Preprints volume. An equitable representation is sought across ICOM-CC's twenty-one Working Groups, factoring in their relative size and activity. To ensure the high academic standard for which the Committee is known, slightly more abstracts are invited to be developed as papers (in this case, 204), taking into account that not all papers come to fruition for various reasons. A call for poster abstracts was issued in July, 2025, and full papers and poster abstracts were submitted in October.

The rigorous two-stage review process relies on the hard work and dedication of the Working Group Coordinators, their Assistant Coordinators, and the anonymous Peer Reviewers who are assigned to each Working Group according to their area of expertise. Preliminary abstracts and final papers are reviewed and graded by Coordinators and Peer Reviewers independently of one another, using the same criteria and grading matrix.

When rankings diverge significantly, or a contribution cannot be reviewed by the Coordinator or Peer Reviewer due to a conflict of interest, the Selection Committee provides an evaluation; if needed, the Committee may consult further with the Coordinators and/or Peer Reviewers. The final list will be established by the Selection Committee and reviewed a final time by the Coordinators before the results are announced in March 2026.

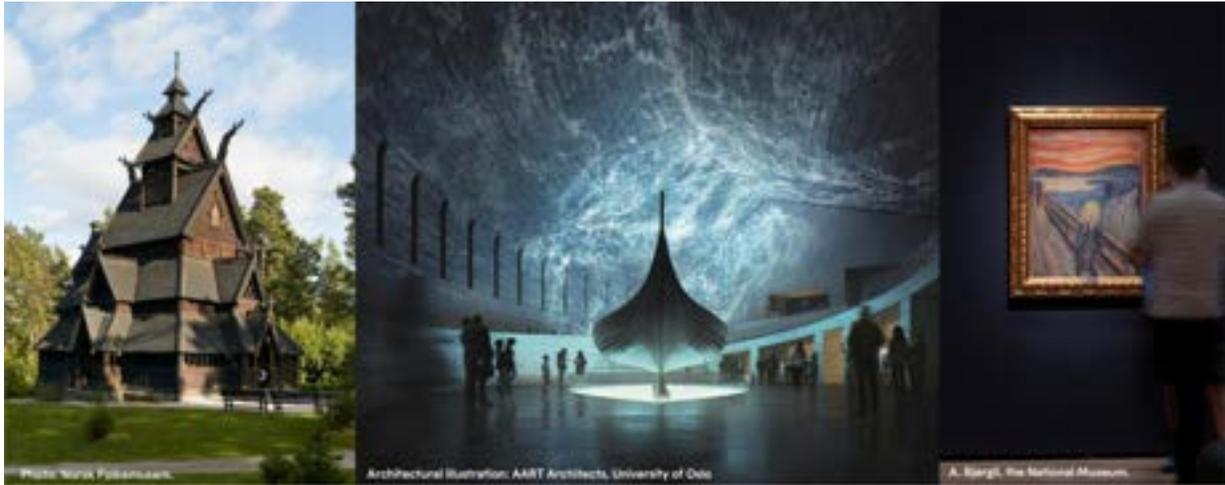
Each ICOM-CC Triennial Conference includes poster presentations. These abstracts are being reviewed by the Working Group Coordinators, and the results will be confirmed by the Selection Committee, subject to an overall limit of 123 poster presentations. Authors will be informed of the final selection of papers and posters in March 2026, and a provisional list will be posted to the conference website in April. Details of the conference program are expected in June. The individual papers will be available online to registered delegates approximately two weeks before the conference, and conference attendees will be provided with a downloadable PDF file of the Preprints volume. Individual papers and poster abstracts will be freely accessible to the public at [ICOM-CC Publications Online](#) later in 2026.

Please note that all accepted authors and co-authors of papers and posters are required to complete a copyright transfer form prior to publication and presentation at the conference. We offer our sincere thanks to each and every author who submitted a contribution, whether a preliminary abstract, final paper, or poster abstract. Competition was stiff and we hope that work that could not be accepted in this instance will find other suitable outlets for presentation.

The 21st Triennial Conference promises to provide an outstanding opportunity to engage with colleagues, formally and informally – in Working Group sessions and while participating in technical visits and pre- or post-conferences tours, which are listed on the [conference website](#).

*We look forward to seeing you in Oslo in September 2026!*

# You can now register for ICOM-CC 2026 in Oslo!



As we have welcomed a new year, the countdown for ICOM-CC's Triennial Conference has really begun. The culmination of the hard work in the 21 working groups through this triennial period is now only six months away!

Museums are privileged to have the trust of our communities, and research and credibility remain the linchpin of this trust. For research in our field to move forward, it is crucial that we come together across borders and cultures. Research requires mutual trust, respectful disagreements, and a community where speaking freely is possible and encouraged. What better way to ensure this than coming together in Oslo in September?

We look forward to hearing the 160 speakers that will present new results and hypotheses to fill some research gaps. Their 160 presentations have been made possible through the work of an even greater number of museum professionals. In addition, up to 123 posters will present updates from ongoing research projects.

This opportunity to meet again feels even more special as political unrest can be experienced as being on the rise. As a strictly nonpolitical event, we should grasp this opportunity to stand together and support each other in the larger museum community. We warmly welcome you all. Let us make this Triennial one to remember, for all the best reasons.

The National Organising Committee looks forward to welcoming you to Norway for the upcoming ICOM-CC Triennial Conference 14.09.2026-18.09.2026 in Oslo.

***We wish you all welcome to beautiful Oslo!***

Best wishes,

**Ida Antonia Tank Bronken**

Coordinator NOC, Senior Paintings Conservator, the National Museum of Norway.



Ida Antonia Tank Bronken © Ina Wesenberg, Nasjonalmuseet

**On the practical side, here are all the links you need to register and plan your participation in Oslo, with some helpful information:**

[Registration – ICOM CC 2026](#)

The registration fee includes attendance at the conference 14.09-18.09.2026, lunch for all five days, the Reception on Monday, the Farewell party and a technical visit on 16.09. The National Organising Committee has also introduced a new price category to ensure to make the 21th ICOM-CC Triennial Conference as accessible as we can. This category is ICOM members from countries in ICOM categories 4 and 5 ([Call-for-dues-2025-EN.pdf](#)).

Meeting colleagues and establishing networks is an integral part of any conference. We encourage you to take part in the social programme, allowing for more time to get to know the other delegates.

On Monday the 14th of September there will be a reception at the Oslo City Hall, while on Thursday the 17th you are invited to participate in the Conference Dinner at the Oslo Congress Centre. On Friday the 18th there will be a Farewell Party at the National Museum, with the chance to both visit the exhibitions and of course socialize,

For more information, visit: [Social – ICOM-CC 2026](#)  
For details on the technical visits on Wednesday, 16.09.2026, please visit: [Technical visits – ICOM-CC 2026](#).

Finally, on a more practical note, we have updated the website for the pre- and post-tours, so please check out our webpage before you book your flights: [Post and Pre Tour – ICOM-CC 2026](#).

*Welcome to Norway!*



The National Museum, where the Farewell Party is to be held, as seen from City Hall. © Børre Høstland, Nasjonalmuseet

## Propadyn Museart Humidity controlled. Heritage protected

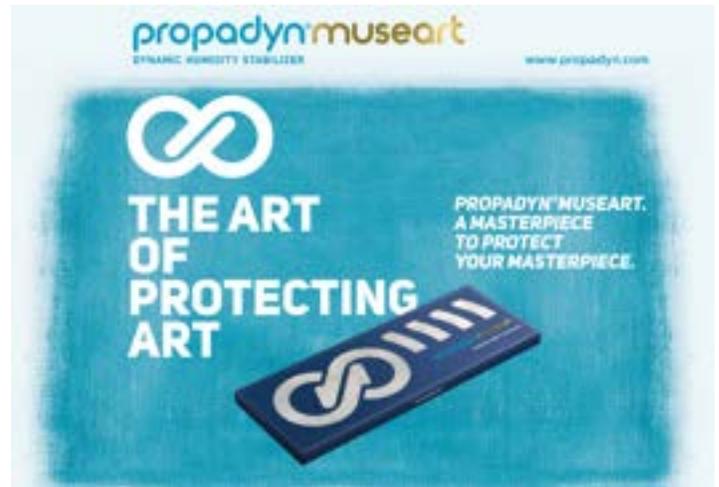
Protecting artworks and cultural heritage from damaging humidity fluctuations is essential for ensuring their longevity. That's why Propagroup created Propadyn Museart, an innovative dynamic humidity stabilizer designed to safeguard art and cultural objects with unmatched reliability.

Whether on display, in transit, or in long-term storage, Propadyn Museart provides stable, ideal environmental conditions. Its advanced technology regulates and maintains a constant level of relative humidity with precision, responding quickly to changes in the environment.

Eco-friendly and biocompatible, Propadyn is made primarily from organic, biodegradable materials. It is dust-free, liquid-free, certified flame-retardant, and even helps neutralize volatile organic compounds (VOCs).

Compact, durable, and maintenance-free, Propadyn Museart works across a wide humidity range (35%–80%), requires no pre-conditioning, and adapts instantly by absorbing or releasing moisture as needed. Available in multiple formats, including fully customizable options, it offers a safe, flexible, and high-performance solution for professionals dedicated to protecting cultural heritage for generations to come.

Visit our website: [DYNAMIC HUMIDITY STABILIZER](#).



# ICOM-CC 2026: [Sponsors](#)



## Bev/Art

Bev/Art is honored to sponsor ICOM-CC 2026 in Oslo and further its commitment to support the archive, artifact, art and heritage conservation professionals. As a company founded to advance environmental monitoring solutions for preventive conservation, partnering with ICOM-CC is a meaningful collaboration. We look forward to welcoming conservation professionals from around the world to Oslo — our beautiful capital and home to a vibrant cultural heritage community.

Rooted in Norway and driven by a global vision, Bev/Art aspires to become the world's leading provider of climate monitoring solutions for cultural heritage. Our name — Bev/Art [beva:rt] — comes from the Norwegian word bevare, meaning to preserve, and reflects our deep commitment to safeguarding cultural treasures. We are revolutionizing environmental monitoring for the world's most treasured cultural spaces, offering the most discreet sensors on the market and hardware and software technology that is easy-to-navigate, with simple installation and low maintenance. (Our hero product is about the size of a Lego brick and has a 10+ year battery life!)

Since its founding in 2022, Bev/Art has earned the trust of renowned institutions and local heritage sites alike, setting new standards for high-performance environmental tracking.

[Bev/Art | Heritage Climate Monitoring](#)



The Bev/Art team. Photo: © Bev/Art.



## University Products

### [University Products - Museum Quality Archival Supplies](#)

University Products is a leading worldwide supplier of archival supplies and conservation tools and materials. Founded in 1968 in Holyoke, MA, USA, University Products manufactures acid-free storage boxes, papers, boards, folders, enclosures, tissues, framing and mounting supplies, tapes, and adhesives. We also offer conservation tools to restore and preserve artwork, documents, photos, artifacts, textiles, and natural history specimens.

Over 85% of University Products' finished goods are produced in our USA manufacturing plant, broadly using virgin fiber, acid free, lignin free paper based raw materials, and pH neutral polymers and adhesives.

We are experienced exporters, counting 46 different countries we have successfully delivered goods to within the most recent 12 months. Additionally, we have a wide array of distributors throughout the world. Significant inventory of our goods is warehoused and available for fulfillment from our United Kingdom partner, Preservation Equipment Limited, and our Republic of Korea partner, Archive Korea.

University Products is honored to be a participating sponsor of ICOM-CC 2026 in Oslo, and further its commitment to bring archival grade museum supplies and unique conservation tools to the international museum and conservation community.



# ICOM-CC 2026: [Sponsors](#)



## AXA XL is proud to be a sponsor of the 2026 ICOM Conference in Oslo

As a global leader in insurance and risk management, we recognize the vital role museums and cultural institutions play in preserving and protecting our shared heritage for future generations.

At AXA XL, we share ICOM's commitment to safeguarding art, culture, and history. Values that inspire and unite communities across borders. We are honoured to support this gathering of museum professionals and conservation experts from around the world.

We wish you an inspiring, collaborative, and successful conference!

### About AXA XL

AXA XL, a division of AXA, is one of the largest Fine Art & Specie insurers in the world. Our Fine Art experts have built a solid foundation based on years of industry experience in understanding the value, both financial and sentimental, when it comes to safeguarding works of art, jewelry, and specie. With AXA XL's global footprint that includes over 1,200 highly experienced, locally empowered claims professionals managing covered claims in more than 200 countries and territories, we'll be there for you – wherever and whenever you need us. To learn more, please visit [www.axaxl.com](http://www.axaxl.com).



**XL Insurance**



XL Insurance



# Letter from the ICOM-CC FUND



Screenshot of our recent Stichting ICOM-CC FUND meeting which takes place every six to eight weeks; L-R Kate Seymour (ICOM-CC Chair), Terry Little (Stichting ICOM-CC FUND Chair), Maranthe Lamers (Stichting ICOM-CC FUND Treasurer), Rosalie Bouwman (Stichting ICOM-CC FUND Secretary), Stephanie de Roemer (ICOM-CC Vice Chair), Polytimi Loukopoulou (Working Group Coordinator Glass and Ceramics and Stichting ICOM-CC FUND Observer), Reiko Sakaki (ICOM-CC Treasurer)



New Stichting ICOM-CC FUND Secretary, Rosalie Bouwman © Rosalie Bouman2026

**Dear Colleagues,**

We are pleased to welcome a new member on the board of the Stichting ICOM-CC FUND. Rosalie Bouwman has succeeded Tirza Mol as Secretary. Having worked mainly in historical museums, Rosalie is Dutch and experienced in institutional fundraising. She brings with her valuable experience in mobilizing funding for museums and has already shown great enthusiasm for supporting the work of ICOM-CC. We would like to sincerely thank Tirza Mol for her commitment and contributions during her term.

The FUND also benefits from the insights and experience of ICOM-CC Working Group Coordinators. In 2025, we welcomed three coordinators as Observers to the Stichting ICOM-CC FUND:

- Ida-Christine Hovmand, Wet Organic Archaeological Materials Working Group
- Polytimi Loukopoulou, Glass and Ceramics Working Group
- Sabine Cotte, Objects from Indigenous and World Cultures Working Group

The primary responsibility of the Observers is to participate in meetings (six to eight annually), actively contribute to discussions, and provide valuable insights to support our goal of mobilizing resources for ICOM-CC and its Working Groups. We are grateful for their contributions.

The financial backing of the FUND has been instrumental in enabling ICOM-CC's activities in 2025, particularly through its funding support of the Zoom platform. This support has been especially critical in facilitating online forums and workshops of 18 of our Working Groups and the 2025 Solidarity Project, LegaSSEA – Leveraging Ethnographic and Generational Knowledge for Art Conservation in South and South East Asia. Our support of the ICOM-CC website and the Publications Online Platform led to significant additions to the Platform this year, including the upload of papers from the *Wet Organic Archaeological Materials 2025 Gothenburg* publication (54 contributions) and the *Leather and Related Materials* proceedings from the 2022 meeting in the Netherlands (14 contributions).

Supporting the Working Groups – including the diligent professionals who dedicate their time and efforts in developing and delivering activities throughout the year – is a priority of the Fund. Preparations for the upcoming Triennial Conference in Oslo require that coordinators and assistant coordinators invest hundreds if not thousands of hours of planning and thoughtful reflection. We are well on our way to achieve our aim of mobilizing funds to cover the registration fees of all the coordinators whose institutions may not be in the position to support them.

At the same time, we are working in close collaboration with the Norwegian National Organizing Committee to secure funding to make the event as inclusive and impactful as possible. To join in our efforts, we invite you to support the Stichting ICOM CC FUND through our “Adopt a Conservator” scheme. For every €610 raised, we can cover the registration costs for one ICOM member to attend the Triennial Conference. All contributions, large or small, are gratefully received and directly support broader participation and professional exchange within our community.

By contributing, you are not just funding a registration fee — you are investing in the people who make our Working Groups thrive. Your support empowers coordinators and assistant coordinators to continue shaping high-quality programs, fostering international collaboration, and strengthening our professional community.

Join us. “[Adopt a Conservator](#)” by sending an email to [icomccfund@gmail.com](mailto:icomccfund@gmail.com) and we will reach out with further details. Help us celebrate and sustain the people who make our work possible.

**All the best,**  
**Terry Little, Chair**  
**Maranthe Lamers, Treasurer**  
**Rosalie Bouwman, Secretary**