

ON BOARD

News and Reports from the
ICOM CONSERVATION Directory Board

ICOM
international
committee
for conservation

CONSERVATION



ICOM CONSERVATION VOL. 31 – AUGUST 2026 ISSN: 2618-1401

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



Pile o' Sápmi Supreme alludes to 'Pile o' Bones', an event that symbolises the oppression of indigenous people in North America. In order to drive out native Americans, European settlers slaughtered their buffalo herds. The title invites us to view Sámi history as part of a global oppression of indigenous peoples.

Reindeer skulls with bullet holes in the forehead indicate the seriousness of the situation. *Pile o' Sápmi Supreme* is a protest against Norwegian policies that impact reindeer herding and land rights in Sápmi. It shows the fatal consequences of neo-colonialisation for Sámi culture. The work addresses the right of the Sámi to conserve and practice their culture and to identify as a people.
© Kate Seymour 2025

MANAGING EDITOR
Maggi Loubser

EDITOR
Deborah Trupin

LAYOUT
Aija Héloïse Pince

WEBSITE
www.icom-cc.org

E-MAIL
secretariat@icom-cc.org

CONTRIBUTORS
Ida Bronken
Eva Düllo
Satiness Verena Eisele
Terry Little
Maggi Loubser
Kate Seymour
Joel Taylor
Rolf Yngve Uggen
Cosima Walter



Cover Images: Viking
hemet. © Kate
Seymour
Northern lights © Anne
Olsen-Ryum. Visit Alta.

© ICOM CONSERVATION 2026
ISSN: 2618-1401

Volume 31 – August 2026

A NOTE FROM THE EDITOR	4
LETTER FROM THE CHAIR	5
REVIEWS: WHAT HAS ICOM-CC DONE THIS YEAR?	
FOCUS ON CONSERVATION	9
ACTIVE IN STRATEGY & GOVERNANCE: HOW ICOM-CC IS SHAPING THE FUTURE OF ICOM	12
ICOM-CC AND ICOM PHILIPPINES & CHINA	13
COLOR ALCHEMY AT THE HERITAGE CONSERVATION PROGRAMME IN SOUTH AFRICA	14
TRIENNIAL CONFERENCE	
INTRODUCTION TO THE NATIONAL ORGANISING COMMITTEE	17
OSLO SUGGESTIONS FROM NORWEGIAN HERITAGE PROFESSIONALS	28
TRIENNIAL LECTURE	31
PLENARY SESSION PREVIEW	32
TECHNICAL VISITS	34
SOCIAL PROGRAM	39
VOTING TIME IS COMING SOON	42
LETTER FROM THE ICOM-CC FUND	51



Sauna boat in Oslo Harbour June 2025
© Kate Seymour 2025

A Note from the Editor

Deborah Trupin

Member, ICOM-CC Guest Editor

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

This is the last issue of On Board for this Triennium; it is also my last issue as editor. I have enjoyed serving as editor, as it has been a wonderful way to stay closely connected to ICOM-CC (soon to be ICOM CONSERVATION). Thank you to all who have helped me by writing articles, submitting photographs, and responding to my many questions about those. A special thank you goes to our layout editor, Aija Pince, who makes each issue look terrific.

As this is the last On Board of the Triennium this issue reviews the activity of the last six or so months. Directory Board Chair Kate Seymour's letter provides a broader view of accomplishments of the last decade, the time in which she has served in ICOM-CC leadership (page 5). Speaking of thanks, Kate deserves a vast thank you for her three terms of service on the Directory Boards, the last two as Chair.

Of course, and because this issue is published so close to our Triennial Conference, it has more information about our own Triennial Conference in Oslo, September 14 - 18! Many more details about the conference and related tours can be found on page 35. Be sure to be inspired by "Oslo Suggestions from Norwegian Heritage Professionals," in which five Oslo ICOM-CC members suggest museums and more to see and experience in Oslo.

Finally, this issue concludes with a letter from the Stichting ICOM-CC FUND on page 52. As you'll read, the FUND has had a very successful six months. Remember, too, that as part of ICOM-CC's goals to make our Triennial Conference more accessible, The FUND is running an "Adopt a Conservator" scheme. Please see page 52 and if you can, adopt a conservator! It is not too late! We appreciate all that the FUND does to support ICOM-CC.

Hoping to see many of you in Oslo!

Happy reading!



Flags outside the UNESCO building in Paris where ICOM had the general meeting
© Kate Seymour June 2026

Letter from the Chair



Preprints Selection
Committee June 2025.
Lynn Lee, Kate Seymour,
Stephanie de Roemer, Emily
Williams, Janet Bridgland
© Kate Seymour 2025

This message—my final one as Chair—is bittersweet as I find myself reflecting on the remarkable journey we have shared. Having served on the Directory Board for nine years—first as a member and Liaison, and then for two terms as your Chair—I have seen our community grow in ways I could not even have imagined.

professionals united by a single aim: to safeguard cultural heritage for future generations.

A Decade of Collective Evolution

Over the past decade, the shared priority of Directory Board members has been to ensure that ICOM-CC remains a vibrant, active, and responsive organisation rather than being merely a name on ICOM's International Committee roster. This has been achieved through our evolution into a true "working board," an approach built upon the foundations laid by previous Directory Boards and strengthened through active collaboration with the wider ICOM network.

By deepening our engagement with the Executive Board, the ICOM Secretariat in Paris, our "sister" International Committees, and National Committees, we have moved ICOM-CC away from a "go-it-alone" attitude and toward a model of total integration. We have prioritised outward-thinking advocacy over what Gaël de Guichen famously critiqued at the 2017 Triennial Conference in Copenhagen as "bellybutton gazing". Most recently, our growing partnerships with ICOM's Regional Alliances have further ensured that conservation is advocated for at every level of international museum practice. This collaborative momentum ensures that ICOM-CC does not act in isolation, but functions as a vital, integrated force within the global museum community that is ICOM.

Our three recent Solidarity Projects—[Training the Trainers \(2020/2021\)](#), [Community-Led Training \(2024\)](#), and [LegaSSEA \(2025\)](#)—are a testament to the success of this approach. I encourage the incoming Directory Board and Working Group Coordinators to begin brainstorming for a unified project for 2028 that brings ICOM-CC to the forefront of ICOM activities. This will provide the incoming Directory Board with a strong foundation for their grant writing—a task that is challenging even for seasoned leaders and particularly demanding for a new board. Together, we can prepare a proposal that reflects our collective expertise and strategic vision.

Throughout this triennium, we refined our governance into a structure that balances administrative agility with strategic depth. This has caused some pain points, as standard working practices within Working Groups have had to be adjusted. However, these changes—governed by our legal compliance with ICOM's Statutes (2023) and Internal Rules (2026)—have ensured a more robust and safer environment for our members to exchange ideas.

We have changed how we host activities, collaborate with partners, and produce our publications. These new approaches ensure we can keep ICOM-CC publications and most activities open to ALL, irrespective of membership, and, importantly, FREE. There have been some inevitable bumps along the road as we worked out these new processes. Ultimately, it is the

Letter from the Chair: Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

Dear ICOM-CC Members,

This message—my final one as Chair—is bittersweet as I find myself reflecting on the remarkable journey we have shared. Having served on the Directory Board for nine years—first as a member and Liaison, and then for two terms as your Chair—I have seen our community grow in ways I could not even have imagined. My journey with ICOM-CC began long before my time on the Board. I previously served three terms as a Working Group Coordinator; I first led Sculpture, Polychromy, and Architectural Decoration before moving on to coordinate Education and Training. This long-term perspective has allowed me to witness incredible progress in heritage preservation, particularly in China, Africa, South America, and South East Asia.

These regions were significantly underrepresented when I began my journey as a Working Group Coordinator. Seeing the growth of conservation within ICOM and ICOM-CC in these areas. I clearly remember receiving a directive from the Directory Board during my first triennium: "Focus on expanding membership in underrepresented regions." To be honest, I didn't have a clue how to achieve that. Now, reflecting on the past 18 years, I can confidently say that membership expansion is deeply linked to outreach, advocacy, fundraising, and collaboration—all of which require a personal touch. This demands time, dedication, long-term thinking, and employer support, as well as patience from family and friends. The rewards, however, are profound. Over the last 18 years, ICOM-CC has successfully expanded its global presence, resulting in a worldwide network of colleagues and friends—all dedicated

role of a leader to navigate these bumps to ensure that ICOM-CC remains resilient and relevant in an evolving professional landscape while also remaining compliant with ICOM governance.

Your Directory Board remains a "working board," maintaining a rigorous schedule of bimonthly Zoom sessions alongside our intensive, three-day, biannual hybrid meetings, such as our recent session in Pretoria. While the shift toward more frequent online meetings has successfully reduced the financial burden on Directory Board members, it has necessitated a different way of working. The logistical challenges of this digital transition are real; scheduling across global time zones often means members must stay awake late into the night. Furthermore, by moving to a predominantly online format, we risk losing the vital development of personal connections that anchor a leadership team. I strongly hope that the next Directory Board attempts to meet in person at least once a year to strengthen these professional bonds, even though I recognise that ongoing financial constraints make this a difficult balance to strike.

Another lesson from the past three years is that maintaining consistent communication between the Directory Board and the Working Group Coordinators is essential. While this connection was perhaps disrupted recently due to the absence of a dedicated Liaison or Communications Officer, the outgoing Directory Board are leaving strong recommendations for the next Board to bridge this gap.

Despite these challenges, vital opportunities to connect remain through the annual ICOM-CC General Assembly, ICOM General Conferences, and our own Triennial Conferences. I am particularly pleased to see that increased and structured communication between the Directory Board and Coordinators—including the inclusion of Coordinator Observers in Stichting ICOM-CC FUND meetings—is being proposed as a primary recommendation for the 2026–2029 triennium. This ensures that the governing body of ICOM-CC moves forward as a unified and better-connected leadership team.

Focal Point for the Future: Oslo 2026

As we look ahead to the final months of this triennium, the Directory Board's primary focal point is the 21st Triennial Conference in Oslo. This milestone event will feature highly anticipated plenary sessions dedicated to the theme of "Cultural Connections in Conservation," exploring the vital links between our technical expertise and the diverse communities we serve.

The conference will open with the ICOM-CC Triennial Lecture, to be delivered on Monday, 14th September, by Antoine Wilmering (retired, Getty Foundation). His address will offer a future-facing reflection on the profession's trajectory and the collaborative systems required to sustain global heritage. The plenary session on Wednesday, 16th September, will examine conservation's changing role in society, moving



Directory Board site visit to Oslo March 2024. L-R: Joan Reifsnnyder, Lynn Lee, Kate Seymour, Ida Bronken, Maggi Loubser, Satish Pandey
© Kate Seymour

beyond traditional norms to engage with community-centred perspectives and the preservation of cultural memory. We have an amazing line-up of keynote Speakers and a panel discussion moderated by Anne May Olli (RiddoDuottarMuseat, Karasjok, Norway). The final plenary on Friday, 18th September, will focus on sustainability in conservation. This session will feature a panel discussion anchored in the results of a global survey that looked at how conservation practices align with the United Nations Sustainable Development Goals (SDGs). The survey was led by the Preventive Conservation Working Group.

Complementing these plenaries, our Working Group sessions will continue to drive the scientific and professional discourse that is the hallmark of our Committee. We look forward to hearing from 160 authors in our Working Group programmes and to viewing 158 papers and 110 posters. These papers and posters represent the culmination of three years of dedicated research and volunteer leadership. The programme will be available soon on the [conference website](#); in the meantime, you are encouraged to check the provisional list of papers and posters to see the breadth of expertise being shared in Oslo.

Shaping the Future of ICOM

As I step back, I am proud of the role ICOM-CC has played in shaping the broader ICOM landscape. Our Committee's voice has been instrumental in crafting ICOM Resolutions, which form the strategic bedrock for the 2028–2033 cycle, and ICOM Recommendations, which refine our global governance and working practices.

Through our Solidarity Projects and collaborative sessions—from Dubai to our recent roundtables in Chile and Myanmar and from Mexico to the Philippines—we have proven that conservation is a central pillar of museum sustainability and emergency preparedness. These initiatives demonstrate our commitment to a model of total integration within the global museum community. By working as a unified Committee, we ensure that conservation remains at the forefront of international museum activities.

A New Chapter: ICOM CONSERVATION

As we prepare for Oslo, we are readying our transition to the name ICOM CONSERVATION. We are also finalising updates to our [By-Laws](#) to ensure the house is in order for the next generation of leadership.

Leadership renewal is essential to our vitality. Voting for the next Directory Board and Working Group Coordinators for the upcoming triennium will run from 1 – 15 September See page 43. The process of refreshing our leadership remains a cornerstone of our organisation's health. Serving this community has been the greatest honour of my professional career, and I can say with confidence that our backbone—our 21 Working Groups and their dedicated coordinators—is stronger than ever.

Gratitude

I want to thank the Directory Board—Stephanie de Roemer, Satish Pandey, Reiko Sakaki, Patricia Engel, Lynn Lee, and Maggi Loubser (as well as Lori Wong and Emily Williams, who stood down from the Directory Board earlier in the triennium)—and the Stichting ICOM-CC FUND—Terry Little, Maranthe Lamers, and Rosalie Bouwmans (as well as Tirza Mol, who stepped down as FUND Secretary this triennium).

My deepest thanks also go to our indomitable Secretary, Joan Reifsnnyder; our marvellous Preprints Managing Editor, Janet Bridgland, and her team, Carla Nunes and Jose Mendes; our website guru, Miguel Mertens, along with his team led by Guy da Silva; and our dedicated *On Board* editorial team, Deborah Lee Trupin and Aija Pince.

I must express my profound thanks to the National Organising Committee (NOC) in Oslo, and especially Ida Bronken and her five team members, for their tireless dedication to our mutual end: an excellent conference that will see over 1000 delegates come together in Oslo.

I also want to extend my heartfelt thanks to all 21 Working Group Coordinators and their over 86 Assistant Coordinators. You are the lifeblood of our Committee, ensuring an active and engaged programme for our members through your incredible volunteer efforts. And lastly, thank you to our almost 6,000 Committee members—representing nearly 10% of the total ICOM membership—for choosing to join our Committee and contribute to our vibrant community.

I thank every one of you for your trust over these nine years.

Moving Forward

While my role as Chair is changing, my commitment to the ICOM family remains steadfast. I look forward to continuing my service within the ICOM Working Group on Statutes and Rules, where I hope to continue as an active contributor, and as a new member of the ICOM Standing Committee for Strategic Plan Allocation (SAREC), assisting in the vital work of strategic fund allocation.

On a more personal note, I recently shared a reflection on the reality of "juggling three hats"—the professional "paying job," the dedicated volunteer "ICOM hat," and the essential "family hat." This balance is a challenge many of us in this volunteer-led organisation face daily. The time dedicated to ICOM often comes at the cost of institutional responsibilities and precious family time. Yet, it is this shared dedication that makes our network so resilient. I am profoundly grateful to my own family for the support that has allowed me to serve, and I extend that same gratitude to all of you who balance these competing demands to safeguard our global heritage.

I look forward to celebrating the conclusion of this triennium with you all in Oslo. It has been a privilege to lead, to work, and to grow alongside you.

Together we are stronger!

Warm regards,



FOCUS ON CONSERVATION 2025 – ROUTES TO RESILIENCE - A Conference Review.

December 2–5, 2025 / Online Conference

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

Museums, as stewards of cultural heritage, face increasing challenges in safeguarding their collections. Changes in our physical, societal, and economic environments pose risks to the preservation and conservation of cultural objects and the institutions that care for them.

Continuing the Focus on Conservation conference series organised by the Leibniz Research Network (Germany), this online event explored how cultural heritage professionals and institutions can build resilience in the face of these pressures. The 2025 convening focused on strategies and approaches that support the long-term sustainability of collections, conservation practices, and institutions themselves.

The 2025 conference featured over 37 international speakers and attracted 700 registered participants from around the world,

demonstrating the global interest in resilient museum and conservation practices.

Participants gained insights through four thematic sessions:

- Resilient Collections & Spaces
- Resilient Conservation Practice
- Resilient Resources & Partnerships
- Resilient Futures

Conference Website: [Focus on Conservation 2025](#)

The success of Focus on Conservation 2025 was made possible thanks to the dedicated organising committee, including in alphabetical order: Peter Giere, Museum für Naturkunde Berlin; Kim Kraczon, Ki Culture; Melissa Miller, Smithsonian Institution; Marisa Pamplona, Deutsches Museum; Dawn Rogala, Smithsonian Institution; Kate Seymour, ICOM-CC; Elena Stahnke, Museum für Naturkunde Berlin; Piotr Swiatek, Deutsches Bergbau-Museum.



Global distribution of participants © Peter Grier

The 2025 conference not only highlighted innovative practices in sustainable conservation but also strengthened global networks of professionals committed to resilient cultural heritage.

Day 1 – Tuesday, December 2, 2025 | Resilient Collections & Spaces

The theme of Day 1 was safeguarding collections and museum spaces in the face of climate, environmental, and operational risks. The day's speakers were (in presentation order) Brian Coyle, Smithsonian Environmental Research Center, USA; Stefan Bichlmair, Fraunhofer Institute for Building Physics IBP, Germany; Christof Ziegert, ZRS Architects Engineers, Germany; Nasir Al Darmaki, ICOM UAE, United Arab Emirates; Anwar Sabik, ICCROM Sharjah, United Arab Emirates; Cecil K. Andersen, Royal Danish Academy, Denmark; Ayesha Fuentes, University of Cambridge Museums, UK; and Kathryn Hanson, Smithsonian Cultural Rescue Initiative, USA.

The day focused on designing and maintaining resilient collections and spaces. Presentations highlighted sustainable infrastructure, low-energy climate control, and building design strategies that buffer collections from environmental fluctuations. Discussions emphasized the importance of preventive conservation, climate simulation, and risk assessment to anticipate the effects of climate change on both buildings and collections. Regional approaches and capacity-building initiatives were presented as key ways to enhance institutional and professional resilience globally. The key insight of this day was that resilience at the collection and infrastructure level requires integrating environmental sustainability, adaptive building solutions, and proactive professional capacity development.

Day 2 – Wednesday, December 3, 2025 | Resilient Conservation Practice

The theme of Day 2 was sustainable and adaptable approaches to conservation. The day's speakers were (in presentation order): Constanze Fuhrmann, German Federal Environmental Foundation, Germany; Kathleen Ferrier, Dutch UNESCO Commission, The Netherlands; Pil Rasmussen, SMK – National Gallery of Denmark, Denmark; Heidi Sobol, Royal Ontario Museum, Canada; Morten Ryhl-Svendsen, Royal Danish Academy, Denmark; and Simon Lambert, Canadian Conservation Institute, Canada.

This day explored practical and research-driven strategies for resilient conservation. Topics included sustainable materials, eco-friendly conservation practices, and adaptive methodologies tailored to local resources. Presentations highlighted community engagement, participatory practices, and knowledge-sharing as vital components of sustainable conservation. Climate-aware and low-impact conservation approaches were discussed alongside innovations in materials, technology, and research, demonstrating how conservation practice can respond flexibly to evolving environmental, social, and economic contexts. This day's key insight was that building resilience in conservation requires combining

sustainable techniques, innovation, community involvement, and evidence-based decision-making.

Day 3 – Thursday, December 4, 2025 | Resilient Resources & Partnerships

This day's theme was strengthening institutions through partnerships, resources, and foresight. Speakers were Claire Betelu, L'Université Paris, Panthéon Sorbonne, France; Mariana Valdez and Federico Tamborenea, Centro de Conservación, Restauración e Investigación, Argentina; Celiwe Dlamini, Eswatini National Museum, Eswatini; Camilla Carmagos, Federal University of Minas Gerais, Brazil; Henry McGhie, Curating Tomorrow, UK; Young Hee Sung, Laird Art Gallery, Canada; Catherine Snel with Ayesha Hendricks, Sanlam Ltd, South Africa; Juergen Vervoorst, The International Institute for Conservation, UK; Lori Wong, J. Paul Getty Trust, USA; and Tom Learner, J. Paul Getty Trust, USA.

The day focused on leveraging resources and partnerships to enhance institutional resilience. Sessions covered strategic foresight, cross-sector collaboration, and sustainable financing. Presentations highlighted initiatives that enable institutions to anticipate disruptions, adapt to change, and maintain long-term sustainability. Emphasis was placed on the value of networks, professional training, and knowledge exchange to build adaptive capacity, demonstrating that resilience is as much about people and relationships as it is about collections and buildings. The key insight from Day 3 was that institutional resilience depends on collaborative networks, strategic foresight, and the capacity to anticipate and adapt to challenges while ensuring sustainable use of resources.

Day 4 – Friday, December 5, 2025 | Resilient Futures

Day 4's theme was innovation, digital tools, and forward-looking strategies for heritage conservation. Speakers were Emma Jhita, The Institute of Conservation, UK; Birgitte Aga, MUNCH, Norway; Hanna Hölling, Collegium Helveticum, Switzerland; Johanna Eiramo, Finnish National Gallery, Finland; Thomas Speck, Botanic Garden, University of Freiburg, Germany; Annette Kühlem, Deutsches Archäologisches Institut, Germany; Hilke Marit Berger, Hafen City Universität, Germany; Lisa Swedberg, Kiruna Centre for Conservation of Cultural Property, Sweden; Johanna Leissner, Fraunhofer-Gesellschaft, Belgium; Lian The, Toornend Partners, The Netherlands; Elke Selter, Belgium, previously ALIPH; Medea Ekner, ICOM/Blue Shield International; and José Luiz Pederzoli Jr., ICCROM, Italy

This final day addressed the future of conservation, highlighting the role of innovation, digital technologies, and adaptive thinking. Presentations discussed the use of AI, data, and digital platforms to expand access and engagement while safeguarding collections. Adaptive and participatory approaches were emphasized, alongside biomimetic architecture and community-led heritage management. The day reinforced the concept of heritage as dynamic, requiring continuous reassessment, innovation, and integration of human, material, and environmental factors to ensure sustainable futures. The key insight of this final day was that resilient futures rely on innovative technologies, participatory approaches, and adaptive

strategies that anticipate change and broaden the impact of conservation beyond preservation alone.

We extend our sincere thanks to all speakers and participants for their invaluable contributions to Focus on Conservation 2025 – Routes to Resilience. Your insights, research, and shared experiences made this conference a truly enriching forum for advancing resilience and sustainability in cultural heritage. Thanks also to PrinzMedia (Germany) for their facilitation and help with all media channels during the event.

As with the [2024 edition](#) of Focus on Conservation, recordings of all sessions will be made available on the Smithsonian Institution website for continued learning and reference. We look forward to building on this momentum and hope to continue the Focus on Conservation series, partnering once again with the Leibniz Research Network for the 2027 edition.

Editor's Note: *This article was inadvertently omitted from On Board Issue 30; we think it is still useful, so have included it in this issue.*



Organising Committee: Top Row: Dawn Rogala, Kate Seymour, Piotr Swiatek; Middle Row: Marisa Pamplona, Peter Giere, Melissa Miller; Bottom Row: Jenni (PrinzMedia), Kim Kraczon © Kate Seymour

Active in Strategy & Governance: How ICOM-CC is Shaping the Future of ICOM

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

ICOM is only as strong as the collaboration between its committees. Rather than just following guidelines, we are co-authoring the future of how our international network operates. This year, ICOM-CC is actively contributing to the formation of ICOM's global strategy and governance by suggesting and supporting advisory recommendations; these are recommendations to ICOM's Executive Board that are made by ICOM National and International Committees. For more information on ICOM Recommendations and Resolutions, see: <https://icom.museum/en/resources/standards-guidelines/icom-resolutions/>

Here is how our advocacy is driving change:

- **Driving Equality:** We are pushing for structural equality and equal resource-sharing between National and International Committees—ensuring that all voices have the same platform, webspace, and representation.
- **Improving Collaboration:** We are helping to establish clear protocols for international events, ensuring that when International Committees host meetings globally, they do so in lockstep with local National Committees.
- **Modernising Operations:** From streamlining the rollout of International Museum Day materials to ensuring regional balance at the General Conference, we are focused on making ICOM more practical, coordinated, and impactful.



This year's ICOM statutory meetings took place in June in Paris at the UNESCO building. © Kate Seymour



Spokesperson Nana Meparishvili presenting the 2026 Recommendations. @ Kate Seymour



ICOM Advisory Council session June 2026. @ Kate Seymour

Heritage Beyond Borders: Strengthening Ties in the Philippines

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands



Building on ICOM-CC's commitment to global outreach and collaborative practice, ICOM-CC Directory Board Chair Kate Seymour recently traveled to Quezon City, Philippines, for an intensive week of professional exchange and institutional networking.

The core of the trip featured a specialised 5-day conservation workshop series delivered by Art Conservation Education (Maastricht, The Netherlands). This was paired with a highly successful one-day conference under the banner "Heritage Beyond Borders." Organized by Sanfo101—an organization dedicated to art conservation training—in partnership with the National Library of the Philippines and the Quezon City Tourism Department, the conference received vital support and an opening address from ICOM Philippines.

Beyond the technical training, the trip provided a valuable opportunity to advance official ICOM-CC initiatives. During a dedicated dinner meeting, Kate met with former ICOM Philippines Chair Victoria 'Boots' Herrera and current Chair Audrey Tomada to discuss LegaSSEA, an official ICOM-CC project run in partnership with ICOM Philippines. As reported in *On Board*, [Issue 30](#), the project's goals are to document and preserve traditional conservation knowledge within the region, bridge the gap between generational expertise and modern practices, and foster regional resilience by integrating ethnographic insights into formal conservation strategies. The final publication of LegaSSEA will be prepared before the end of this triennium.

The week also served as a wonderful showcase for ongoing initiatives led by Philippines-based members of ICOM-CC Working Groups. Contributions from Margherita Villanueva (Lopez Museum; Assistant Coordinator, Preventive Conservation Working Group) and Lourdes Po (Ayala Foundation; Assistant Coordinator, Textiles Working Group) highlighted the active nature of ICOM-CC's local membership, demonstrating how global conservation goals are being translated into concrete action on the ground. Ultimately, these combined activities exemplify a growing model of grassroots integration between ICOM's National and International Committees. Cultivating these collaborative spaces ensures that conservation remains a central pillar of museum sustainability, regional network resilience, and heritage protection across the globe.



Group Dinner hosted by ICOM Philippines : L-R Kate Seymour, Chair ICOM-CC, Cecille Gelicame (Board Member), Audrey Tomada (Chair), Aprille Tijam (member), Boots Herrera (former Chair), Gee Roxas (member), Lourdes Po (ICOM-CC Assistant Coordinator Textiles), Regina Cruz (member), Margarita Villanueva (ICOM-CC Assistant Coordinator Preventive Conservation), Daryl Lorence P. Abarca (Secretary) © Kate Seymour



The Heritage without Borders delegates © Kate Seymour



Aprille Tijam, Kate Seymour, and Cecille Gelicame attending the Heritage without Borders event. © Aprille Tijam

Connecting with ICOM China

Kate Seymour

Chair, ICOM-CC Directory Board

Art Conservation Education, Maastricht, Netherlands

When I was in Beijing in May for the International Institute for Conservation - International Training Centre for Conservation capacity-building workshop hosted by the Palace Museum, I also wore my ICOM-CC hat. I had the opportunity to meet with Grace Ai, who was our amazing coordinator for the 19th ICOM-CC Triennial Conference (held online in 2021). Grace is the current Secretary General of the Chinese Museums Association, under which ICOM China sits.

Grace and I discussed how to continue to promote ICOM-CC in China and encourage Chinese conservators to interact with our committee. This is ongoing dialogue that has already sparked results, as we anticipate a large contingent of Chinese authors and presenters in Oslo this September.



ICOM China Chinese Museums Association Deputy Director Grace Ai (right of KS), Jeurgem Vervoost, President of IIC (left of KS) and Curators and Conservators from the National Museum Beijing.



Cecille Gelicame on the stage as keynote speaker at the Heritage without Borders event. © Aprille Tijam

COLOUR ALCHEMY AT THE HERITAGE CONSERVATION PROGRAMME IN SOUTH AFRICA

Maggi Loubser

ICOM-CC Directory Board Member

MSocSci Heritage Conservation, Pretoria, South Africa

Sometimes the planets align, and an ICOM-CC activity has positive unintended consequences, or sometimes we just use the opportunity to increase reach. The Masters in Heritage Conservation Programme in the University of Pretoria's School of the Arts is a relatively new programme, the first of its kind in sub-Saharan Africa, and uses mostly guest lecturers to build conservation capacity in Southern Africa. In March, we had a rare treat. Kate Seymour, CEO of Art Conservation Education in the Netherlands, who is also the current chair of the ICOM-CC Directory Board, was in Pretoria for a Directory Board meeting hosted at the University of Pretoria. I convinced her to spend a little extra time and present a Paints and Pigments Workshop to our students from 25-27 March 2026.

Our students were in the middle of the Science Fundamentals for Conservation module, and after a hefty dose of chemistry, geology and then mineralogy, they were definitely ready for something more tangible! Three days of being Colour Alchemists was just what they needed.

The students first had to present their assessment assignment for mineralogy, which was a presentation on two pigments of their choice in terms of composition, uses, problems, etc. Our programme is a Masters in Heritage Conservation, and

Kate Seymour guiding
© Maggi Loubser



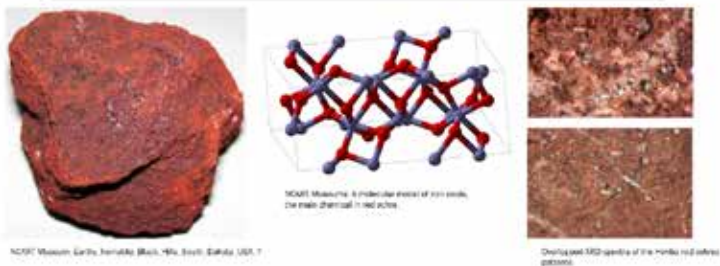
we do not have an undergraduate programme, so students come from fields as diverse as fine arts, visual studies, history, museum studies and archaeology. Not all have ever held a paintbrush in their hands, let alone mixed their own pigments and binders.

So Kate took them on a hands-on adventure. First she guided them in preparing a grid, then in adding underdrawings in different media, such as charcoal, carbon ink, and chalk, and finally in choosing pigments and mixing them with different carriers: gum Arabic, linseed oil, egg tempera, and animal glue.

Once the students completed full sets of different paint outs, we were able to begin to evaluate the effects of visibility, interactions, and refractive index. This was a wonderful opportunity to visualise the theory they were taught in the science fundamentals module. Trying to explain the refractive index of pigments and binders is one thing – seeing it in the work you did yourself is another!

Time was limited, but we set aside a day to touch on technical analyses. The theory of this module follows much later in the

HAEMATITE/RED OCHRE/OTJIZE



HAEMATITE/RED OCHRE/OTJIZE



Slides from Ivonne Tulela Lipenda 's Haematite presentation © Ivonne Tulela Lipenda

year, once they have covered all the different materials, but we find it helpful to introduce analytical techniques in the materials modules.

Firstly, they were playing with our very innovative, in our eyes at least, light-polarising microscope for bargain-basement laboratories! The stand was a cut-out cardboard box on a light table, used to balance a mobile phone for its camera. Polarising filter sheets were adjusted above and below the sample; the bottom filter was kept in place with a clear piece of glass on top. The top filter could then be rotated by 90 degrees to identify pigments based on their anisotropic qualities. On a side note, another student, Edna Mayhew Carter, has since upgraded our contraption by 3D-printing a frame and adding an LED lighting tile underneath. We think we are ready for action!

X-ray fluorescence Spectroscopy was also used to try to identify pigments, and everybody quickly realised that analytical instruments are not magic wands! Especially when a pigment clearly separated into distinct components during blending with the binder, the analytical results were inconclusive, as various possible pigments shared the same chemical elements!

We also had a handheld colourimeter, which probably provided the highlight of the week for the students. If two lecturers cannot figure out the equipment, they are clearly doing a poor job.

The exercise Kate led is designed to be a continuous process: students learned about pigments in this session. Later, during the polychrome module, they will return to this paint-out, and in the technical analyses module, they will again work on their own prepared paint-out.

We do not have enough words to thank Kate for this opportunity for our students to learn from her. We are isolated as far as distance goes from people with her conservation training experience and getting them to our students is always a challenge. Thanks, Kate, the class of 2026 will never forget you!

And then it was the students' turn! © Maggi Loubster



As they have a lecturer who believes XRF is the coolest technique on earth, we had to set it up!
© Nokukhanya Khumalo



Kate driving and Maggi instructing, and not much progress with this colour meter! © Nokukhanya Khumalo

National Organising Committee (NOC) Oslo



Dear ICOM-CC members,

We are only a few weeks away from the 21st Triennial, and we can not wait to welcome you to Oslo, and Norway. The National Organising Committee and many other institutions are ready to share our work and collections with you.

Oslo is a relatively small capital city; it feels close to nature and is also rich in culture. This combination allows for particular experiences we hope you will have time for, come September. We have asked some of the conservators working in Oslo to share their best tips with you in this issue of *On Board*. We hope this helps you prepare better and avoid missing out on the right activity for you!

The venue during the conference week is right in the middle of the City Centre. So, your experience during the week will be compact and, by Norwegian standards, almost crowded. The population of Norway has now reached 5.6 million, with a density of 15-18 persons pr. km².

Some of our cultural heritage sites and collections are also relatively far apart. So, although the conference week is compact, the post and pre-tours are as far as 1,260 km away from the conference. We are so happy to see that almost half of you have chosen to extend your stay in Norway to experience these unique tours from Kristiansand in the south and Alta in the North. Some of you might experience an exclusive experience with a smaller group; other tours are already fully booked. But there is still room for more.

We hope that a big part of the legacy of this conference will be that we took the time to focus on perspectives on who we preserve for, and the importance of connecting with the local communities that are part of the culture our heritage originated from. We can all find inspiration to connect more and better by the past and ongoing work from all corners of the world that will take the stage for the keynote session! We include some more detail on these topics, happy reading – and see you in Oslo!

Ida Antonia Tank Bronken,
Coordinator National Organising Committee, ICOM-CC2026



Ida Antonia Tank Bronken
© Ina Wesenberg,
Nasjonalmuseet.

National Organising Committee (NOC) Oslo

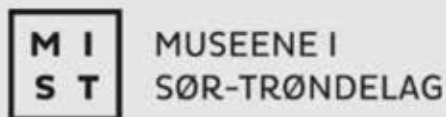


The 21st ICOM-CC Triennial Conference is proudly organised by the Norwegian National Organising Committee (NOC), a nationwide group of engaged and hardworking professionals eager to show the world what conservation looks like up north. We and our institutions are looking forward to welcoming an international audience of conservation professionals.

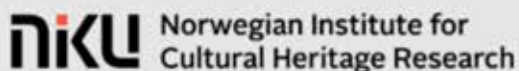
The Norwegian National Organising Committee consists of representatives from RiddoDuottarMuseat in Karasjok and Kautokeino, the Nidaros Cathedral Restoration Workshop and the Ringve Music Museum in Trondheim, the University Museum in Bergen and the National Museum, MUNCH, the

Folk Museum and the Historic Museum / Viking Age Museum at the University of Oslo, all in Oslo. Most beneficial for our cooperation is the representation of the Norwegian Institute for Cultural Heritage research (NIKU), Norway's only research institute with cultural heritage as its main purpose working across the full length of Norway, but with main offices in Oslo. Just as the National Organising Committee has come together nationwide over large distances with a centre of gravity in Oslo, so is the conservation community in Norway distributed in much the same way.

With the conference being held in Oslo, the pre- and post-tours offer an opportunity to involve the rest of the conservation community in Norway with the vibrant international audience of conservation and museum professionals visiting us. Our collaborating institutions in the National Organising Committee have set the stage and welcome you to Norway with the help of conservators across the country. These are:



Nasjonalmuseet



MUNCH

Coordinator of the NOC – The National Museum, Oslo



The National Museum. © Ina Wesenberg, Nasjonalmuseet

The National Museum holds, preserves, and exhibits Norway's most extensive collections of art, architecture and design. The museum's mandate is to develop, conserve, research, make available and promote public knowledge about the collection, which holds over 400,000 objects. In June 2022, the new National Museum opened, with 13,000 m² exhibition space in the city centre of Oslo. The architect for the new building was Klaus Schuwerk, and the exhibition designer for the permanent collection exhibition was the Italian company Gucciardini & Magni, based in Florence. Both display cases and exhibition furniture for the new display were supplied by Goppion. The museum also manages and exhibits at the National Museum – Architecture and Villa Stenersen and organises nationwide travelling exhibitions. Preparing the collections for the move and for display and mounting the current exhibitions took almost 10 years, and we look forward to welcoming you to our new museum. The National Museum will host the farewell party at the end of the conference.



Mounting of Pile O Sapmi, by Anne Maret Sara in the Vestibule of the National Museum. © Annar Bjørgli, Nasjonalmuseet

RiddoDuottarMuseat, Karasjok and Kautokeino

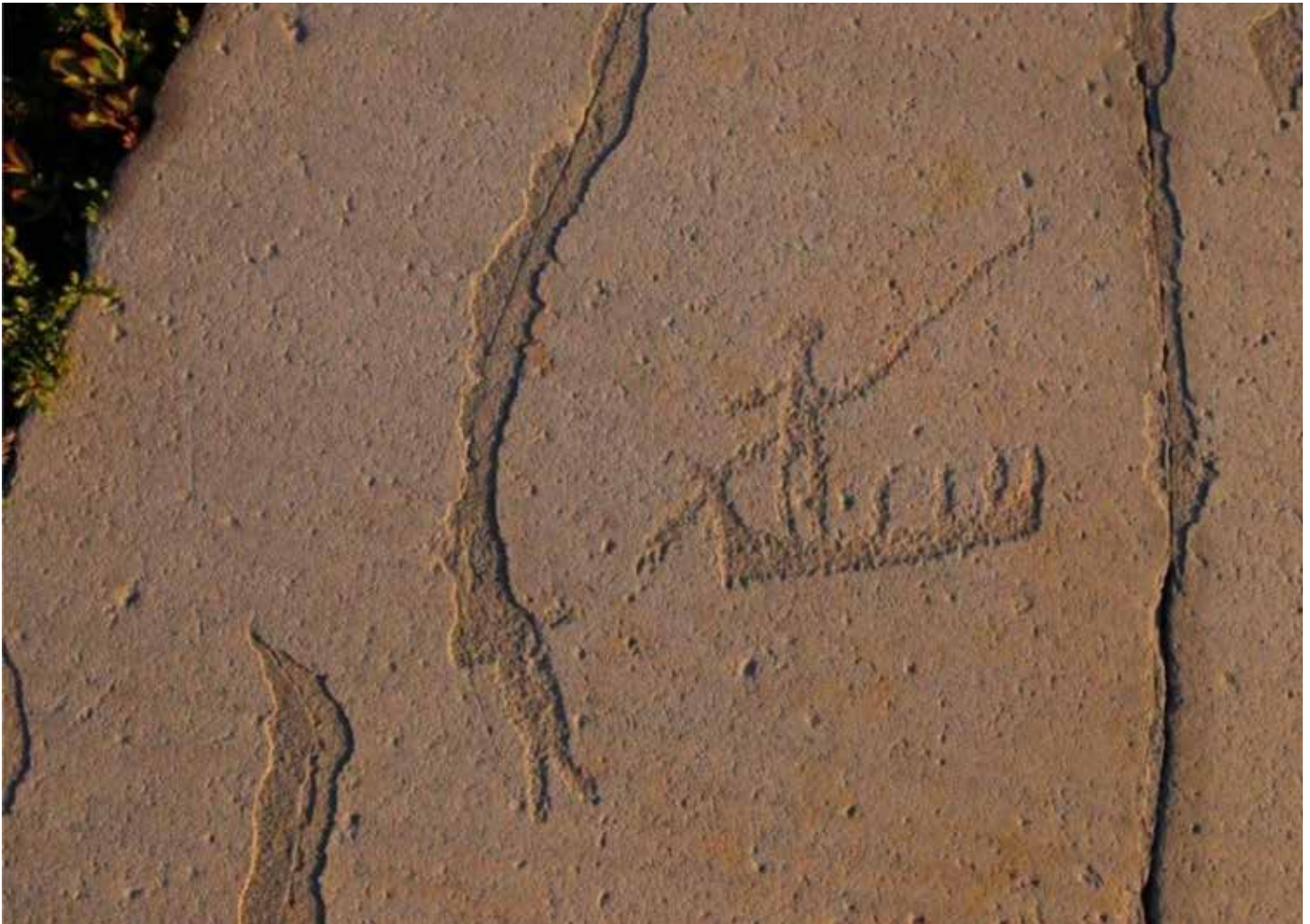
Established in 1972 as the first Sámi-run cultural institution in Norway, RiddoDuottarMuseat takes care of over 5000 objects, the largest Sámi cultural history collection in Norway today. The museum is spread over several locations (Karasjok, Kautokeino, Lakselv and Kokelv) in Finnmark, the northernmost region of the Sapmi, the Sámi First Nation area. One of the goals of RiddoDuottarMuseat is to preserve and develop indigenous Sámi languages, cultural heritage and knowledge.



Guovdageainnu gilisilju. © RiddoDuottarMuseat

Norwegian Institute for Cultural Heritage Research (NIKU), Oslo

NIKU is Norway's only research institute with cultural heritage as its main purpose, and it is one of the leading institutions in the field in Norway. We have cutting-edge expertise covering the Middle Ages, climate and environmental issues, digital heritage, cultural heritage in society, churches, and more.



Alta: rock art in Hemmeluft. © Jan Magne Gjerde, NIKU

Ringve Music Museum (MIST), Trondheim

Ringve Music Museum houses a large, international collection of more than 2,000 historical musical instruments and is situated in a beautiful location next to the botanical gardens in Trondheim. Together with the modern musical museum Rockheim, Ringve has the national responsibility for safeguarding Norway's musical heritage for future generations.



Ringve Music Museum, Trondheim. © Erik Børseth, MIST

Nidaros Cathedral Restoration Workshop (NDR), Trondheim

Since 1869, the Nidaros Cathedral Restoration Workshop has been responsible for the restoration, maintenance, and operation of Nidaros Cathedral, the northernmost Gothic cathedral in Europe, and the Archbishop's Palace. Twenty-three craftspeople still use traditional tools and techniques, and working in close cooperation with the Research Department, they have acquired unique insight into medieval building techniques and practices.



Nidaros Cathedral, Trondheim. © Nidaros Domkirkes Restaureringsarbeider (NDR)

University Museum of Bergen (University of Bergen), Bergen

The University Museum of Bergen was founded in 1825 and has extensive collections in cultural and natural history, as well as botanical gardens. The museum holds more than 4.7 million objects in the fields of archaeology, medieval ecclesiastic art, cultural history and anthropology, paleo/botany, paleo/zoology and geology. The museum is fully integrated into the University of Bergen as a research institution equivalent to a Faculty. The Natural History Museum building, situated in the heart of Bergen, is the oldest museum building in Norway.



University Museum of Bergen. © Adnan Icagic, UiB

Norsk Folkemuseum, Oslo

Norsk Folkemuseum is Norway's largest museum of cultural history. Collections are focused on everyday life from 1500 to the present day and include a large number of listed buildings and interiors. The Norsk Folkemuseum foundation includes the Bogstad Manor, the Bygdøy Royal Manor, the IBSEN Museum & Theatre, Eidsvoll 1814, the Norwegian Maritime Museum, and the Norsk Folkemuseum.



Stave church from Gol, Norsk Folkemuseum, Oslo. © Norsk Folkemuseum.

MUNCH, Oslo

MUNCH houses the world's largest collection of art by Edvard Munch; it is also a museum that wants to broaden the idea about what a museum is and provide opportunities for completely new experiences and perspectives. The MUNCH not only takes different approaches to Edvard Munch's art and life but also exhibits works by other modernist and contemporary artists in dialogue with Munch. The museum is located in a brand-new building, opened in October 2021. The collection encompasses over 42,000 museum objects, including almost 28,000 unique art objects by artists Edvard Munch, Rolf Stenersen, Amaldis Nielsen and Ludvig O. Ravensberg.



MUNCH, Oslo. © Einar Aslaksen

The Museum of Cultural History (University of Oslo), Oslo

The Museum of Cultural History has three sites spread across Oslo: The Historical Museum, the Museum of the Viking Age and laboratories and stores at Økern. Archaeological and anthropological objects make up the bulk of the collections. The museum also houses unique medieval polychrome sculptures, stave church portals, a coin cabinet and runic archives. The museum also has wide expertise on scientific research of cultural heritage with laboratories at Økern in Oslo. The new Viking Age Museum will open sometime in 2027 or 2028, and will display 8,000 objects from the Viking Age, including the world's three most intact Viking ships.



Mounting rig for the move of the Oseberg ship. © MUSEUM OF CULTURAL HISTORY, University of Oslo

AKO

Foundation

Goppion


bruynzeel
creating space for a healthy planet

ECKBOS•LEGAT

bev art

propadyn museart



XL Insurance

DUPONT
Tyvek


UNIVERSITY
PRODUCTS
THINKING IN & OUT OF THE BOX SINCE 1988

WHY OSLO?



We asked Norwegian conservators and members of the National Organising Committee who live in Oslo to share their recommendations on what to experience in our capital. They offered suggestions for museums and for other ways to explore and enjoy Oslo.

Here are our recommenders and their suggestions:

What activities would you recommend to visitors in Oslo?

Cosima Walter, Paper Conservator, Private Practice, Oslo: One of the things that makes Oslo unique is the close connection between the city and nature. Visitors can easily combine museums, architecture, and urban life with hiking, swimming, or exploring the Oslofjord.

To experience the greener side of Oslo, walk along Akerselva, one of Oslo's rivers running through the city. The path follows former industrial areas that have gradually been transformed into cultural spaces, cafés, and residential neighbourhoods. The walk passes through lively areas such as Grünerløkka and Sagene and offers a quieter side of the city.

Nature is never far away in Oslo. Take the metro into Nordmarka for hiking, forest lakes, and amazing viewpoints. Vettakollen is especially beautiful at sunset.

Another favourite Oslo activity is taking the public ferries out to the Oslofjord islands such as Hovedøya or Gressholmen. You can spend the day swimming, exploring old monastery ruins, or relaxing at restaurants serving simple seasonal food.

Satiness Verena Eisele, Head of Conservation, MUNCH: In recent years, Oslo has developed a unique waterfront area that makes the city's shoreline accessible to everyone. Start in Bjørvika, one of Oslo's newest neighborhoods and home to MUNCH (the Munch Museum), then stroll past the Opera House and along Langkaia, continuing by Akershus Fortress to City Hall, the Nasjonalmuseet, and onwards along Aker Brygge to the Astrup Fearnley Museum—all the while enjoying views of the Oslofjord and the vibrant atmosphere along the waterfront.

Oslo also offers beautiful parks. In Frognerparken, you can experience the sculptures of Gustav Vigeland up close, while the Botanical Garden invites you to explore Norwegian flora alongside rare species from around the world.



Cosima Walter, paper conservator, private practice – Oslo. @ Christofer Stig Svensson



Satiness Verena Eisele, Head of Conservation, MUNCH. © Elena Gram

Eva Düllo, Senior Textile Conservator, Nasjonalmuseet: I would recommend [Oslo Badstuforening](#)

It's not only the Finns who love saunas — in recent years, Oslo has also developed a truly exciting sauna culture right in the middle of the city. It's a wonderful way to enjoy the Oslo Fjord all year round: first the sauna, then a dip in the fjord, especially in years when the Norwegian summer weather doesn't quite cooperate.

My personal favorite is the "Oslo Badstuforening" at Sukkerbiten, right behind the Munch Museum. You can book a 1.5-hour session online and try out different floating saunas. One of the highlights is the view of the Oslofjord and the island of Hovedøya — whether you prefer relaxing in the calm atmosphere of a silent sauna or enjoying a more social sauna experience with friendly people.

Joel Taylor, Researcher at the Norwegian Institute for Cultural Heritage Research: I suggest a short tram ride (or a brisk walk) from the centre to Ekeberg Parke. The park gives you arguably the best view in Oslo, an Art Deco restaurant, outdoor sculptures, and layers of history going back to the Stone Age.

[Ekebergparken](#) | [English — Ekebergrestauranten](#)
Clearly water and water views are highly recommended. One of our recommenders has a very different suggestion:

Rolf Yngve Uggen, director of Collection Management, National Museum: As a nation Norway has a few significant contributions to our common cultural heritage. Some of these are well known and even obvious one might say, like for instance the paintings of Edvard Munch (when in Oslo you should visit the first version of the Scream, in the National Museum), the plays of Henrik Ibsen and of course stave churches. And there is one more recent development which is worth noting.

In the early 1990s a fringe cultural movement, a musical subgenre, grew from basements and rehearsal spaces scattered across Norway, with both a defined sound and the aesthetics that eventually would become the blueprint for a worldwide phenomenon. I am, of course, referring to black metal.

While the early incarnations of Norwegian black metal gained notoriety for being violent and extreme, black metal of today is more toned down and has become accepted by the mainstream. Still, the names of bands like, Darkthrone, Emperor, Gorgoroth and Mayhem as an aura and a special ring to them.

In Oslo there is a record store, [Neseblod](#) (Nosebleed in Norwegian) which both celebrates and embodies the whole movement. If you



Eva Düllo, senior textile Conservator, Nasjonalmuseet.
© Ina Wesenberg, Nasjonalmuseet



Joel Taylor, Researcher at the Norwegian Institute for Cultural Heritage Research © Aino Rinhaug

are only slightly interested, a visit here is well worthwhile. Visit Neseblod Records at Schweigaards Gt. 56, 0656, OSLO

What museums in the Oslo region do you recommend?

Joel: [Nasjonalmuseet](#) never disappoints and is located right by the Aker Brygge promenade. From there, it's a short ferry ride to Hovedøya island, which has the ruins of a medieval monastery.

Eva: Even though I'm a big fan of "my" National Museum, Oslo has so many fascinating museums that it's almost impossible to recommend just one. One of my personal favourites is the [Henie Onstad Kunstsenter](#). What I love about it is that it never feels overwhelming in size, yet it constantly surprises visitors with inspiring temporary exhibitions that open the door to new artistic themes and remarkable life stories.

The permanent collection is divided into three different areas, so there is always something to discover for every kind of visitor. One highlight you really shouldn't miss is the famous Infinity Room by Yayoi Kusama.

After exploring the exhibitions, the museum café is the perfect place to sit down, relax, and let the impressions sink in. But for me, no visit is complete without a walk along the nearby shoreline: the sound of the waves, the fresh sea air, and the beautiful view of the small islands just offshore make the whole experience feel uniquely Norwegian.

Cosima: I would highly recommend the [Norwegian Museum of Cultural History](#) (Norsk Folkemuseum) in Bygdøy. The open-air museum includes historic buildings from all over Norway and gives a fantastic introduction to Norwegian architecture, craftsmanship, and daily life through the centuries. It is particularly interesting for visitors interested in material culture, building traditions, and preventive conservation challenges connected to historic interiors and wooden structures.

Another important historic site is [Eidsvoll 1814](#), the manor house where the Norwegian Constitution was signed in 1814. The museum is located approximately 45 minutes out of town and offers a fascinating insight into more recent Norwegian history and politics. The building and interiors underwent extensive restoration and conservation work prior to the 200-year celebration of the Norwegian Constitution in 2014, making it especially interesting for visitors working within heritage conservation. The museum can be reached by car or train and bus from Oslo.

[Kistefos Museum](#), about an hour outside Oslo, is also worth visiting. One of its main attractions is The Twist, an award-winning gallery building designed by the architectural firm BIG (Bjarke Ingels Group). The museum site also preserves a historic wood pulp mill, offering visitors insight into Norway's industrial history alongside contemporary art exhibitions and a large outdoor sculpture park. Kistefos can be reached by car or by bus from Oslo.

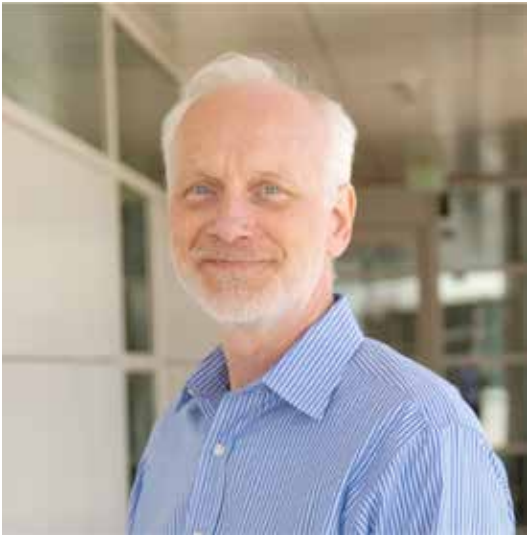
Rolf: I recommend [Vigelandsmuseet](#). The Vigeland Museum is an intimate museum with beautiful exhibition rooms showcasing one of Norway's most distinct sculptors in the early 20th century.

Satiness: I would, of course, recommend MUNCH, the Munch Museum. Here, you can explore the breadth of Edvard Munch's artistic practice through five collection exhibitions and nearly 200 works on display at any given time. This summer and autumn, you also have a unique opportunity to experience the Freia Frieze up close—12 works created by Munch for the Freia chocolate factory in the early 1920s. [Read more about the exhibition here.](#)



Rolf Yngve Uggen, director of Collection Management, National Museum © Ina Wesenberg, Nasjonalmuseet

THE ICOM-CC TRIENNIAL LECTURE 2026



Antoine (Ton) Wilmering

The Triennial Lecture is a signature moment of every ICOM-CC Triennial Conference. Delivered in the opening Plenary Session, it brings the global conservation community together around a single, future-facing reflection from a leader whose work has shaped the field in substantive and lasting ways. The Lecture took on a formal form at the Rio de Janeiro conference in 2002, and it has served as a platform for examining the profession's trajectory, its evolving challenges, and the collaborative systems required to sustain cultural heritage worldwide.

The Directory Board is pleased to announce that Antoine Wilmering (Retired, formerly the Getty Foundation) has accepted our invitation to serve as the Triennial Lecturer for the 21st Triennial Conference in Oslo in September 2026. His lecture will be delivered on Monday, 14th September as part of the inaugural plenary session of the Conference. A long-term supporter of ICOM-CC, a respected figure across the international conservation landscape, and a furniture conservator in his own right, Wilmering has spent more than three decades advancing conservation knowledge, training, and professional capacity. His stewardship of major global initiatives during his tenure at the Getty Foundation has strengthened the profession's infrastructure and expanded access to high-quality education and research across regions and disciplines.

His lecture will offer an opportunity for the field to reflect on its collective progress and consider the strategies needed to meet emerging demands. We look forward to his contribution and to the substantive dialogue it will inspire at the 2026 Triennial Conference.



Antoine (Ton) Wilmering is an international conservation consultant with a four-decade career in the heritage preservation field.

In 2024, he retired from his position as senior program officer at the Getty Foundation in Los Angeles where he oversaw grant initiatives related to the conservation of cultural heritage. Between 2004 and 2024, he managed an international grant portfolio that included Keeping It Modern, a multi-year initiative aimed at advancing the care and conservation of twentieth-century architecture from around the world, as well as the Panel Paintings Initiative and Conserving Canvas, two grant initiatives focused on building capacity in the structural care and conservation of paintings. He taught conservation at the Graduate Institute of Conservation of Cultural Relics at the Tainan National University of the Arts in Taiwan from 2000 to 2004 and was a conservator at the Metropolitan Museum of Art in New York, and at Palace Het Loo in the Netherlands, between 1983 and 2000.

His publications include — *Moderne Architektur erhalten: Warum Standards wichtig sind, Bauhaus Standard*, No.10, pp. 95-97, December 2018. *Keeping It Modern: A Getty Foundation Initiative to Preserve 20th-Century Architecture. Built Heritage* 2, 103–104, June, 2018. The Getty's Panel Paintings Initiative: an overview, *Opificio delle Pietre Dure Restauro*, Florence, Volume 25, 2013, pp. 89-98. "Traditions and Trends in Furniture Conservation", in: *Reviews in Conservation* (5), IIC, London, 2004, pp. 23-37. (Re-published by the Wooden Artifacts Group of the American Institute for Conservation in 2005) and *The Gubbio Studiolo, Volume II*, The Metropolitan Museum of Art, New York, December 1999.. November 2001, which was the recipient of the Salimbeni Prize for Art History and Art Criticism (Premio Salimbeni per la Storia e la Critica d'Arte 2001).

Wilmering now lives in the Netherlands where he and his wife are restoring their 1889 home, The Rectorate building of former Convent Mariadal in Venlo.

PLENARY SESSION



Wednesday, 16 September 2026

Cultural Connections and Changing Practice: Perspectives Through Time

The National Organizing Committee (NOC) is looking forward to the plenary session on 16 September, a session that truly has an international reach. In this session, leading voices within conservation and museum practice will explore not only how conservation is practiced, but fundamentally why.

When discussing cultural connections in conservation, questions arise about the role of conservators, who often have been placed in the role as gatekeepers of collections and objects. These boundaries have shifted, and continue to shift, as conservators and museum professionals move beyond the norms of their training and practice. This ongoing development brings us back to a central question: For whom do we conserve?

This plenary session will explore conservation's changing role in the past, its present position and what it might look like in the future. Invited keynote speakers will give their perspectives, followed by a panel discussion. A dynamic and internationally diverse group of speakers has been brought together for this plenary session, and we are pleased to introduce them to you!

The NOC hopes this session will offer an opportunity to reflect on the field's theories and practices while engaging with fresh perspectives and innovative approaches.

Framing the Session

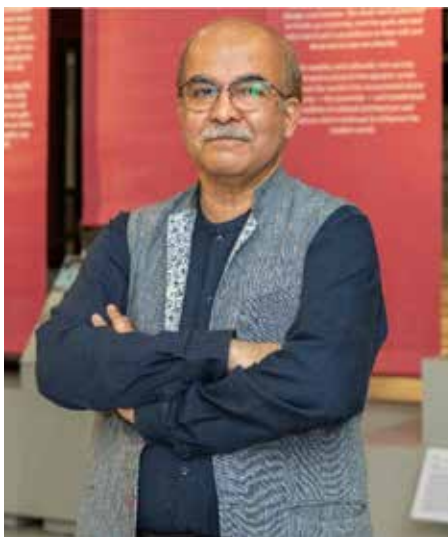
The plenary session begins with our three keynote speakers, who each offer a different perspective on how cultural connections influence conservation practice. They will highlight how these perspectives have evolved, and continue to evolve, and in which ways they have altered the understanding and practices in conservation and collection care.

Dr. Miriam Clavir is widely regarded as a pioneer in exploring the fundamental questions on what is preserved, how, why and for whom. She brings decades of experience from institutions including the Museum of Anthropology (MOA) at the University of British Columbia, Canada. As a leading voice in conservation ethics and cultural significance, her research has bridged both the material and intangible aspects of cultural heritage and has critically reflected on the role of museums.

Dr. Sabyasachi Mukherjee is the Director General of the Chhatrapati Shivaji Maharaj Sangrahalaya (CSMVS) in Mumbai, India, and is recognized for transforming museum practice through innovation, conservation and community involvement.



Dr. Miriam Clavir



Dr. Sabyasachi Mukherjee



Juanita Kelly-Mundine

PLENARY SESSION



Under his leadership, CSMVS has become a dynamic centre for art, heritage, and education, earning multiple UNESCO Asia-Pacific Heritage Awards.

Juanita Kelly-Mundine is a West Bundjalung and Yion woman and a trained conservator. She currently serves as Head of Collections and Engagement (Aboriginal & Torres Strait Islanders) at the Australian Museum in Sydney, Australia. Her work operates at the intersection of conservation, repatriation, and community engagement, with emphasis on Indigenous knowledge systems, cultural protocols, and community-led approaches to the care of collections.

Expanding the Dialogue

The panel discussion will continue these themes, expanding this dialogue by foregrounding Indigenous perspectives and the importance of community involvement. The keynote speakers will be joined by our two panellists:

Ellen Pearlstein is Professor Emerita at the University of California, Los Angeles (UCLA), the United States, and a founding member of the UCLA/Getty conservation program. She is a specialist in Indigenous collections and featherwork conservation. Her work integrates Indigenous knowledge into conservation education and practice.

Tharron Bloomfield is a Māori curator and a conservator from Ngāti Porou, New Zealand. He focuses on preventive conservation and collection care, incorporating Māori perspectives and emphasizing collaboration within museums and heritage institutions both nationally and internationally.

The discussion will be moderated by Anne May Olli, the Director of RiddoDuottarMuseat in northern Norway. As a Sámi woman and trained object conservator, she brings deep expertise in Sámi cultural heritage and conservation. Her work integrates traditional Sámi knowledge and practices, and her leadership reflects a strong commitment to cultural continuity and community connection.

A Shared Path Forward

The NOC very much looks forward to this truly international session, which reflects the spirit of ICOM-CC by bringing together perspectives from across the globe. It addresses important questions that are not always explored collectively, and we are eager to hear the insights and outcomes that will emerge from this discussion. In collaboration with ICOM-CC, this exchange highlights the value of coming together as a global community to reflect, challenge, and advance the field of conservation.

We hope to see you in Oslo!



Ellen Pearlstein



Tharron Bloomfield



Anne May Olli

TECHNICAL VISITS AND PRE- AND POST-CONFERENCE TOURS

The 21st ICOM-CC Triennial Conference in Oslo, 14-18 September 2026, is accompanied by a broad program of events, both before, during and after the conference, at different venues throughout Norway. We would like to draw your attention to some of our technical visits and available pre- and post- conference tours.

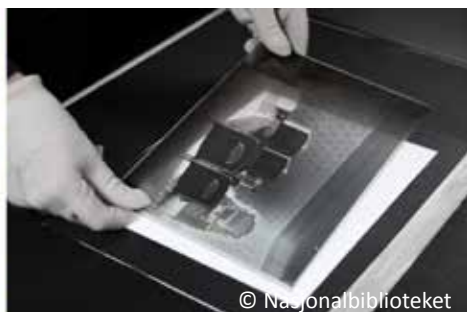


On Wednesday afternoon, the 16th of September, there is a wide variety of [technical visits](#) you can attend. One technical visit is included in the Registration Fee.

If you are interested in Digital Mediation, a visit to the [National Library of Norway](#) might be a good place to start. The National Library operates a comprehensive digitisation program to preserve and expand access to Norwegian cultural heritage. The tour will demonstrate how digital mediation can function as a strategic tool for conservation and public engagement.



© Nasjonalbiblioteket



© Nasjonalbiblioteket



© Nasjonalbiblioteket

If you are more into historical homes and their preservation, a visit to the apartment of the famous playwright Henrik Ibsen might be just the thing. Ibsen's dramas are performed on stages around the world, but it was in this apartment that he lived and composed his last dramatic works. The apartment has been restored with the playwright's own furniture and fixtures, original colours and décor, and you will learn more about the reconstruction process.



© Anniken Mihle



© Mittet & Co



© Anniken Mihle

The National Museum has a large and diverse collection and prints and drawings are a central part of it, spanning over 500 years of art history and comprising around 50,000 works. In the study room for prints and drawings, you will be able to experience a selection of works by internationally renowned artists such as Rembrandt, van Gogh, Caspar David Friedrich, Edvard Munch, and Anna-Eva Bergman, alongside works by prominent local artists including Johan Christian Dahl, Harriet Backer, Kitty Kielland, and Britta Marakatt-Labba.



© Annar Bjørgli



© Ina Wesenberg



© Ina Wesenberg

If you want to know more about the preservation and conservation of photographic materials in the context of museum exhibitions, why not join photograph conservator Cecilie Marie Gottfred Petersen for a guided tour of the National Museum? You'll be introduced to a variety of photographic artworks, with commentary that not only highlights individual pieces but also offers a broader perspective on the collection and the challenges of displaying and caring for them.



© Ina Wesenberg



© Ina Wesenberg



© Ina Wesenberg

Pre-conference tours 12th and 13th September

On the 12th of September, you are kindly invited to Bergen, Norway's second-largest city, and to the [University Museum](#). The visit includes a tour of the Conservation Laboratories, where you can gain insight into how they safeguard invaluable objects, from ancient archaeological finds to intricate cultural history and natural history objects. Explore their specialised projects and ongoing research on archaeological objects made from diverse materials, including the analysis of natural fibres and the development of innovative methods to stabilise fragile materials uncovered during excavations. The day concludes with a visit to the museum's modern low-energy storage facilities, which showcase innovative methods for storage and collection care.



©Adnan Içagic



© Adnan Içagic



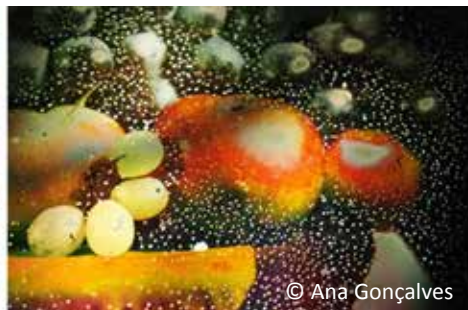
© Visit Bergen

On the 13th of September, you can gain insight into the world's first permanent real-colour photographic technology: Lippmann interferential colour photography. The event takes place at the [Preus Museum](#), Norway's national museum of photography, in Horten on the western shore of the Oslo Fjord. In 1891, the French physicist Gabriel Lippmann presented the technique. Unlike any other early or modern examples of colour photography, it does not require dyes or pigments to generate colour but depends on the standing-wave phenomenon of light, like the colours of a soap bubble, a butterfly wing, or mother of pearl.

The Preus Museum has a collection of 14 unique Lippmann colour plates, in addition to historic books, papers, and objects related to the Lippmann process. Photo conservator Jens Gold will present his research focusing on the technology, history, presentation, and preservation challenges of Lippmann colour plates. Rare examples of interferential colour plates as well as replicas, materials, tools, and technology made and used during the research will be shown.



© Ana Gonçalves



© Ana Gonçalves



© Jens Gold, Preus Museum

Post-conference tours – 19 September

On the day after the conference, we have organised six special tours. You can register for these on the conference [website](#).

You have a unique opportunity to experience Stone Age rock art in Alta; this site is inscribed on the UNESCO World Heritage List. To guide you through this spectacular landscape is Professor Dr Jan Magne Gjerde, a specialist on [rock art](#) and the Stone Age of Northernmost Europe. The rock art sites of Alta comprise approximately 7,000 carvings forming the largest concentration of Stone Age rock art in northern Europe. Owing to the sparse vegetation that has characterised the area since the Stone Age, numerous prehistoric sites remain clearly visible in the landscape today. These include settlement areas where structural features can still be identified, as well as traces of stone tool production that have survived for thousands of years since the settlements were last in use.



© Jan Magne Gjerde



© Jan Magne Gjerde



© Jan Magne Gjerde

Two different tours will take you to [Trondheim](#). The first is a visit to [Ringve Music Museum](#). The museum has a collection of over 2,000 musical instruments and is situated on an old country estate, surrounded by the beautiful Ringve botanical garden. Since playability is a central challenge in musical instrument conservation, you are invited to engage in a discussion with the museum's conservators on balancing material preservation with immaterial aspects. The program also includes a visit to the museum's conservation laboratory and a guided tour of the historic building, enriched by live music on historic instruments.



© Vidar Alvik



© Erik Børseth



© Vidar Alvik

The second visit provides a rare chance to see the [Nidaros Cathedral's Restoration Workshop](#) and the Archbishop's Palace. [Nidaros Cathedral](#) is the northernmost Gothic cathedral in Europe, and in the Middle Ages it served as the religious centre of Norway alongside the Archbishop's Palace. The workshop has been responsible for the restoration, maintenance and operation since 1869. Stonemasons, masons, blacksmiths, joiners, plasterers, and stained-glass specialists work closely with archaeologists and other researchers to restore and maintain historic buildings. In doing so, they also safeguard and transmit the intangible cultural heritage of traditional crafts. They will present the restoration and maintenance of the medieval cathedral, showing how traditional practices intersect with technological innovation, and how the northern climate shapes conservation challenges.



© Nidaros Cathedral Restoration Workshop



© Nidaros Cathedral Restoration Workshop



© Nidaros Cathedral Restoration Workshop

If you want to know more about the [Sámi culture](#), Museum Director and Conservator Anne May Olli, invites you to Karasjok. You will visit the [RiddoDuottarMuseat](#), an Indigenous museum association comprising four Sámi museums and a Sámi art collection in western Finnmark. The museum is responsible for safeguarding and managing collections that include both traditional Sámi cultural objects and contemporary Sámi art. A new museum building, scheduled for completion in 2030, will integrate conservation laboratories designed to incorporate traditional craft knowledge into conservation practices.

The visit offers insight into the dynamic development of [contemporary Sámi art](#) alongside the preservation of cultural heritage. It highlights RiddoDuottarMuseat's role as an Indigenous institution and explores how this perspective shapes conservation strategies, decision-making processes, and the necessary facilities for safeguarding both tangible and intangible heritage.

The programme includes a visit to the [Sámi Parliament](#) to view exhibitions and a stop in Máze, a historic site of Sámi resistance that played a key role in advancing Sámi rights and political recognition.



© RiddoDouttarMuseat



© RiddoDouttarMuseat



© RiddoDouttarMuseat

You might choose instead to visit [Urnes stave church](#) in the beautiful [Lustrafjorden](#). The wooden church of Urnes is dated to the 1130s but was partly built using wooden materials from an older church. It is an outstanding example of traditional Scandinavian wooden architecture, and brings together traces of Celtic art, Viking traditions and Romanesque spatial structures. The church was inscribed on the UNESCO World Heritage list in 1979, and the main room still retains its original posts (staves) and layout. The church has been owned by [Fortidsminneforeningen](#) (National Trust of Norway) since 1882.

Representatives from the National Trust and conservators from the Norwegian Institute for Cultural Heritage Research will guide you through the church, exploring its [World Heritage](#) status, architectural and historical significance, and the challenges of preserving a remote site. Topics will also include the North Portal impact assessment, tourism and visitor wear and plans for a new World Heritage Centre. In addition, you will also meet the owners and local caretakers.



© Fortidsminneforeningen/Riksantikvaren



© Fortidsminneforeningen/
Riksantikvaren

If you are interested in historical interiors, a visit to [Eidsvoll](#) might be an excellent choice. Norway's Constitution was written and signed in 1814 at the Eidsvoll building, making it one of the country's most important national symbols. It is a beautiful example of neoclassical wooden architecture, drawing inspiration from the ideals of antiquity. The visit will focus on the reconstruction of the entire interior to its original appearance in 1814. In addition, you will be able to visit the Centre for Democracy with an exhibition focusing on the historical background of the constitution and on the democracy of today. Lunch can be enjoyed at the museum café, with a great view of the Eidsvoll building and the old industrial area along the Andelva river.



© Stiftelsen Norsk Folkemuseum



© Stiftelsen Norsk Folkemuseum



© Stiftelsen Norsk Folkemuseum,
Lene Myrum Haugen.



© Norsk Folkemuseum

SOCIAL PROGRAM

The conference week will not only be packed with a scholarly program, but we also have a rich social program planned for you, allowing you to connect with the other delegates and chat with friends in the field.

Reception at Oslo City Hall - Monday 14 September

The social program kicks off on the first day of the conference week. On Monday, 14 September, all conference participants are invited to join us at Oslo City Hall for drinks and light refreshments. The City Hall is a landmark renowned for its distinctive architecture and remarkable art collection. City Hall hosts receptions for events with high international participation, such as the Nobel Peace Prize, and with cultural significance to the city. Therefore, the NOC are extremely proud and grateful to be allowed to hold the reception at City Hall.

The reception is from 18:00-19:30, and we ask you to arrive promptly at 17:30 for entry procedures. According to the registration, interest in the 21st Triennial has reached record numbers this early in the year. We wish to bring to your attention that the venue is limited to 1000 delegates. For more information, visit the conference [website](#).

Conference Dinner at Oslo Kongressenter – Thursday 17 September

On Thursday, 17 September, the Conference Dinner will be hosted at the Oslo Kongressenter, the hot spot for the conference week. Oslo Kongressenter promises to provide high-quality dining prepared by the Kongressenter's renowned culinary team. The menu will be inspired by seasonal Norwegian ingredients, with a contemporary twist.

The Congress Dinner will give you an opportunity to network, celebrate achievements, and engage in meaningful conversations, and will serve as the perfect ending to a productive day.

The Congress Dinner will start at 19:30. Participation in the Congress Dinner is not included in the conference fee but can be purchased on the registration form.

If you registered early and didn't book the dinner, but now you know your friends are attending, it is not too late to get a place at the dinner. Contact Liwlig at: icom-cc2026@liwlig.no before 20.08.2026.



City Hall seen from the harbour. © Oslo kommune/Sturlason



© Oslo Kongressenter

Farewell Party at the National Museum – Friday 18 September

After a week of absorbing new knowledge and making new connections, what better way to end the conference than with a Farewell Party?

The Farewell Party offers refreshments to enjoy in art-free zones, and you will have the opportunity to browse the permanent exhibitions in both stories of the museum. The celebrations will continue in the elegant Salongen, where food and more refreshments will be available. As the atmosphere turns festive, DJ Mægnus, Collection Storage Manager by day, DJ by night, will set the tone after an inspiring week.

The Farewell Party is open to all conference participants; however, the venue is limited to 600 attendees. The party is fully booked.

Two of our sponsors are also hosting social events:

Goppion Dinner – Tuesday 15 September

Goppion

On Tuesday 15 September, Goppion invites delegates to dinner at Theatercaféen. One of Oslo's most storied dining rooms, Theatercaféen has been a gathering place for artists and cultural figures since 1900.

The dinner is complimentary, but places are limited. To reserve your seat, please submit your request at this [link](#)

After going in through the link, ask to be put on a waiting list, Goppion will reach out to you if you get a space at the dinner from the 31 August.

Bev/Art Social Events – Three events

bev art

Bev/Art will host several networking opportunities during ICOM-CC week. Space is limited for each event – sign up on the [Bev/Art website](#) to be notified when registration opens.

- Sunday, 13 September at 10:30 & 12:00: Casual brunch at Bev/Art's offices on Bygdøy for delegates who pre-registered for The Viking Ship Museum sneak preview. Bev/Art headquarters are located at Museumsveien 15, a short walk from the museum and easily accessible via the No. 30 bus.
- Tuesday, 15 September, 17:30-19:00: Cocktails, Conversation & Conservation: A casual gathering for preventive conservation professionals, hosted near the convention site. Precise location and registration details will be shared in early July.
- Wednesday, 16 September, 17:00-18:30: Student and young professionals' happy hour at Bev/Art's Bygdøy office.



The Salongen at the National Museum. © Annar Bjørgli, Nasjonalmuseet



DJ Mægnus at work at the National Museum. © Ina Wesenberg



Langaard Collection, 2nd floor, National Museum. © Ina Wesenberg



East-Asia Collection, 1st floor, National Museum. © Andrea Jemolo

DuPont™ Tyvek®: Trusted Protection for Art and Cultural Heritage

Protecting works of art and cultural heritage requires materials that safeguard valuable objects without introducing new risks. For decades, conservators, museums, galleries, art shippers, and storage specialists around the world have relied on DuPont™ Tyvek® as a trusted material for the protection, transport, and preservation of artworks and historical artifacts.

Made from continuous high-density polyethylene fibers, Tyvek® is lightweight, durable, low-linting, and free from plasticizers that can transfer to sensitive objects. Its unique structure allows water vapor to pass through while helping to protect against dust, dirt, and abrasion. This combination makes Tyvek® particularly well suited for wrapping, interleaving, lining, and covering artworks during storage, handling, exhibition, and transportation.

Tyvek® helps conservators reduce the risk of physical damage for valuable collections. Its soft, non-abrasive surface is suitable for a wide variety of materials, including paintings, sculptures, textiles, furniture, and archival objects. The material is also strong, tear-resistant, and easy to fabricate into custom covers, bags, and protective enclosures.

As museums and conservation professionals work to preserve cultural heritage for future generations, DuPont™ Tyvek® continues to provide a reliable, proven solution that balances protection, durability, and ease of use. Trusted by conservation experts worldwide, Tyvek® helps safeguard irreplaceable objects wherever they are displayed, stored, or transported. For more information, visit the [DuPont™ Tyvek® Art Protection resource page](#).



© Tyvek Dupont



ICOM-CC Directory Board Candidates 2026-2029

The 12 ICOM-CC members below are standing for election to the 2026 -2029 triennium Directory Board. (According to the current ICOM-CC Bylaws, the Directory Board consists of nine members.) Candidates are listed in alphabetical order.

Their names, country (of ICOM membership), when they joined ICOM-CC, and any leadership roles they have held in ICOM-CC, along with their photographs, are included below. You can find their Candidate statements here.

The voting period will run from **1 September - 15 September 2026**; those elected to the 2026 - 2029 Directory Board will be announced on the 16th September at the Triennial Conference in Oslo. The voting procedures will be posted and communicated by e-mail in August, 2026.

If you have questions please contact : secretariat@icom-cc.org

Stephanie DE ROEMER - United Kingdom
(ICOM-CC member 2007)
Coordinator Sculpture, Polychromy, and Architectural Decoration Working Group (2014-2017; 2017-2020)
Directory Board (Member+Liaison 2020-2023; **Vice Chair** 2023-2026)



Sana DURRANI - Pakistan
(ICOM-CC member 2022)

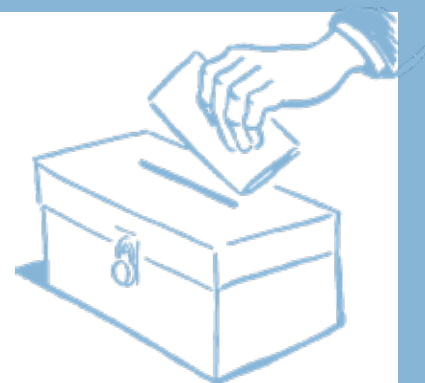


Ida-Christine HOVMAND - Denmark
(ICOM-CC member 2017)
Assistant Coordinator Wet Archaeological Organic Materials Working Group (2017-2020)
Coordinator Wet Archaeological Organic Materials (2020-2023; 2023-2026)



Anna LAGANÀ - United States of America
(ICOM-CC member 2010)
Assistant Coordinator Modern Materials and Contemporary Art Working Group (2017-2020)
Coordinator Modern Materials and Contemporary Art (2020-2023; 2023-2026)





Maggi LOUBSER - South Africa
(ICOM-CC member since 2023)
Directory Board Member (2023-2026)



Polytimi LOUKOPOULOU - Greece
(ICOM-CC member 2001)
Coordinator Glass and Ceramics Working Group (2023-2026)



Ogechukwu Elizabeth OKPALANOZIE - Nigeria
(ICOM-CC member 2011)
Assistant Coordinator Preventive Conservation Working Group (2023-2026)



Satish PANDEY - India
(ICOM-CC member 2017)
Coordinator Education and Training in Conservation Working Group (2017-2020)
Directory Board Vice Chair 2023-2026)



Flavia PERUGINI - United States of America
(ICOM-CC member 2007)
Assistant Coordinator Modern Materials and Contemporary Art Working Group (2020-2023; 2023-2026)



Deepakshi SHARMA - India
(ICOM-CC member 2012)
Assistant Coordinator Theory, History, and Ethics of Conservation Working Group (2020-2023)
Coordinator Sculpture, Polychromy, and Architectural Decoration working Group (2023-2026)



Artyom SILKIN - Russian Federation
(ICOM-CC member 2026)



Kaoru SUEMORI - Japan
(ICOM-CC member 2026)



ICOM-CC Working Group Coordinator Candidates 2026-2029

The ICOM-CC members below are standing for election as Working Group Coordinators for the 2026 -2029 triennium. Candidates are listed in alphabetical order of the Working Groups..

The candidates' names and country (of ICOM membership), are included below.
You can find their Candidate statements here.

The voting period will run from **1 September - 15 September 2026**; those elected as Working Group Coordinators will be announced on the 16th September at the Triennial Conference in Oslo.

Voting procedures will be posted and communicated by e-mail in August, 2026. Note that the voting procedure for all candidates for Working Group Coordinator requires an active ICOM-CC web account. No new ICOM-CC web accounts will be activated or revised between 15 August and 15 September 2026.

If you have questions please contact : secretariat@icom-cc.org

* Eligible ICOM-CC members interested in becoming Coordinator of this Working Group please contact: secretariat@icom-cc.org

Archaeological Materials and Sites



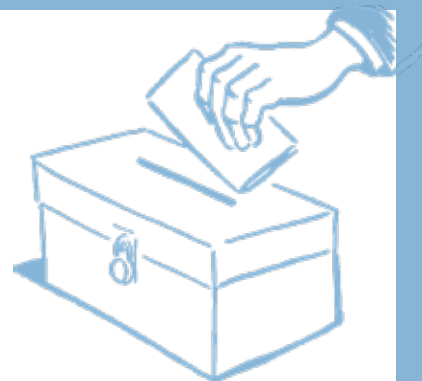
Francis Lukezic – Norway



Art Technological Source Research



Claire Betelu – France



Documentation (three candidates)



Nathael Cano – México



Aditi Nagar – India



Christine Mueller-Radloff – Germany

Education and Training in Conservation



Bhasha Shah – India

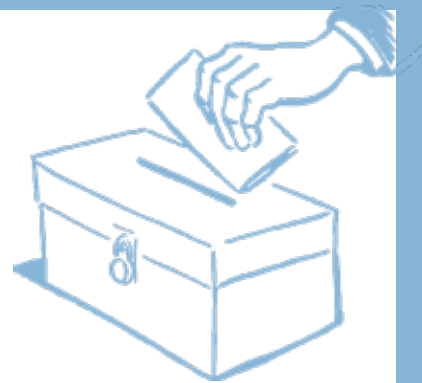
Glass and Ceramics (No coordinator candidate*)



Graphic Documents



Katerina Williams - United Kingdom



Leather and Related Materials



Marina Kastan – United States of America

Metals *(two candidates)*



Nicola Emmerson - United Kingdom



Vandana Singh - India

Modern Materials and Contemporary Art



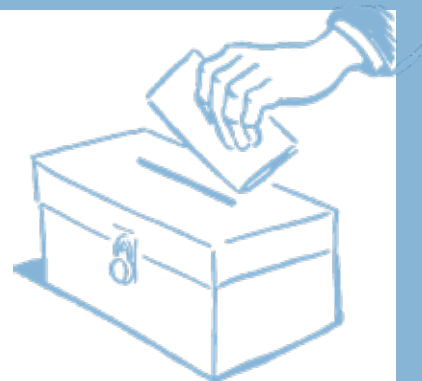
Kenneth Wong See Huat – Malaysia



Murals, Stone, and Rock Art



Joshua Hill – Denmark



Natural History Collections



Marion Dangeon – Switzerland

Objects from Indigenous and World Cultures



Sabine Cotte – Australia

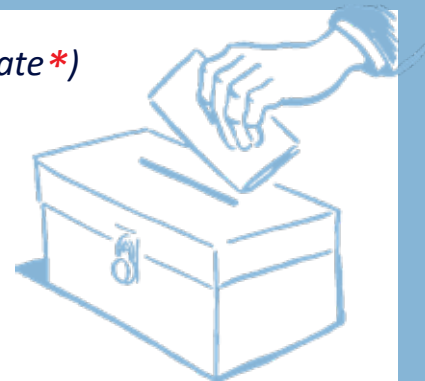
Paintings



Nikita Shah – United States of America



Photographic Materials *(No coordinator candidate*)*



Preventive Conservation



Natalija Ćosić - Norway

Scientific Research *(two candidates)*



Ashley Freeman - United States of America



Yong Lei - China

Sculpture, Polychromy, and Architectural Decoration



Anuja Mukherjee – India



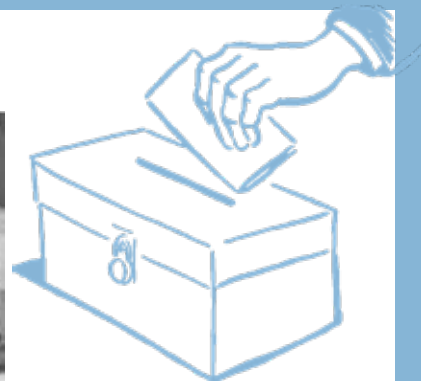
Textiles *(two candidates)*



Paula Nabais – Portugal



Guia Rossignoli – Italy



Theory, History, and Ethics of Conservation *(two candidates)*



Ayesha Fuentes – United Kingdom



Kelelwa Mundia – Zambia

Wet Organic Archaeological Materials



Ingrid Stelzner - Germany

Wood, Furniture, and Lacquer



Mohamed Moustafa - Japan



In September 2026 ICOM-CC is voting for :

- Directory Board Members 2026 - 2029
- Working Group Coordinators 2026-2029
 - Revised By-Laws (2026)

Timeline:

1 June – 15 August 2026:

ICOM-CC Member web account:

1. Log into your account on www.icom-cc.org (MEMBER LOGIN)
2. Check your current email address on the web account (EDIT MY DETAILS)
3. Add or remove Working Groups in which you will vote (MANAGE WORKING GROUPS)

**15 August – 15 September 2026 – web account freeze;
no new web accounts opened or revised.**

ICOM-CC Voting period:

1 September 2026 (09:00 CEST/UTC+2) –15 September 2026 (17:00 CEST/UTC+2)

- Voting ICOM-CC members will receive voting link via email
- Follow ballot instructions and vote for:
 - o Directory Board members,
 - o Coordinator for your selected Working Group/s
 - o Ratification of Revised By-Laws (yes/no vote)

Need a member web account ?

Go to www.icom-cc.org (MEMBER LOGIN)
 Go to (GET A WEB ACCOUNT)
 Complete online form
 Are you a voting member of ICOM-CC? (YES)
 Select Working Group/s; (SEND)
 You will receive an email confirmation for your web account
 Questions: secretariat@icom-cc.org



STICHTING ICOM-CC FUND SUCCESS STORIES IN 2026

Terry Little

ICOM-CC member and Chair, Stichting ICOM-CC FUND

Trust for African Rock Art, Nairobi, Kenya

The role of ICOM-CC Working Group Coordinators demands days of volunteer work in the selection of papers, preparation of the *Preprints*, and the organization and chairing of sessions at the Triennial Conference. One of the Stichting ICOM-CC FUND's main goals in 2026 was to recognize these professional contributions by raising funds to facilitate the coordinators' participation in the 21st Triennial Conference in Oslo, Norway. Through contributions from Tru Vue, TEFAF and private donations to the Adopt-a-Conservator initiative, the FUND raised enough funds to fully cover the registration fees of 14 Coordinators. This complements the FUND's goal of strengthening international accessibility to ICOM-CC activities.

Stichting ICOM-CC FUND also successfully applied for support from the [J.M. Kaplan Fund](#) to provide fellowships for 10 conservation professionals from Afghanistan, Bulgaria, Greece, Iraq, Lebanon, North Macedonia and Ukraine to attend the 21st Triennial Conference in Oslo. Under the theme "Cultural Connections in Conservation," this conference is the primary global forum for the conservation and enhancement of heritage. For the J.M. Kaplan Fund, which prioritizes agility of action and stewardship, these fellowships offer a practical way to scale the impact of current field projects supported by the J.M. Kaplan Fund. Their specific goal is to ensure that project leaders managing Kaplan-supported initiatives have the opportunity to connect their localized "cultural first aid" experience with international scientific standards promoted by ICOM-CC. By enabling these practitioners to attend the ICOM-CC Oslo Triennial Conference, the FUND supports the local experts who move beyond reactive preservation toward sustainable stewardship.

The FUND has recently obtained recognition by [NGOsource](#) (a project of the Council of Foundations) as a 501c3 equivalent non-profit charity in the U.S. This is particularly significant for US supporters of the FUND, as donations to the FUND are now tax-deductible. We hope the credibility that this recognition represents will motivate and facilitate more funding partnerships in the coming years toward a shared

commitment to fostering international exchange, professional solidarity and inclusive participation within the global conservation community.

We are thrilled with all of this progress and hope it will inspire more donations to the ICOM-CC Stichting FUND. It is not too late to donate to help support attendance at the upcoming Triennial Conference! In particular, we still invite you to support the "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 and we will reach out with further details. Help us celebrate and sustain the people who make our work possible.