

# ON BOARD

News and Reports from the  
ICOM-CC Directory Board

ICOM  
international council  
of museums – committee  
for conservation

ICOM-CC

ICOM-CC VOLUME 28 – DECEMBER 2024

ISSN: 2618-1401

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



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ISSN: 2618-1401

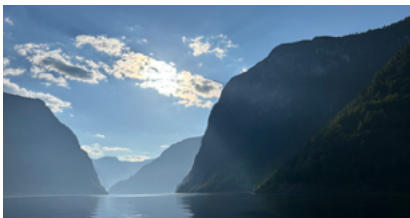
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Reception for Directory  
Board organized  
by the NOC at the  
Nasjonalmuseet Oslo  
Credit: Kate Seymour

# Volume 28 – December 2024

A NOTE FROM THE EDITOR	4
LETTER FROM THE CHAIR	5
ICOM-CC REMEMBERS PROFESSOR AUSTIN NEVIN	8
ICOM FLYERS	9
GATHERING IN THE CITY OF LIGHT: DIRECTORY BOARD MEETING (DB01) APRIL 2024, PARIS	
REPORT FROM DIRECTORY BOARD MEMBER	12
REPORT FROM WORKING GROUP COORDINATORS	13
REDESIGNING ICOM-CC NAME AND ACRONYM: SURVEY & NEXT STEPS	14
FOCUS ON CONSERVATION 2024 - DISASTER RISK MANAGEMENT FOR CULTURAL HERITAGE ANNOUNCEMENT	15
“WHAT’S IN A NAME” – REVIEW OF FÉDÉRATION FRANÇAISE DES CONSERVATEURS-RESTAURATEURS AND ICOM-CC MEETING	17
SOLIDARITY PROJECT: COMMUNITY-LED TRAINING	
REPORT FROM DIRECTORY BOARD	19
REPORT: TESTIMONIALS FROM PARTICIPANTS TESTIMONIALS FROM PARTICIPANTS	23
ICOM AWARD FOR SUSTAINABLE DEVELOPMENT PRACTICE IN MUSEUMS	24
WORKING GROUP ACTIVITY REPORTS	
MURALS, STONE, AND ROCK ART IN NIGERIA	25
OBJECTS FROM INDIGENOUS AND WORLD CULTURES	27
TEXTILES	28
GRAPHIC DOCUMENTS	29
WOOD, FURNITURE, AND LACQUER	30
ICOM CONFERENCE ON MUSEUM STORAGE: CURRENT SITUATION AND CHALLENGES	31
BEST IN HERITAGE 2024 AWARDS REPORT	32
FOCUS ON CONSERVATION 2024 - DISASTER RISK MANAGEMENT FOR CULTURAL HERITAGE	34
WELCOME TO NORWAY: UPDATE FROM THE NOC2026	36
LETTER FROM THE STICHTING ICOM-CC FUND	40



Cover image: Norwegian  
Fjords, Flam  
Credit: Kate Seymour



# A Note from the Editor

**Deborah Trupin**

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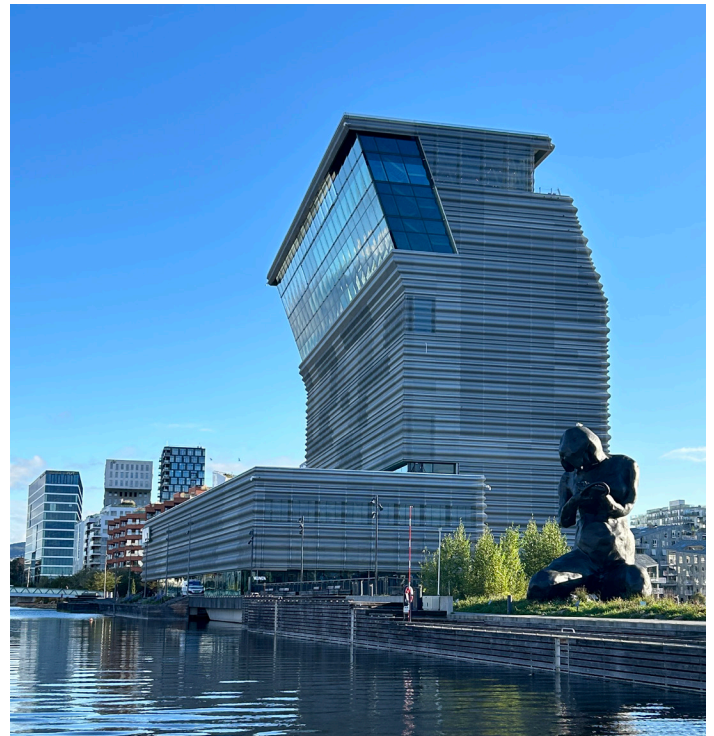
This issue of *On Board* reveals how amazingly and wonderfully active and connected ICOM-CC is. Considering just ICOM-CC alone events, there are reports on the first Directory Board meeting of this triennium and a report on the decision process for changing our Committee logo. There are reports from five Working Groups who have held interim meetings, online and in-person. I think this may be a record for the number of Working Group activities within the first year of a triennium.

Congratulations to all the organizers. I'll be looking forward to reports on more activities in the next issue of *On Board*. ICOM-CC has also held many collaborative events. The number of these too, may be a record-breaker. ICOM-CC collaborated with the Fédération Française des Conservateurs/Restaurateurs for the meeting, "What's in a Name". Dr. Deepakshi Sharma, Coordinator of the Sculpture, Polychromy, and Architectural Decoration Working Group reports on the ICOM Storage Conference, which she attended thanks to an ICOM Young Member Travel Grant awarded by ICOM-CC. ICOM-CC Chair Kate Seymour reports on the Best in Heritage 2024 awards and ICOM-CC Vice Chair Stephanie de Roemer reports on the ICOM Award for Sustainable Development in Museums.

These collaborations are all significant, but their significance is dwarfed by the ICOM-CC Solidarity Project, Community Led Training: Establishing a Foundation for Heritage Conservation in Africa. This issue features a report by Directory Board member Maggi Loubser as well as wonderful testimonials received at the conclusion of the project.

Finally, this issue includes an update from the hosts of the ICOM-CC 2026 Triennial Conference in Oslo, who are working hard to make this conference an exciting and successful one. This issue closes with a letter from the Board of the Stichting ICOM-CC FUND, who remain busy raising support for all of these varied ICOM-CC events.

**Happy reading!**



Estudio Herreros  
Munchmuseet  
Credit: Kate Seymour



# Letter from the Chair



Oslo Harbour at night  
Credit: Kate Seymour

ICOM-CC's Working Groups remain the lifeblood of our Committee and remain so due to the dedication and efforts of our volunteer community.

# Letter from the Chair: Kate Seymour

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

**Dear ICOM-CC Members,**

As autumn settles in across the northern hemisphere, I am pleased to share reflections on our journey over the past six months in this edition of *On Board*. The milestones we have achieved together are a testament to the resilience and dedication of our community, and I hope you find the accomplishments reported in this edition both inspiring and informative.

We are now one year into our triennium, with the next Triennial Conference fast approaching though it still seems distant! The 21st Triennial Conference will take place in September 2026 in Oslo, Norway. We will be launching our call for abstract submissions early in the new year.

In September, the Directory Board gathered in Oslo for our biannual meeting, graciously hosted by the National Organising Committee (NOC) at the National Museum in the city centre. During our visit, we finalised the conference theme, [Cultural Connections in Conservation](#), which we believe will foster meaningful discussions about the interplay between conservation and cultural identities, including traditional knowledge and Indigenous heritage. We also had the opportunity to visit the [Oslo Kongressenter](#) and be inspired by the beautiful setting of Oslo. The weather was also inspiring - September is a glorious month to visit Oslo!

The days working with the Oslo NOC and Stichting ICOM-CC FUND in Oslo provided opportunities to discuss and actively explore sponsorship opportunities for the 2026 Triennial Conference. This effort aims not only to secure financial backing but also to build partnerships with organisations that share our commitment to cultural conservation. Over the next months, by engaging sponsors, we hope to enhance the conference experience, broaden our reach, and facilitate more diverse programming that reflects the varied interests of our membership. Please contact us if you have ideas for sponsorship; a robust plan will help us keep the conference fee as low as possible. If you can, please consider making a [donation](#)—any amount will be greatly appreciated.

Reflecting on the past six months, one of our major achievements was our second online Annual General Assembly.

This took place in May 2024, with over 250 participants from around the globe, bringing our community together to share updates and future plans. At the meeting, we highlighted the proposed change of our acronym from ICOM-CC to ICOM-Conservation and opened a voting poll on the change. The report of our survey and the results of the vote, completed by over 200 members, will be presented to the ICOM Executive Board in December 2024. We expect their decision on our proposed acronym change early next year and hope to implement a phased shift to a clearer description of our Committee, promoting transparency and clarity both within and outside our ICOM community. (see p. 19)

In July, we launched our ICOM Solidarity Project - Community-Led Training: Establishing a Foundation for Heritage Conservation in Africa. We developed this project, led by Directory Board member Maggi Loubser, in collaboration with over 17 other ICOM bodies, National and International Committees as well as the Regional Alliance Africa and other collaborative partnerships. To date, almost at the end of the project, we have seen significant engagement, with over 850 participants from diverse backgrounds, both within Africa and globally, participating and benefiting from our online discussions and accessing our Padlet project notice board. The project has focused on giving a voice to those practicing Conservation, Risk Assessment for collections and Documentation of collections in Africa. We have hosted six round table discussions on the three topics with around 30 speakers. Pre-recorded interviews with these speakers are posted to the project Padlet notice board to provide access to those with challenges to join our live sessions. The project will culminate at the end of this year with the creation of three Toolkit publications focusing on Conservation, Risk Assessment and Documentation, that will serve as valuable resources not only for African communities but also for global audiences facing similar challenges. Watch for the release of this material on our website towards the end of the year! (see p34)

This triennium has seen a continuing growth in our digital outreach, marked not only by our Solidarity Project but also through our Working Group activities. Our Working Groups have embraced the organisation of online events. While there will still be some in-person Working Group interim meetings within this triennium, most Working Groups are choosing to host events online. These shorter events can be organised solely using ICOM-CC resources and therefore avoiding complicated paperwork! The Working Group events to date have been well attended. Some are recorded, with access to these recordings shared with registered participants for a limited time. We are exploring sustainable solutions for long-term storage of future recordings, while addressing the challenges of online access – we hope that new policies will be in place for the next triennium. We are excited to see a continually growing number of events in the coming months, so don't forget to check out our [ICOM-CC calendar](#) for upcoming sessions and sign up for our Working Groups to receive information about these events directly in your inbox.

Sustainability remains a priority across all ICOM-CC initiatives. We aim to embed the United Nations [Sustainable Development Goals \(SDGs\)](#) into our daily practices and encourage our Working Groups to do the same. We are currently writing a grant application for the 2025 ICOM Solidarity Project, which proposes to capture knowledge of conservation and restoration practices in Southeast Asia from an ageing generation of practitioners who make, utilise, and preserve traditional cultural heritage objects, such as dyed and painted bark cloths, textiles, skin products, and paper-based objects. We hope to report success in securing funding for this project in our next edition of *On Board*.

We have also recently revised and updated our [ICOM-CC flyers](#). These brochures outline our main aims and strategic goals in English, French, Spanish, Chinese, and now Arabic. We are able to offer the brochure in Arabic thanks to support from the Stichting ICOM-CC FUND. This enhances our outreach in preparation for our programming at the ICOM General Conference in Dubai in November 2025.

Looking ahead, we will conduct a comprehensive review of our Bylaws in 2025. Our update will be led by the recent and ongoing review of the [ICOM Statutes](#) and Internal Rules and will bring our working practices up to date. The Task Force, consisting of Directory Board and Working Group Coordinators aims to survey our membership to ensure that we will maintain an inclusive and transparent governance structure, fostering greater member engagement and participation. Our work will be overseen by the ICOM legal department and we envision

that changes will be put to membership for voting at our 2026 General Assembly, which will take place in conjunction with our Triennial Conference in Oslo.

Before closing, I would like to express my gratitude to Tirza Mol for her contributions as Secretary of the Stichting ICOM-CC FUND. Tirza will leave this role after serving for the past three years. ICOM-CC greatly appreciates the support that the Stichting ICOM-CC FUND provides to our community. Most recently this support has manifested in the translation of our brochure into Arabic and the purchase of our Zoom license, enabling us to enhance our online programming. Thank you for your continued support and engagement.

Together, we will strengthen our community and celebrate the vital work of cultural conservation.

## Together we are stronger!

Warm regards,



Image: Left to right; Ida Antonia Tank Bronken, Lynn Lee, Maggi Loubser, Joan Reifsnyder, Kate Seymour and Patricia Engel standing in front of Sol LeWitt's '[Wall Drawing #839](#)' at the Nasjonalmuseet, Oslo. Credit: Kate Seymour



# ICOM-CC Remembers Professor Austin Nevin

**Lori Wong**

Member, ICOM-CC Directory Board, Courtauld Institute of Art, London, UK

**Lei Yong**

Coordinator, ICOM-CC Scientific Research Working Group, Palace Museum, Beijing, China

**Mohamed Moustafa**

Coordinator, ICOM-CC Wood, Furniture, and Lacquer Working Group, The Grand Egyptian Museum Egypt

**ICOM-CC mourns the loss and honours the life and legacy of our cherished colleague and friend, Austin Nevin. Austin played an influential role in ICOM-CC, notably as Coordinator of the Scientific Research Working Group from 2011 to 2014.**

Austin's warmth, humor, and boundless curiosity, combined with his remarkable energy and intellect, left a lasting impact on colleagues across the globe. Known for his generosity, dedication, and gift for bringing people together, he served as Head of Conservation and Professor at The Courtauld Institute of Art. Austin's career was defined by a deep commitment to conservation and heritage science. He authored over 100 research papers on a wide range of topics across easel and wall paintings, spanning ancient to modern works across diverse regions, from China to Egypt. His studies included the analysis of red pigments in Leonardo's *The Last Supper* and the discovery of egg binders in Tel Kabri wall paintings.

A strong advocate for sustainability in conservation, Austin was an integral part of the Horizon 2022 GoGreen project, helping to advance a green transition in the field. He led numerous grants, including a significant £1M Arts and Humanities Research Council (AHRC) award to upgrade essential conservation equipment at The Courtauld. He also helped secure funding from the Paul Mellon Centre, Pilgrim Trust and Marc Fitch Fund for the National Wall Paintings Survey, a project to catalogue, digitize, and make available online an invaluable archive preserving British wall painting heritage.

After completing a degree in Chemistry at Oxford, Austin's conservation studies continued with an MA in the Conservation of Wall Paintings followed by a PhD at The Courtauld. His career included roles as a Marie Curie Fellow in Greece and researcher at Milan's Istituto di Fotonica e Nanotecnologie. Austin also held leadership roles in education, developing and teaching on programs at the University of Gothenburg and Accademia di Brera.

His enduring connection with China began with his involvement in the International Institute for Conservation (IIC)-International Training Centre for Conservation (IIC-ITCC). Dr. Lei Yong of the Palace Museum in Beijing and Coordinator of ICOM-CC's Scientific Research working group, fondly remembered Austin's commitment, sharing, "he worked tirelessly to ensure the



Austin in China. Credit: Mohamed Moustafa





Austin and the Great Wall. Credit: Mohamed Moustafa

collaboration ran smoothly and was well organized. I believe all the participants were deeply impressed by his tremendous efforts. Without his patient and meticulous organization, the English course would not have been so successful in China.”

Austin’s sister Miranda shared how his early travels to China fueled his enthusiasm for its heritage, and he continued visiting regularly throughout his career, most recently in May and June 2024. “He adopted China for me,” she said, adding, “I am so proud of his achievements for the Mogaoku and the Palace Museum and more.”

Sarah Staniforth, in a forthcoming tribute by IIC, praised his grace under pressure, recalling that “Austin’s charm, modesty, constant willingness to volunteer whilst giving the appearance of never being stressed or overworked made him an invaluable contributor to IIC. His inquiring mind and drive to make the conservation profession inclusive and international meant he was widely known and admired around the world.”

Mohamed Moustafa of the Grand Egyptian Museum and Coordinator of ICOM-CC’s Wood, Furniture and Lacquer Working Group, shared his gratitude, remembering Austin’s wise words: “Don’t think about money, Mohamed; focus on your family and share your experiences with them, making them a part of your successful journey.” This advice, Mohamed reflected, was “a testament to his character and priorities.”

Austin passed away on October 2, 2024, after a long illness, during which he continued his work, including traveling to the Mogao Grottoes in China and his last trip to Georgia in July as part of the Gelati Monastery International Advisory Board, while spending as much time as possible with his beloved family. ICOM-CC extends its deepest condolences to his wife, Serena, his daughters, Leyla, Lily, and Thalia, and his family.

To honor Austin, you are invited to share a tribute on The Courtauld’s condolence board: [Kudoboard](#) (password: Austin).



Austin and Mohamed. Credit: Mohamed Moustafa



## JOIN US NOW!

By joining ICOM-CC, the International Committee for Conservation, you become part of the largest worldwide network of conservation professionals, which aims to promote the investigation, analysis and conservation of culturally and historically significant works, and to further the goals of the conservation profession.

### Benefits of membership

- Subscription to ICOM-CC e-zine *On Board*
- Participation in Working Groups including subscription to Working Group Newsletters
- Reduced registration fees at the ICOM-CC Triennial Conferences and Interim Meetings of Working Groups when applicable
- Voting rights for matters such as the election of the Directory Board members and Working Group Coordinators
- Eligibility to stand for office within the ICOM-CC structure as a Directory Board member or Working Group Coordinator
- For more information about becoming a member of ICOM and ICOM-CC visit our website: [www.icom-cc.com](http://www.icom-cc.com)

Design and layout: Andries J. van Dam



## CONNECT TO OUR NETWORK

ICOM-CC is the largest of the 34 International Committees of ICOM. By being member of ICOM-CC you are also connected to the global network of:

- 55,000+ museums and museum professionals
- 5000+ professionals in conservation
- 125 ICOM National Committees
- 34 ICOM International Committees
- 8 ICOM Regional Alliances

### Where to find us?

- Explore ICOM-CC and the 21 Working Groups at: [www.icom-cc.org](http://www.icom-cc.org)
- Download our free publications: [www.icom-cc-publications-online.org](http://www.icom-cc-publications-online.org)
- Visit the Triennial Conference Oslo 2026 website: [www.icom-cc2026.org](http://www.icom-cc2026.org)

### ICOM-CC's sustaining partners

- Getty Conservation Institute (GCI)
- Getty Foundation
- Stichting ICOM-CC FUND

Donate today to support our projects:  
<https://www.icom-cc.org/en/icom-cc-fund>

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## REJOIGNEZ-NOUS DÈS MAINTENANT !

En adhérant à l'ICOM-CC, le Comité pour la conservation, vous devenez membre du plus grand réseau mondial de professionnels de la conservation, dont l'ambition est de promouvoir l'étude, l'analyse et la conservation-restauration d'œuvres d'importance culturelle et historique, et de contribuer à l'avancement de la profession.

### Avantages de l'adhésion

- Abonnement à *On Board*, le webzine de l'ICOM-CC
- Participation aux groupes de travail et accès à leurs bulletins d'information
- Réduction des frais d'inscription aux conférences triennales de l'ICOM-CC et aux réunions intermédiaires des groupes de travail, le cas échéant.
- Droit de vote pour l'élection des membres du Bureau directeur et des Coordinateurs des groupes de travail
- Possibilité de présenter sa candidature à l'élection des membres du Bureau directeur et des Coordinateurs des groupes de travail
- Pour plus d'informations sur l'adhésion à l'ICOM et à l'ICOM-CC, consultez notre site web : [www.icom-cc.org](http://www.icom-cc.org)

Conception et mise en page : Andries J. van Dam  
Image: Johnny Gordon Owens Tsimanla Rivière d'eau 1992 exhibited La Vierge



## CONNECTEZ VOUS À NOTRE RÉSEAU

L'ICOM-CC est le plus grand des 34 comités internationaux de l'ICOM. En devenant membre de l'ICOM-CC, vous vous connectez au réseau mondial de...

- 55 000+ musées et professionnels des musées
- Plus de 5000 professionnels de la conservation
- 125 Comités nationaux de l'ICOM
- 34 Comités internationaux de l'ICOM
- 8 Alliances régionales de l'ICOM

### Où nous trouver ?

- Découvrez l'ICOM-CC et les 21 groupes de travail à l'adresse suivante : [www.icom-cc.org](http://www.icom-cc.org)
- Téléchargez nos publications gratuites : [www.icom-cc-publications-online.org](http://www.icom-cc-publications-online.org)
- Visitez le site web de la conférence triennale Oslo 2026 : [www.icom-cc2026.org](http://www.icom-cc2026.org)

### Les partenaires de soutien de l'ICOM-CC

- Institut de conservation Getty (GCI)
- Fondation Getty
- Stichting ICOM-CC FUND

Faites un don aujourd'hui pour soutenir nos projets :

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## ÚNETE A ICOM-CC!

ICOM-CC es el Comité para la Conservación y Restauración de Consejo Internacional de Museos. Al unirse a ICOM-CC pasas a formar parte de la red más extensa de profesionales de la conservación y restauración a nivel mundial. La finalidad de ICOM-CC es fomentar la conservación y restauración de objetos de especial significación cultural o histórica y ampliar el alcance de la disciplina.

### Ventajas

- Suscripción a la revista electrónica *On Board*
- Participación en los Grupos de Trabajos, incluyendo la suscripción a los boletines periódicos de información
- Reducción del precio de inscripción en las Conferencias Trienales de ICOM-CC y en el resto de congresos organizados por ICOM-CC
- Derecho de voto en diversos temas, como la elección de la Junta Directiva o de los Coordinadores de los Grupos de Trabajo
- Derecho a presentar una candidatura a cualquiera de estos puestos
- Para más información, visite nuestra web:

Website: [www.icom-cc.org](http://www.icom-cc.org)



## CONECTA A NUESTRA RED

ICOM-CC es el comité más grande de los 32 que integran ICOM. Como miembro de ICOM-CC estarás conectado a una red internacional formada por:

- Más de 55.000 museos y profesionales de todo el mundo
- Más de 5.000+ restauradores independientes
- 126 ICOM National Committees
- 34 comités internacionales de ICOM
- 8 Alianzas Regionales de ICOM

### ¿Dónde encontramos?

- Explora ICOM-CC y sus 20 Grupos de Trabajo especializados en: [www.icom-cc.org](http://www.icom-cc.org)
- Si lo prefieres, también estamos en Facebook: [www.facebook.com/icomcc](https://www.facebook.com/icomcc)
- Puedes descargar publicaciones gratuitamente desde: [www.icom-cc-publications-online.org](http://www.icom-cc-publications-online.org)
- Para saber conocer la Conferencia Trienal València 2023 visita: [www.icom-cc2023.org](http://www.icom-cc2023.org)

### Entidades asociadas:

- Getty Conservation Institute (GCI)
- Getty Foundation
- Stichting ICOM-CC FUND

Done hoy para apoyar nuestros proyectos:  
<https://www.icom-cc.org/en/icom-cc-fund>

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## 加入我们！

加入国际博物馆协会藏品保护专委会（ICOM-CC），你就能成为全球最大的文物保护网络的一员，与世界各地的专业人士共同研究、分析、保护具有文化与历史重要性的文物，推动文物保护这一职业的进步。

### 会员福利

- 订阅国际博物馆协会藏品保护专委会的电子杂志《起航》
- 加入工作小组，并订阅工作小组的电子刊物
- 以优惠票价参加国际博物馆协会藏品保护专委会每三年一次的大会和工作小组年会
- 拥有国际博物馆协会藏品保护专委会理事会与工作小组联络人的选举权
- 参与竞选国际博物馆协会藏品保护专委会理事会与工作小组联络人的资格
- 了解更多成为国际博物馆协会藏品保护专委会会员的信息，请登陆我们的网站：  
[www.icom-cc.org](http://www.icom-cc.org)

官网：[www.icom-cc.org](http://www.icom-cc.org)



## 连接我们的网络

国际博物馆协会藏品保护专委会是国际博物馆协会30个国际专业委员会中最大的一个委员会，成为国际博物馆协会藏品保护专委会的会员，您即可在全球范围内联系到：

- 逾55000多个博物馆与博物馆专业人员
- 逾5000多名文物保护专业人员
- 125个国际博物馆协会国家委员会
- 34个国际博物馆协会专业委员会
- 8个国际博物馆协会地区联盟

### 如何找到我们？

- 在我们官网找到国际博物馆协会藏品保护专委会以及旗下 22 个工作小组：[www.icom-cc.org](http://www.icom-cc.org)
- 上脸书找到我们：[www.facebook.com/icomcc](https://www.facebook.com/icomcc)
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- 访问国际博物馆协会藏品保护专委会2026年奥斯陆大会官网：[www.icom-cc2026.org](http://www.icom-cc2026.org)

### 支持国际博物馆协会藏品保护专委会的合作伙伴有：

- 美国盖蒂基金会
- 国际博物馆协会藏品保护专委会基金会

排版设计：Andries J. van Dam

## 分享我们的热情 开拓你的视野



ICOM-CC  
International Council  
of Museums - Association  
for Conservation

<https://www.icom-cc.org/en/icom-cc-2024-flyer>

## شاركنا شغفنا واجعل رؤيتك أكثر إشراقا



ICOM-CC  
International Council  
of Museums - Association  
for Conservation



### تواصل مع شبكتنا

اللجنة الدولية للصون هي أكبر لجنة من اللجان 34 التابعة للمجلس الدولي للمتاحف- الأيكونوم.

باتضمامك للجنة الدولية للصون ستواصل أيضا مع شبكة عالمية تتكون من:

- أكثر من 55.000 متحفا ومتخصصا في المتاحف.
- أكثر من 5000 متخصص في مجال الصون والحفظ.
- 125 لجنة وطنية للأيكونوم.
- 34 لجنة دولية متخصصة تابعة للأيكونوم.
- 8 تحالفات جهوية تابعة للأيكونوم.

### أين نحن؟

- اكتشف اللجنة الدولية للصون بالمتاحف وافرقي عملها 21 المتخصصة
- زيارة موقعنا الإلكتروني: [www.icom-cc.org](http://www.icom-cc.org)

- قم بتنزيل منشوراتنا وإصدارتنا المجانية على الموقع: [www.icom-cc-publications-online.org](http://www.icom-cc-publications-online.org)

- قم بزيارة الموقع الإلكتروني لمؤتمرنا المقبل في أوسلو 2026: [www.icom-cc2026.org](http://www.icom-cc2026.org)

### الشركاء لتداعين للجنة الدولية للصون

- معهد جيتي للصون والحفظ.
- مؤسسة جيتي.
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- الاستفادة من تخفيض في رسوم التسجيل في مؤتمراتنا الذي يعقد كل ثلاث سنوات، وكذلك الاجتماعات الدورية الخاصة بفرق العمل.
- حق التصويت على عدة قرارات مثل انتخاب أعضاء المجلس الإداري للجنة ومنسقي فرق العمل.
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# A Gathering in the City of Light: April 2024 Directory Board Meeting

Lori Wong

ICOM-CC Directory Board Member, Courtauld Institute of Art, London, UK



From April 9th to 12th, 2024, the Directory Board and Working Group Coordinators gathered in the heart of Paris at our first biennial meeting of 2024. The City of Light, with its rich cultural backdrop, provided an inspiring setting for our strategic discussions and planning sessions, making this meeting both productive and memorable.

The hybrid event, hosted at two venues in Paris, offered both in-person and virtual participation options. Our first day was marked by a warm welcome at the Musée du Quai Branly – Jacques Chirac, where members of the Fédération Française des Conservateurs-Restaurateurs (FFCR) greeted us and helped to keep us caffeinated throughout the day.

We were also graciously hosted by ICOM Paris at their offices in the 12th arrondissement. ICOM's Director General, Medea Ekner, delivered welcoming remarks, expressing strong support for conservation and recognizing ICOM-CC as the largest International Committee within ICOM. Other staff members provided insightful overviews of their work, further enriching our understanding of ICOM's broader initiatives.

The meeting's agenda throughout the week was comprehensive, covering key topics such as the review of the ICOM-CC Strategic Plan for 2023-2026, the roles and responsibilities of Directory Board and Working Group Coordinators, and preparations for the ICOM-CC General Assembly that was held in May 2024.

The meeting was also attended by our Managing Editor for the 2026 Triennial Conference Preprints, Janet Bridgland, and the chair of the 21st Triennial Conference National Organising Committee (NOC), Ida Broken (National Museum, Oslo). Janet introduced the preprint process, while Ida Bronken, on behalf of NOC2026, presented exciting plans for the 21st Triennial Conference in Oslo.

Beyond the formal discussions, there were moments of camaraderie, including sharing many memorable meals



From Left to Right: Kate Seymour, Maggi Loubser, Lei Yong, Satish Pandey, Reiko Sakaki, Janet Bridgland, Patricia Engel  
Credit: Kate Seymour

together throughout the week, starting from the impressive setting of our first lunch on a bench directly in front of the Eiffel Tower! We also won't forget the delectable *mousse au chocolat à volonté* at Cinq-Mars!

We were given a captivating tour by conservators of the Musée du Quai Branly of their permanent collection and managed a quick tour of the museum's exhibition *MEXICA: Offerings and Gods at the Templo Mayor*. These informal gatherings provided a refreshing contrast to the intense discussions of the day, deepening the bonds among board members and coordinators.

The April 2024 meeting in Paris was more than just a routine gathering; it was a key moment for reflection, decision-making, and connection. The insights gained and decisions made during these days will undoubtedly shape ICOM-CC's trajectory in the months and years to come. As we move forward, the spirit of collaboration and innovation that defined this meeting will continue to guide our collective efforts. We look forward to the opportunities ahead as we work together to further our shared goals.

# A Gathering in the City of Light: Impressions of the Working Group Coordinators

Polytimi Loukopoulou

Coordinator, Glass and Ceramics Working Group  
Hellenic Ministry of Culture, Byzantine and Christian Museum, Athens,  
GREECE



Having been involved for many years in various professional bodies, I had never travelled abroad before just to attend a Directory Board meeting. As a fresh ICOM-CC Coordinator, it was the first time I would meet in person with the Directory Board members and have the opportunity to join their meeting along with the other Coordinators.

After a long journey with multiple metro changes and the anxiety to reach the initial venue on time, the first day of the meeting was lying ahead of me. While we were waiting to enter the venue and get settled in the room, I started to get to know the other participants.

The meeting was hybrid with most of the members of the Directory Board participating in person while the majority of the Coordinators joined remotely. Personal contact, taken for granted for so long, was re-evaluated and highly valued after the coronavirus quarantine. Gathered all around the same table, discussing the list of matters on the agenda and making requests straight away, was much more convenient and approachable compared to videoconferencing.

The meeting was business-like and easy going at the same time and even though the programme on each day's agenda was quite heavy everything ran smoothly. Breaks and small pauses gave a little breath and an excellent opportunity for small talk or continuing discussions about the topics. Socialising was also very important, sharing lunch break and dinner most of the days, creating a further connection and familiarity. Moreover, the two days we spent in the ICOM headquarters gave us the chance to meet with the ICOM Secretariat, see their working environment and ...get great tips for the neighbourhood's specialities for lunch.

It was a fruitful and productive meeting with an outgoing and friendly atmosphere as depicted in the group photo taken at the end of the week. Attending the meeting offered me a great opportunity to learn more about my job as a Coordinator and to understand how the ICOM-CC Directory Board works.

Overall, the trip to Paris for joining the meeting was very exciting and demanding, provided a lot of new information, yet raised further questions and reflection. I feel now that knowing the people behind the names will make communication with Directory Board members in the future more relaxed and enable collaboration to thrive.



Directory Board meeting, Paris. Left to Right, Back row: Polytimi Loukopoulou, Claire Betelu, Maggi Loubser, Reiko Sakaki, Kari Skytt Andersen (NOC), Ida Antonia Tank Bronken (NOC), Kate Seymour, Satish Pandey, Stephanie de Roemer, Janet Bridgland, Terry Little (Stichting ICOM-CC FUND), Lori Wong, Patricia Engel. Front row: Yong LEI and David Chorn. Credit: Kate Seymour



# Redesigning International Committees' Acronyms: ICOM-CC to become ICOM-Conservation?

Kate Seymour

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



In response to discussions about how to have better internal and external communications, the ICOM Executive Board, during its 2022 General Assembly, directed all International Committees to survey members about changing their Committees' names to eliminate the use of acronyms. The aim of these surveys is to make the name and acronym designation more understandable and to reduce the need for explanation to enhance communication, visibility, and inclusivity.

ICOM-CC, officially the "International Council of Museums - Committee for Conservation," is known colloquially by our acronym 'CC'. Following the request by the ICOM Executive Board, the ICOM-CC Directory Board sought ideas, opinions, and votes from ICOM-CC members.

As a result of a year-long process, ICOM-CC members have voted to keep our Committee's name and change our "acronym" to ICOM-Conservation. This change will not occur until the ICOM Executive Board approves it.

The text below summarizes the rationale and process for deciding to make this change. It also outlines what the next steps will be.

Arguing against the change, ICOM-CC members noted that the 'CC' designation has a long-standing history and an established brand recognition. It is recognised by museum professionals and other specialists all over the world since the Committee was formed in 1967.

Arguing in favour of the change, members noted that the current acronym 'CC' does not clearly convey the Committee's mission and purpose. A more intuitive name would enhance

communication, visibility, and inclusivity; it would also improve "brand recognition" for new members, potential members, and external organisations.

The ICOM-CC Directory Board discussed the possibility of the change and how to involve members in the decision. To begin, they conducted a survey from 1 February to 30 April 2024. This survey requested feedback from ICOM-CC members and non-members alike on whether both the name and acronym of the Committee should be changed. Information about the project and a link to the survey were posted on the ICOM-CC website, included in the April 2024 edition of *On Board*. In addition, Working Group Coordinators emailed their members about the survey.

The survey produced 99 responses. The majority of responders indicated that the name of the Committee should be retained, however there was a desire to change the acronym. The survey solicited proposed alternatives to the acronym. The majority responding indicated that ICOM-CC should change to ICOM-Conservation. The results of the survey were presented during the ICOM-CC virtual General Assembly held on 23 May 2024.

A voting poll, open only to ICOM-CC members, and designed based on results from the preliminary survey, was launched at the May 2024 General Assembly and remained open until the 30th May 2024. The poll included an explanation of the project and considerations for both changing and maintaining the acronym. Responders were asked to choose between keeping the acronym or changing it to ICOM-Conservation. Links to the voting poll were distributed to attendees at the General Assembly, to all ICOM-CC voting members via a news post on the ICOM-CC website and through emails sent by Working Group Coordinators to their members.

Two hundred and eleven ICOM-CC members voted. Of those, 171 (81%) voted in favour, while 40 (19%) voted against. The large majority voting in favour indicated strong support for the proposed new “acronym” – ICOM-Conservation. While recognizing that this is a small proportion of our 5,000-plus members, we also believe we did our best to publicize both the survey and the voting poll.

The final decision to change the acronym of ICOM-CC to ICOM-Conservation lies with the ICOM Executive Board. The Executive Board will consider this during their December 2024 Executive Board meeting. Their decision will be communicated to the ICOM-Conservation Directory Board by the end of December 2024.

If the change is approved, new logos will be designed in the first quarter of 2025, with costs being covered by ICOM (i.e., not by ICOM-CC). ICOM-CC’s Directory Board will revise the Committee’s by-laws to reflect the new name in all relevant (by-law) articles. The new “acronym” (branding) will be introduced and used in all communications and materials. The use of the new branding will be phased in gradually.

The Directory Board of ICOM-Committee for Conservation extends its gratitude to all members who participated in the project to redesign our designation and clarify our branding. Our members’ engagement and support are crucial in shaping the future of our Committee.



## **FOCUS ON CONSERVATION 2024 – DISASTER RISK MANAGEMENT FOR CULTURAL HERITAGE**

### **DECEMBER 2–5, 2024, ONLINE CONFERENCE, FREE PARTICIPATION, REGISTRATION REQUIRED**

What are the risks for objects in our collections?  
What can we do to protect them before, during and after disaster strikes?  
This international conference will look into preparation, response, training,  
research and networks to address and mitigate the effect of disasters on cultural heritage.

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## CVs



### DECEMBER 2, 2024 | PREPAREDNESS

**Vinod Daniel** is the CEO of India Vision Institute and Chairman of the Board for AusHeritage. He is former ICOM Executive Board member and former Vice Chair of ICOM-CC. He has worked on heritage projects in over 40 countries on various aspects of heritage practice and specifically in Preventive Conservation.



**Dr. Ihor Poshyvailo** (Kyiv, Ukraine) is a general director of the National Museum of Revolution of Dignity (Maidan Museum). Ihor is an ex-chairman of the Museum Council at the Ukrainian Ministry of Culture. He holds a Ph.D. in History and is a corresponding Member of the Archaeological Institute of America (USA). He was a Fulbright Scholar at the Smithsonian Institution. In 2022 Ihor co-founded the Heritage Emergency Response Initiative (HERI), the Agency for Cultural Resilience (ACURE) and the CER Regional Hub in the Black Sea. In 2023 Ihor received the Cultural Protection Award (CPAs, UK), and the AIA Award for Outstanding Public Service (USA). In 2024, he won the Kenneth Hudson Award for Institutional Courage and Professional Integrity from the European Museum Forum.



**David Cohen Daza**: Conservator with a master's degree in cultural heritage studies, architecture archaeology, and territory. For almost 20 years he served as a professor and researcher on issues related to the study of material culture, values assessment for cultural heritage, and the management and conservation of collections, with numerous publications on the matter. He has been a consultant to UNESCO and ICCROM developing risk management plans and training courses. He works as an associate professor at the Laboratory of Arts and Heritage Studies of the Universidad de Los Andes and as Coordinator of the Preventive Conservation Working Group of ICOM-CC.



**Ogechukwu Elizabeth Okpalanizie** is a researcher and art conservator at National Museum, Lagos, Nigeria. She has a Ph.D. in Microbiology from University of Lagos, Nigeria and her research focus was on biodegradation of cultural heritage. She studied Heritage and Interpretation (M.A.) at University of Leicester, UK and Museology (PGD) at Institute of Archaeology and Museum Studies, Jos, Nigeria. Ogechukwu has participated in different projects and trainings including Reducing Risks to Cultural Heritage (ICCROM). She is a Fellow, International Institute for Conservation of Historic and Artistic Works (IIC), Assistant Coordinator, Preventive Conservation Working Group of ICOM-CC and a Commonwealth alumnus.



**Sophie Rowe ACR** is the Head of Conservation at the Fitzwilliam Museum in Cambridge, UK. She is an Accredited conservator with over 25 years experience as an organic artefact specialist, previously working at the British Museum, the National Museum of Denmark, and for university museums including the Polar Museum, Cambridge and the University of Cambridge Museums consortium. She holds a BA(Hons) from the University of Cambridge and a MSc (Distinction) in Conservation for Archaeology and Museums from University College London. She has been a Museum Accreditation mentor for Arts Council England since 2018 and served as Vice Chair of the board of trustees for Icon Institute for Conservation from 2019-2024.



Originally trained as a biologist, **Peter Giere** has been part of the Museum für Naturkunde Berlin since 1997. His dissertation on mammal morphology got him in touch with the vast collections at this institution and elsewhere, which led to his fascination with these cultural assets and culminated in becoming the scientific head of the Embryological Collection. Peter Giere deepened his interest in preserving cultural heritage and he got involved with preventive conservation issues, especially disaster preparedness. This led to his work in disaster preparedness on the institutional and regional level but also to his contributions to the Leibniz Research Network Preservation, where he currently is co-speaker.



**Robert Waller** is President and Senior Risk Analyst with Protect Heritage Corp., a firm dedicated to helping institutions and organizations improve heritage management. His career included 33 years with the Canadian Museum of Nature. He holds a Ph.D. in Cultural Property Risk Analysis from Göteborg University. Robert Waller maintains appointments as Research Associate, Canadian Museum of Nature and Adjunct Professor, Queen's University and has taught, lectured, and served as a consultant at museums and universities throughout North and South America, Europe, Asia, and Australasia. He is professionally accredited by CAPC, a Professional Associate of AIC, and a fellow of IIC.



### DECEMBER 3, 2024 | TRAINING

**Agnes Broekhof** works as a senior scientist at the Cultural Heritage Agency of the Netherlands in Amsterdam. Her interests are in preventive conservation, risk management and value management for collections. She contributed to including cultural heritage in the Dutch Flood Risk Management Plan which every European country is required to have by the European Flood Directive. For this she developed a Quick Flood Risk Scan method to determine the 'vulnerable value' of monuments for flood risk assessment. The assessment method enables differentiation of cultural heritage by cultural value and vulnerability to water from rainfall or flooding. With this method, hazard or exposure maps can be turned into risk maps showing the potential loss of cultural value in case of flooding with a particular probability. The Quick Flood Risk Scan method has been tested and validated in the City of Dordrecht, the Netherlands. This application was facilitated by an Open Lab of the SHELTER project. Agnes will present the work that she published together with colleagues Renate van Leijen and Berry Gersonius.



**Dr Emma Cunliffe** is part of the Secretariat for the Blue Shield, and is a Senior Research Associate in the UNESCO Chair Cultural Property Protection (CPP) and Peace team at Newcastle University, a Fellow of the Newcastle University Policy Academy, and a Fellow of the Society of Antiquaries. She teaches CPP and its intersections with human security and international humanitarian law, provides CPP subject matter expertise on military exercises for national and multi-national forces, and is the National Committee Coordinator for Blue Shield worldwide. She Chairs the Conflict and Military Activity Working Group for Blue Shield UK National Committee.



**Brian Michael Leone** manages the International Cultural Heritage Protection Program at the Smithsonian's Museum Conservation Institute (MCI). He is the focal point for the Smithsonian's ad hoc 'Iraq Team,' which supports capacity-building courses at the Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH) in Erbil, and on site, post-ISIS recovery efforts at the Mosul Cultural Museum and at the ancient archaeological city of Nimrud. In addition to his Iraq work, Brian serves on the Smithsonian's Rural Working Group and supports training in anti-trafficking for US law enforcement, and training and response needs for international and domestic emergencies.



**Jessica S. Johnson** is the Head of Conservation at the Smithsonian Institution's Museum Conservation Institute (MCI). An objects conservator, she has been working in northern Iraq on cultural heritage projects since 2009 and helped establish the Iraqi Institute for the Conservation of Antiquities and Heritage in Erbil. Prior to her work in Iraq, she worked at the Smithsonian's National Museum of the American Indian and helped to set up the inaugural exhibits for the Mall museum. In 2014 she returned to the Smithsonian bringing along projects and interest in supporting Iraq's continued cultural heritage recovery and long-term preservation.



**Dr. Deepakshi Sharma** is currently working as an Archivist at Dedicated Freight Corridor Corporation of India Limited, Ministry of Railways Enterprise. Previously she has worked extensively as Museum Consultant at National Rail Museum, New Delhi. Dr. Sharma has been awarded with various fellowships/grants for performing technical work and presenting her research work at various international conferences. Concurrently, 12 research papers and 2 posters have been published at International as well as National journals/platforms. At the international forum, she is serving as a Fellowship Committee member of IIC and even working actively as Coordinator for the ICOM-CC (International Council of Museums-Conservation Committee) working group- Sculpture, Polychromy, and Architectural Decoration.



### DECEMBER 4, 2024 | RESPONSE

**Colleen Carroll** is the U.S. Disaster Response Coordinator for the Smithsonian Cultural Rescue Initiative where she coordinates emergency response field work and deployments for domestic cultural heritage missions. Prior to joining SCRI, Colleen worked for the Smithsonian Provenance Research Initiative as the U.S. Project Coordinator for the German/American Provenance Research Exchange Program. She received her MSc in Art History from the University of Edinburgh and her B.A. in English Literature and Art History from the University of St. Thomas.



**Stéphane Cecaldi** is the Fire Officer in charge of cultural heritage damages and crisis for Yvelines County and the French national crisis Control room. He is the Fire project manager at Château de Versailles and a teacher at the National Fire Officers School for operations concerning cultural heritage crises. Stéphane earned his PhD in medieval history and Canon law at the Sorbonne and is a museology graduate of the Louvre School.



**Constance Domenech de Cellis** joined the German Archaeological Institute (DAI) in 2021 as a Research Associate for the project KulturGutRetter, a worldwide deployable emergency mechanism for cultural heritage in crises. She is responsible for researching best practices and international standards in the field of emergency response for cultural heritage, and for building partnerships, for example with the European project PROCULTHER-NET2. Constance graduated in Ancient History (M.A.) and Archaeology (B.A.) from the Sorbonne University in Paris, before completing a Master's degree at the Celsa-Sorbonne School of Communication. She specializes in developing partnerships and projects for cultural institutions and non-profit organizations.



### DECEMBER 5, 2024 | RECOVERY

**Doris Couto**, Director of the Julio de Castilhos History Museum, Coordinator of the State Museum System of RS, PhD student in History, Theory and Criticism of Art (UFRGS). She has a degree in Museology from the Federal University of Rio Grande do Sul (2017) and a master's degree in Museology and Heritage from the Federal University of Rio Grande do Sul (2020). She is a member of the Collection Management Committee of the Piratini Palace, He teaches the subjects of Preventive Conservation and Curating and Mounting Exhibitions in the Specialization in History and Collections Management at the Institute of Humanities, Sciences, Education and Creativity (IHCEC), at the University of Passo Fundo. He coordinated and guided actions to rescue collections from the floods in Rio Grande do Sul in September/23 and May/24.



Graduated in Physics from the Federal University of Rio de Janeiro, **Diego Vaz Bevilacqua** works with science communication and science museums. He currently serves as the Deputy Director of Cultural Heritage and Science Communication at Casa de Oswaldo Cruz, part of the Oswaldo Cruz Foundation (Fiocruz). Additionally, he is the president of ICOM Brazil and the secretary of the executive council of the International Committee for Museums and Collections of Science and Technology (ICIMUSET). He is also a lecturer in the Graduated Program in Science, Technology, and Health Communication at Fiocruz.



**Samantha Snell** has a 24 year career with the Smithsonian Institution working at the National Air and Space Museum and National Collections Program (NCP). In NCP, she improves Smithsonian-wide collections emergency management as chair of the Preparedness and Response in Collections Emergencies (PRICE) committee. In addition, she supports other priority pan-institutional Collections initiatives including collections professional development, sustainability, collections space, and strategic planning. In addition to her work at the Smithsonian, Samantha is a member of the Heritage Emergency National Task Force, chair of the ARCS Emergency Subcommittee, and planning committee member for the Safety & Cultural Heritage Summit. She strives to help every colleague see themselves as a collections steward regardless of their title, department, or specialty.



**Kimberly Flook** is the Deputy Executive Director of Lahaina Restoration Foundation. Her experience includes work at ten historic sites and museums over twenty-three years as a museum professional, including fourteen years as a museum director and nine years heading exhibition, curatorial, and education teams. Past sites include the Hermann-Grima - Gallier Historic Houses in New Orleans, LA; Phillips

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ICOM-CC

International Council of Museums - Committee for Conservation

ICOM



DRMC

ICOM disaster resilient museums committee



# Short report on the conference “What’s in a name? The conservator-restorer: a definition”

Stephanie de Roemer

Vice Chair, ICOM-CC Directory Board

The Fitzwilliam Museum, Cambridge, UK



This one-day conference was organised by the Committee for Conservation of the International Council of Museums (ICOM-CC) and the Fédération Française des Conservateurs-Restaurateurs (FFCR) and held in the Musée du quai Branly Jacques Chirac, Paris, on the 11th April 2024.

The event was opened by presentations by Anne-Solène Rolland (Directrice du département du patrimoine et des collections — Musée du quai Branly - Jacques Chirac) and Stephanie de Roemer (Vice Chair, ICOM-CC).

The event began with a panel of speakers who had witnessed the process and considerations which led to the [1984 Definition of the Profession: Conservator-Restorer](#) and shared their experience on its legacy. These included Pierre Leveau (Université Aix-Marseille, France), Janet Bridgland (representing ICOM-CC), Gaël de Guichen (representing ICCROM). Each gave their perspectives on the formation of this key document and the impact it produced within the field of conservation.

The morning program explored the subject within the cultural and legislative context of France with presentations by Vincent Négri (ISP, ENS Paris-Saclay — CNRS, Paris) and Raphaël Gérard, member of the French Parliament (Charente-Maritime — 4th

**Right:** ICOM-CC Directory Board Vice Chairs: Stephanie de Roemer and Satish Pandey

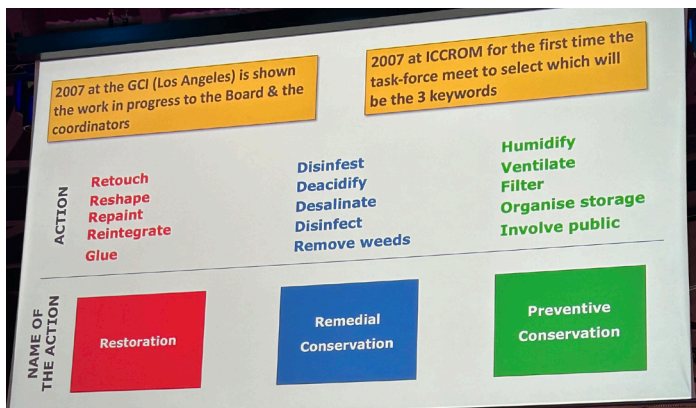
**Below:** Panel discussion lead by David Cohen, modérateur (Universidad de Los Andes, Bogotá), Polytimi Loukopoulou (Byzantine and Christian Museum, Athens), Éléonore Kissel (Musée du quai Branly - Jacques Chirac, Paris), Clémentine Bollard (CY Cergy Paris Université, Paris), Salvador Muñoz Viñas (Universitat Politècnica de Valencia, Valencia)

Photo credits Kate Seymour





Stephanie de Roemer, Vice Chair ICOM-CC Directory Board addressing the audience. Credit: Kate Seymour



History and milestones of the debate on the conservator-restorer: actions (Morning session). Credit: Kate Seymour

district) discussing the purpose of a definition as a support for regulation, setting and standardising a profession and the protection of the title of the conservator as a mean to enhance the protection of cultural heritage as a project to change French legislation.

In the afternoon, three round table discussion panels provided a broad and international context and explored diverse experiences of the profession in competencies and training, theory and practice, and the need and challenge for a tailored definition.

#### **Round table one:** *It's all about competences: training a new generation*

Kate Seymour, moderator (SRAL, Maastricht), Maggi Loubser (University of Pretoria), Satish Pandey (Indian Institute of Heritage, New Delhi), Luiz Souza (Universidade Federal de Minas Gerais, Brazil), Laura Fuster López (ENCoRE)

#### **Round table two:** *Anything new? New conservation practices and theories*

David Cohen, moderator (Universidad de Los Andes, Bogotá), Polytimi Loukopoulou (Byzantine and Christian Museum, Athens), Éléonore Kissel (Musée du quai Branly – Jacques Chirac, Paris), Clémentine Bollard (CY Cergy Paris Université, Paris), Salvador Muñoz Viñas (Universitat Politècnica de Valencia, Valencia)



Panel Discussion led by Stephanie de Roemer, moderator (University of Cambridge Museums), Patricia Engel (University for Continuing Education, Krems), Lori Wong (The Courtauld Institute of Art, London), Renata F. Peters (UCL, London). Credit: Kate Seymour

#### **Round table three:** *One size fits all? A need for a tailored definition of the conservator?*

Stephanie de Roemer, moderator (University of Cambridge Museums), Patricia Engel (University for Continuing Education, Krems), Lori Wong (The Courtauld Institute of Art, London), Renata F. Peters (UCL, London)

The event was recorded and is available in French and English on YouTube:

Part 1 of 2: <https://www.youtube.com/watch?v=xraAvVVuRpE>

Part 2 of 2: <https://www.youtube.com/watch?v=Uh1n6uM3URg>

The organisation of the event was carried out by FFCR's Clémentine Bollard and a representative of the host Musée du quai Branly, Eleonore Kissel. It was, however, truly a collaborative event with many ICOM-CC past Directory Board and Coordinator members taking part and contributing to the vibrant discussions.



# Solidarity Project Community-Led Training: Establishing a Foundation for Heritage Conservation in Africa

Maggi Loubser

Member, ICOM-CC Directory Board

University of South Africa, Pretoria, South Africa

When I worked on the grant application for this Solidarity Project, I did not expect in my wildest dreams that we would get it! After all, we were competing with grants addressing heritage threatened by natural disasters and political instability! When the news came through in April that ICOM-CC and our 17 partners received the grant, panic set in because the money had to be spent by the end of the year, leaving us seven months to execute this mammoth task.

This solidarity project, Community-Led Training: Establishing a Foundation for Heritage Conservation in Africa, aims to enhance the management of African collections by focusing on three key topics; Conservation, Agents of Deterioration and Risk Assessment, and Documentation. The programme is using interviews and round table discussions to bring a large consortium of ICOM Committees and members together to provide an African perspective on these crucial areas. Our goal is to strengthen the network between African and global museum professionals, as well as to bring the African perspective to the fore and align international practices with local realities.

- Lynn Lee M+ Museum of Visual Culture, Hong Kong, China. ICOM-CC Directory Board
- Stephanie de Roemer The Fitzwilliam Museum, University of Cambridge, United Kingdom. ICOM-CC Directory Board
- Satish Pandey Indian Institute of Heritage, New Delhi, India. ICOM-CC Directory Board
- Oge Okpalanozie (Elizabeth) National Commission for Museums and Monuments, Lagos, Nigeria. Assistant Coordinator, ICOM-CC Preventive Conservation Working Group
- Terry Little Ahmadu Bello University, Zaria, Nigeria. Sticking ICOM-CC FUND
- Muthoni Thangwa Consultant - Culture, Museums, Heritage & the Arts, Nairobi, Kenya.
- Abdullahi Abdulkadir National Commission for Museums and Monuments, Lagos, Nigeria. Assistant Coordinator, ICOM-CC Murals, Stone, and Rock Art Working Group
- Ayesha Fuentes Museum of Archaeology and Anthropology, University of Cambridge, United Kingdom. Coordinator, ICOM-CC Theory, History, and Ethics of Conservation Working Group
- Kojo Derban Ethnik International Ltd, Accra, Ghana. ICOM DEMHIST

Each topic began with the release, on the Padlet, of pre-recorded presentations by international and African conservators on the topic. Two live Zoom round table discussions were scheduled for each topic. The presenters attended the round tables, during which participants asked them questions and discussed the presentations; these sessions were facilitated by appointed discussion leaders.

We divided the programme into a kick-off meeting, three sessions focusing on conservation topics, and a wind-up meeting. Sitting in the kick-off meeting and letting participants into the online meeting, I had to switch my camera off, as I was tearing up as we grew from 100 to 150 to 200+ participants. I did not know we had that many conservation professionals in Africa! This was magic in the making, a platform where all the African conservation professionals were in one forum speaking to each other!

During the kick-off meeting on 1 July 2024, the ICOM project partners presented their committees, and then explained the project and introduced the Padlet platform that would be used to make the programme information more accessible for participants who might not always have reliable internet. The material for Topic 1 – ‘What is conservation, and why is it important?’ was released on the Padlet platform during this meeting. The presenters were:

Following the first round table for each topic, participants received assignments on the topic to execute on their own collections and then give feedback at the second round table discussion. The input from participants will also then be used to compile the ‘Toolkits’ and ‘How to Videos’ envisaged as project output.



11 and 25 July 2024 were the live round table sessions for Topic 1, with Joseph Ssebunya from Uganda National Museum, Kampala, Uganda and Catherine Snel, ICOM-SA Chair as discussion leaders. 425 people registered for Topic 1.

As part of their assignments, the Choma Museum in Zambia, submitted photos of parts of their collection in their three departments: crafts development, ethnography, and history. Figures 1 and 2. The Heraldry Office of the National Museum in South Africa, sent us examples of their varied military insignia. Figure 3. Mampopi Namane from the Lesotho State Library sent an example of discolouration and deterioration in records that were not suitably stored. Figure 4.



Figure 1: A clay object from Choma museum. Credit: Oliver Mwanza.



Figure 2: Above is a mixed object having ceramic, animal skin and wooden features from Choma Museum. Credit: Oliver Mwanza

Figure 3: From the Heraldry Office of the National Defence Force in South Africa. Credit: Marinda van der Nest



Figure 4: Records not properly stored, Lesotho National Library. Credit: Mampopi Namane

Topic 2 - Agents of Deterioration and Risk Assessment was released on 2 September 2024 with the following presenters:

- Johanna Ndahekelekwu      Windhoek, Khomas, Namibia  
Ndjamba
- Joseph Ssebunya      Uganda National Museum, Kampala, Uganda
- Nagnambzanga Théophile      Conseiller en Gestion du Patrimoine, Burkina Faso  
Nacoulma
- Mohamadou Moustapha      Gestionnaire du patrimoine, Musée Théodore Monod d'art africain, Dakar, Senegal  
Dieye
- Medhat Abd'allah Abd      General Director, Saqqara storage rooms, Ministry of antiquities, Egypt  
Elhamid
- Jean-Paul Koudougou      Chair ICOM, Africa
- Betty Karanja      Nairobi National Museum, Nairobi, Kenya
- Timna Seligman      Chair, ICOM DEMHIST (House museums)
- Zahida Quadri      Chair, ICR regional museums
- Peter Chitungu      Choma Museum, Choma, Zambia
- Ayesha Fuentes      Museum of Archaeology and Anthropology, University of Cambridge, United Kingdom.  
Coordinator, ICOM-CC Theory, History, and Ethics of Conservation Working Group

The round table discussions for Topic 2 were held on 12 and 26 September 2024, with Davison Chiwara from the Midlands State University, Zimbabwe, Roda Lange from National Museums Kenya, and Antonio Ponte, Director of the Soares dos Reis

National Museum in Portugal serving as discussion leaders. 522 participants registered for these sessions. Fortunately, just under 200 participated live—otherwise, it would have stretched our Zoom licence!

Topic 3—Documentation's planned release date is 11 October 2024, with Round-Table discussions planned for 17 and 31 October 2024. Currently, the presenters include:

- Trilce Navarrete Hernandez      Chair CIDOC (Committee for Documentation)
- Nath Cano      ICOM-CC Working Group Documentation: Assistant Coordinator
- Keletso Setlhabi      University of Botswana
- Adele Barbato      Fine Arts Museums of San Francisco
- Alexio Motsi      South African National Archive
- Naomi Meulemans      Phoebus Foundation, Belgium, ICOM-CC Working Group Documentation
- Aditi Nagar      Coordinator, ICOM-CC Working Group Documentation
- Nico Boers      Vice chair, ENCoRE (European network for conservation-restoration education)



Figure 5: Sanlam Storage with articles classified together.  
Credit: Catherine Snel.

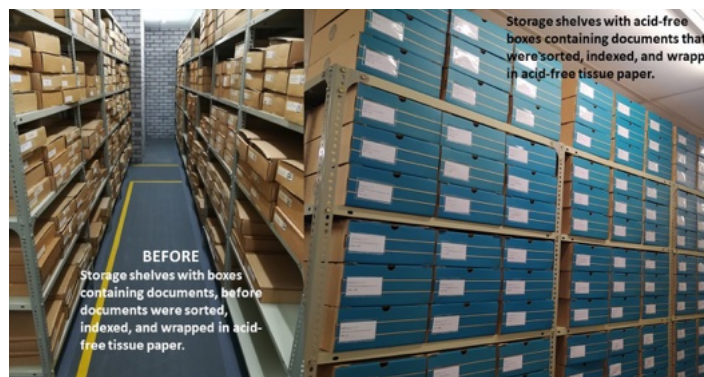


Figure 6: Sanlam Archives before and after repacking.  
Credit: Catherine Snel.



Figure 7: Participating Countries in the ICOM-CC Community-Led Training: Establishing a Foundation for Heritage Conservation in Africa project. Credit: Kate Seymour

Created with mapchart.net



The final Wrap-up meeting was scheduled for 28 November 2024. We plan to release the outputs, which consist of 'How-to Videos' and 'Toolkit documents,' soon after that, as the project must be completed by the end of December 2024.

This project was not an individual attempt; we do it in partnership with numerous ICOM and other partners:

***Consortium partners***

1. ICOM-CC
2. ICOM Africa (Regional Alliance)
3. ICOM Costume
4. ICOM-CIDOC
5. ICOM-France
6. ICOM-Spain
7. ICOM-ICR
8. ICOM-DEMIST
9. ICOM-South Africa
10. ICOM-Namibia
11. ICOM-DRMC

***The following support this project.***

- a. APOYOnline
- b. Erfgoedacademie, Amersfoort, NL (ICOM individual Member)
- c. National Museum of Lesotho (ICOM individual Member)
- d. Stichting ICOM-CC FUND (ICOM individual Member)
- e. University of Pretoria, South Africa (ICOM individual Member)
- f. Zambia, Moto Moto Museum (ICOM individual Member)
- g. Davison Chiwara Individual ICOM member, Zimbabwe (ICOM-CC member)
- h. ICOM-Kenya
- i. ICOM-Uganda
- j. ICOM-Burkina Faso
- k. ICOM-Zambia
- l. National Commission for Museums and Monuments, Nigeria
- m. ICOM-Egypt
- n. ICOM-Cameroon

ICOM-CC's vision is that this project will be just the beginning and that the model could be duplicated in other parts of the world. For us as Africans, this project marks the start of a collaboration and discussion that will not end with the Wrap-Up meeting. This is the unification of our voices to fill our seats at the international conservation table.

**May all the countries on the map fill in!**

## TESTIMONIALS

The wrap-up session on 28 November 2024 brought participants together for one final gathering. This meeting provided an opportunity to reflect on the project's successes and discuss future plans to ensure the connections and momentum built during the project are not lost. It also served as a platform for our members to share their feedback and insights. Here are some testimonials:

Greetings everyone- Mrs Kilba from NCMM, Abuja. On behalf of the Director General, National Commission for Museums and Monuments, Mr. Olugbile Holloway, I want to sincerely thank the organizers of this six months epoch making, first of its kind training project that brought together so many cultural heritage professionals across the African continent.

I and all my professional colleagues are eternally grateful and appreciative of this rare opportunity. I will not fail to personally appreciate everyone from the 54 Nigerian Museum outlets, who participated / assisted in one way or the other to make this project a success.

Worthy of note are :

National museum Ibadan, National museum Jos, National museum Lagos, National museum Benin City, National museum Abeokuta, National museum Akure, National War Museum Umuahia, National museum Makurdi, National museum Osogbo, etc.

Special thanks goes to all those who were very active during the sessions. Thumbs 👍 to my Secretary Mr. Seun Rotimi, for his proactiveness and resourcefulness throughout the period.

Congratulations to ICOM-CC, especially Kate Seymour and Maggi Loubser, for organizing such a prestigious and impactful project. I am confident that all participants had an enriching experience, gaining valuable insights to enhance and preserve their rich collections effectively. I hope ICOM-CC continues to initiate similar initiatives in the future, and I look forward to contributing in the best way possible. (Ali Nasir).

To my colleague - Curators of stations who created an enabling environment for us to operate, I say a big thank you.

Once again, my wonderful, amiable, intellectual organizers and project team members, we remain ever grateful and indebted to you.

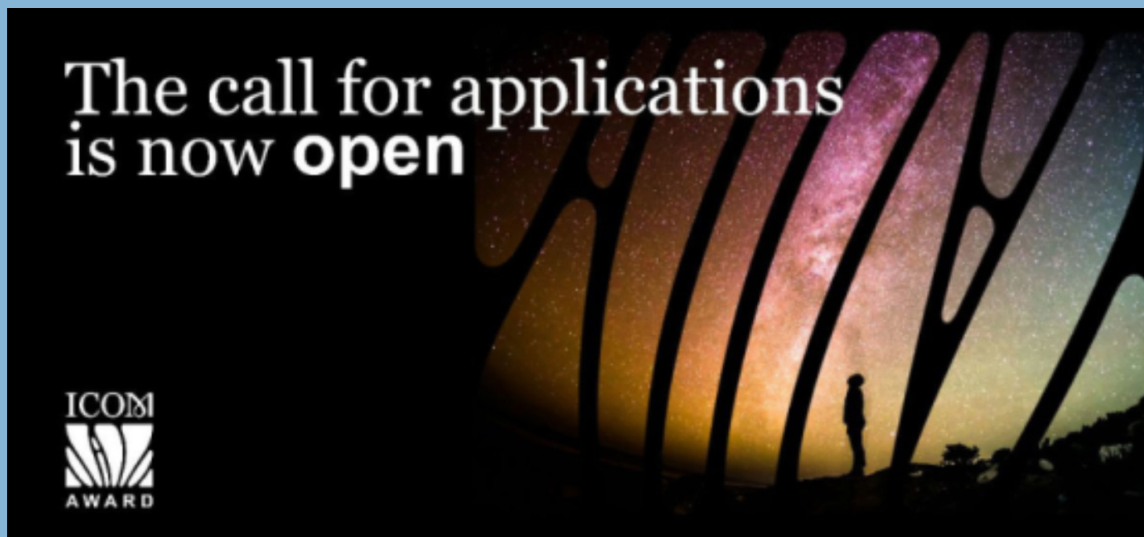
We pray that the outcome of the online sessions will be more enduring and result oriented for the future and posterity of not just the Nigerian conservators, but all African Cultural Heritage Practitioners and the global world.

Thank you so much Kate , Maggi and all other team members. You all are so awesome.

From the standpoint of the interpreting team, this is one of the most interesting, participated, and beautiful projects we have ever taken part in. **CONGRATULATIONS TO YOU ALL!**

- thanks to our amazing translators Hugo and Ann from Smartidom (Portugal) who helped make the online events such a huge success
- thanks to ApoyOnline and Jagdish Sharma who translated all of our speaker summaries for our Padlet platform
- thanks to our graphic designer Nancy Collett for her engaging graphics
- thanks to our videographers at Multi-Media (South Africa) for the production of our tool-kit videos

# ICOM Award for Sustainable Development Practice in Museums



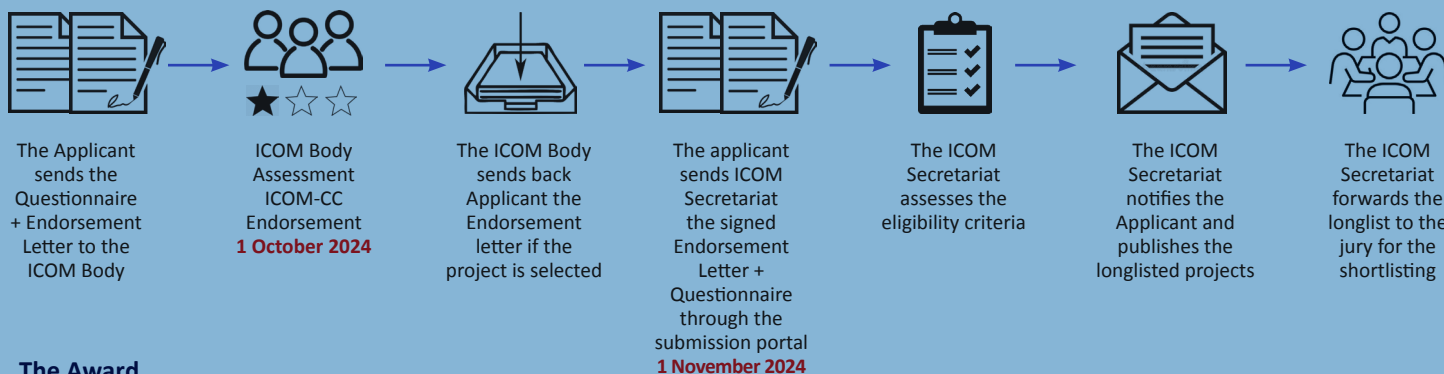
The **ICOM Award** is an initiative by ICOM to recognize innovative initiatives and exemplary museum practices in sustainable development.

In line with ICOM's [2019 Kyoto Resolution](#) on *sustainability and the implementation of Agenda 2030, Transforming our World* and the ICOM [Strategic plan](#), the **ICOM Award** contributes to the strengthening of ICOM's engagement towards sustainable development.

As a global organisation, ICOM aims to demonstrate the various ways in which the museum sector contributes to

sustainable development; and to inspire museums and museum professionals everywhere in the world to begin or strengthen their efforts for sustainable development in practice.

Entries will be judged by an international jury on the basis of the **five dimensions of Agenda 2030** and the **Sustainable Development Goals**, namely the 5 P's: **People, Planet, Prosperity, Peace and Partnership**.



## The Award

The Winner of the Award shall receive a (1) unique statuette specifically designed for the first edition of the Award. The Winner of the Award will also have the opportunity to be promoted through the various ICOM media (such as, but not limited to, ICOM social media, ICOM podcast, and/or ICOM Website).

The three (3) Finalists will be invited by ICOM to attend the 27th ICOM General Conference to be held in Dubai in 2025. They shall receive an Award certificate for their Projects.

An Award publication featuring the Winner, the Finalists and Outstanding Projects, that are part of the Shortlist selected by the Jury, shall be published a few months after the ICOM General Conference.

# Values of Rock Art in Africa, Round Table at the Archeology Association of Nigeria Conference

## Abdullahi Abdulkadir

Assistant Coordinator, ICOM-CC Murals, Stone and Rock Art Working Group  
Senior Conservator at National Commission for Museums and Monuments, Nigeria

## Terry Little

Chair, Stichting ICOM-CC FUND, former Coordinator, ICOM-CC Murals, Stone and Rock Art Working Group  
Lecturer in the Department of Archaeology and Heritage Studies and Advisor to TARA – Trust for African Rock Art

With support from the Stichting ICOM-CC FUND, the Murals, Stone and Rock Art Working Group hosted a round table to explore the values of rock art in Africa. The activity was held on 12 March 2024 at Ahmadu Bello University (ABU), Zaria in Nigeria during the 25th Conference of the Archaeological Association of Nigeria (AAN). A video welcome message from Leslie Rainer, Coordinator of the Murals, Stone and Rock Art Working Group highlighted how the round table complements the Working Group's aim of raising awareness and strengthening professional networks by inviting Dr. Emmanuel Ndiema, Head of the Earth Sciences Department at the National Museum of Kenya and one of the foremost rock art experts in East Africa, to be the keynote speaker.

The opening statement by Prof. Abubakar Sule of the Department of Archaeology and Heritage Studies at ABU highlighted the importance of rock art studies to the field of archaeology. Terry Little, previous Coordinator of the Working Group and Lecturer in the Department of Archaeology and Heritage Studies as well as Advisor to TARA – Trust for African Rock Art, presented an introduction on rock art in Africa.

Dr. Ndiema's presentation, "Leveraging rock art for community engagement and heritage conservation in Kenya: a pathway to economic transformation and climate change mitigation", explored the multifaceted roles of rock art in Kenya, emphasizing its potential in fostering community engagement and economic transformation. He highlighted how these ancient expressions resonate with contemporary community identities and practices by showing how some artworks echo the ancient practice of livestock branding. In conclusion, he called on a concerted effort among archaeologists, policymakers, community leaders, and the global community to recognize the intrinsic values of rock art.

The known rock art of Nigeria is characterized by paintings in the northern part of the country and carved stone monoliths in the southeast. Dr. Abu Edet, Associate Professor from the University of Calabar, Department of History and

**THE VALUES OF ROCK ART IN AFRICA**  
A round table with rock art specialists from Kenya and Nigeria

12<sup>th</sup> March 2024 | 9am - 11am | CBN Centre of Excellence - Zaria  
Hosted by the Department of Archaeology & Heritage Studies as part of the Archaeological Association of Nigeria's 25<sup>th</sup> Conference.

Sponsored by the ICOM-Conservation Committee Fund

**Dr Emmanuel Ndiema**  
Head of Earth Sciences,  
National Museums of Kenya  
**Keynote Speaker**

*Leveraging Rock Art for Community Engagement and Heritage Conservation in Kenya: A Pathway to Economic Transformation and Climate Change Mitigation*

**Panellists, The Rock Art of Nigeria: from Cross River to Jigawa and Bauchi**

**Dikko Idris**  
Borno Kadu Rock Art Interpretation Centre

**Abdullahi Abdulkadir**  
Borno Kadu Rock Art Interpretation Centre

**Dr Abu S. Edet**  
Department of History & International Studies,  
University of Calabar

**Otobong E. Akpan**  
Department of Archaeology & Heritage Studies,  
Ahmadu Bello University

**Terry Little**  
Department of Archaeology & Heritage Studies,  
Ahmadu Bello University  
TARA – Trust for African Rock Art

Logos: ICOM-CC, TARA, and Ahmadu Bello University.



International Studies, has studied the carved monoliths in Cross River State for over three decades. He presented “The conservation and promotion of rock art of Nigeria: their preservation and challenges”. Otobong Enefiok Akpan, a PhD student at ABU, presented “Cross River monoliths rock art of Southern Nigeria: their preservation and challenges”. Also known as the Bakor monoliths and on Nigeria’s Tentative List of World Heritage Sites, recent projects have documented over 300 of these monoliths in 25 sites.

Many of the rock art painting sites in Northern Nigeria are located in the states of Jigawa and Bauchi and the Rock Art Interpretation Centre in Birnin Kudu is responsible for conservation and curation of the sites. Dikko Idris, Deputy Director and Curator of Rock Art Interpretation Centre, presented, “The rock art of Northern Nigeria: a valuable heritage of humankind”. Abdullahi Abdulkadir, a Senior Conservator at National Commission for Museums and Monuments, Nigeria and an Assistant Coordinator of ICOM-CC Murals, Stone and Rock Art Working Group, presented a paper entitled “Engagement of community at Birnin Kudu Rock Art Centre towards sites conservation”. He also used the occasion to talk about the Working Group and encourage membership.

The discussion at the end of the presentations moderated by Prof. Sule attracted several engaging questions from the audience of around 100 students and professional archaeologists from around Nigeria and seems to have stimulated a number of the master’s degree students to express interest in pursuing the subject for their dissertations.



From left to right: Dr. Emmanuel Ndiema, Kenya, and Abdullahi Abdulkadir, Nigeria. Credit: Terry Little

Participants of the round table. From left to right: Aminu Salisu Musa, Terry Little, Otobong Enefiok Akpan, Abdullahi Abdulkadir, Dikko Idris, Dr Abj S. Edet and Dr Emmanuel Ndiema. Credit: Abdullahi Abdulkadir



# Report on two online webinars held by the Objects from Indigenous and World Cultures Working Group

Sabine Cotte

Coordinator, ICOM-CC Objects from Indigenous and World Cultures Working Group

The Grimwade Centre for Cultural Materials Conservation, The University of Melbourne, Melbourne, Australia

Working Group Coordinator Sabine Cotte and Assistant Coordinator Lucie Monot organised and moderated the webinar: Community access to collections and inclusiveness in conservation decision-making held on 20th June 2024. The webinar featured three speakers.

Brian Vallo, a cultural leader and curatorial consultant from the USA discussed policies on collecting and excavation, which since 1990 have been regulated by the Native American Graves Protection and Repatriation Act (NAGPRA). NAGPRA mandates that all entities that receive federal funding engage with communities and tribes about objects, funerary material, human remain, and repatriation. The law also obliges institutions to provide tribes with inventories of collections. Over the years, the National Park Service (NPS), which implements the law, has found that institutions and communities are not always prepared for this mandate. Thus, NPS is assessing the law, reviewing its effectiveness and the stress it may inflict on tribes who don't have the structures for this. The questions arising include how to provide tribes with resources to develop capacity to be more engaged and benefit from the law.

Landis Smith, conservator, Museum of Indian Arts and Culture, Santa Fe (USA) presented several case studies of bringing objects to the people for informed decisions. She underlined the fact that aesthetic decisions are time-bound and country-bound and noted that there is now a consensus to keep old pieces looking old, is an interesting change from before. Landis spoke of a new model of knowledge transmission, where elders who know repair techniques are teaching conservation students from University of Washington from same community, ensuring continuity.

Kathy Bunn Marcuse, curator at the Burke Museum and director of Bill Holm Center, Seattle (USA) presented her museum's collaboration with community members who have co-curated exhibitions and provided culturally informed conservation. She showed images from the 2014 exhibition

*Here and Now*, which paired contemporary artists with pieces from collection that they had chosen for inspiration.

Vallo and Landis also discussed two sets of Guidelines for Collaboration that they have developed. One set is for the institutions and the other for the communities. These guidelines are intended as tools to help institutions and communities be engaged in a meaningful process that helpful for museums and communities. <https://guidelinesforcollaboration.info/>.

During the discussion, the speakers stressed the necessity for the community to be engaged with every step for cultural protocols, and leave decisions about whether or not to intervene to knowledge holders. The noted that when repatriation occurs, it is up to the tribe to make decisions about care, and it is very rare that there is more western conservation; the objects are reinterpreted in the community and culture they are returned to.

On 20th September 2024, Ana Carolina Delgado Vieira, Working Group member, helped by Assistant Coordinator Elisa Palomino Perez, organised the webinar, *La gestión cultural como eje fundamental para la sensibilización de la población de Levanto - Amazonas*. (Cultural Management as a fundamental axis for raising awareness among Indigenous communities; Conservation and Restoration of the Church and Cultural Heritage of Levanto - Amazonas, Peru) The webinar, held in Spanish, featured Nóriko Nishimura Palomino, a professional conservator who has worked at the National Library of Peru and the General Archive of the Nation. She has also served as a specialist in the execution of conservation and restoration projects in the Amazonas region, focusing on the recovery of churches and other cultural items. Elisa Palomino Perez and Noriko Nishimura wrote the summary of this event.

The lecture focused on the restoration of the church of Levanto in the Amazonas region of north-eastern Peru, one of the first

churches built by the Spanish on top of the Temple of the Sun. During her intervention, Noriko spoke about the recovery of cultural assets within the church, such as the pulpit, sculptures and textiles, and highlighted the importance of the cultural management component in the restoration process.

She discussed how the church of Levanto, dedicated to the Immaculate Conception and built with adobe and stone, is part of the historical legacy of the region. Noriko emphasised the importance of the public use of the church and its potential to foster tourism and sustainable development in the region, with the support of the regional government and international cooperation. During the restoration, participation of the local population was crucial. Informative meetings were held to involve the community in decisions such as the cleaning of the church. Custodians of the relics took an active part in the

dismantling of the pieces, and work was done with young people to educate them about the conservation as a career.

During the Q&A session, issues such as the type of investment, which was through a public investment project, were raised. The importance of logistics and budget was highlighted, as well as the importance of integrating education and connecting with schools to foster knowledge about heritage conservation and preservation. The involvement of the local community during the process was commended, with an openness to improve heritage management. It was asked whether the sustainability of cultural management had been projected and how it is planned to continue communication with the population to follow up on the work carried out. The interdisciplinary approach and collaborative work were also praised as essential to the success of heritage restoration and conservation.

## ICOM-CC Textiles Working Group Informal Zoom report

Sarah Benson

Coordinator, ICOM-CC Textiles Working Group  
Conservator, National Museum Sweden

On the 2nd of July the ICOM-CC Textiles Working Group held their first Informal Zoom meeting of this Triennial. Focus on Sustainability: Discussion on wet cleaning with saponins in textile conservation was a free event open to both ICOM and non-ICOM members. The discussion included six presentations by experts in the conservation field and an artist; all have different experiences in the use of saponins.

Saponins derived from the bark, roots, and fruits of plants and trees have been commonly used over the centuries in different cultures. During the program, they were discussed as a sustainable option for surfactants in textile conservation. The Q&A after the presentations provided a chance for the audience to ask the presenters a variety of questions such as which saponins to purchase, the concentration that had the best success and the discussion of availability. The presenters' backgrounds with saponin varied from scientific research and trials to actual use in large scale wet cleaning treatments on tapestries and carpets. Further details of the presenters can be found on the [website](#).

The event had 450 registered guests of which 161 attended live; all those registered received the link to the recording, which was available for three months after the event. Those registered came from 80 countries on 6 continents; 36% were ICOM members, 50% were non-members and 12% were students.

The sessions were moderated by the ICOM-CC Textiles Working Group Coordinator Sarah Benson and the Assistant Coordinator Deepshikha Kalsi, who is the Working Group's sustainability advocate and who has done a lot of research and networking on the topic of saponin surfactants. We both hope that this discussion has brought saponins further ahead as a good choice for wet cleaning in certain textile conservation treatments and many will be more confident to give saponins a try to better understand their behaviour, benefits, and limitations.



# News from the Graphic Documents Working Group

Andrea Pataki-Hundt

Coordinator, ICOM-CC Graphic Documents Working Group

Head of conservation programme, Technische Hochschule Köln, Germany

On 23 September 2024, the Graphic Documents Working Group organised a virtual event with three speakers. Georgios Boudalis, head of the book and paper conservation laboratory at the Museum of Byzantine Culture, Thessaloniki, Greece, began by presenting his book *On the edge: endbands in the bookbinding traditions of the Eastern Mediterranean*. Perfectly drawn illustrations showed the many variations and forms of endbands. It was a great pleasure to learn from his research and passion. Georgios has worked as a conservator and researcher in various manuscript collections, mainly in monasteries such as those of Mount Athos/Greece and Sinai/Egypt.

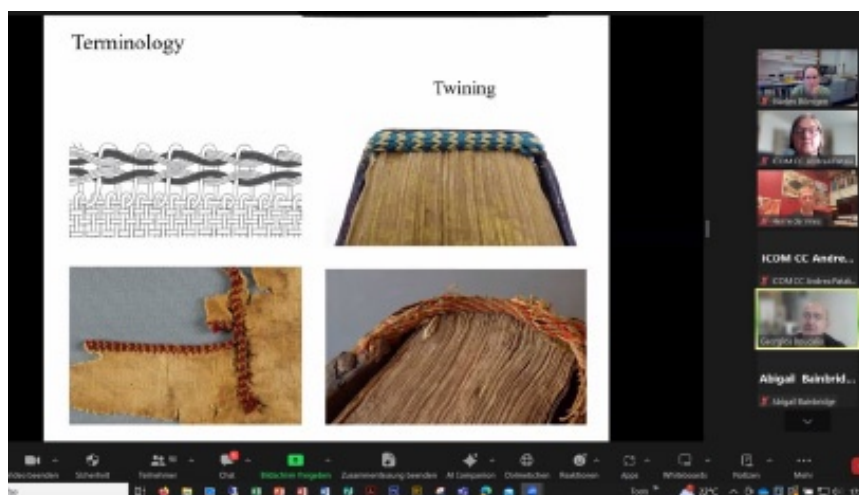


Figure 1: screenshot, 23 September 2024, presentation from Georgios Boudalis. Credit: A. Pataki-Hundt

The second speaker was Herre de Vries, Amsterdam, Netherlands, co-owner of the Amsterdam-based conservation studio Restauratie Nijhoff Asser- RNA. He holds a professional degree and an MA in book and paper conservation and started his career in 1999 working as a bookbinder at Atelier Kloosterman Boekbinders in Amsterdam. De Vries talked about his daily practice as a book conservator, highlighting ways to achieve minimally interventive solutions. It was fascinating to see how much in-depth knowledge is necessary to perform high-end conservation treatments.

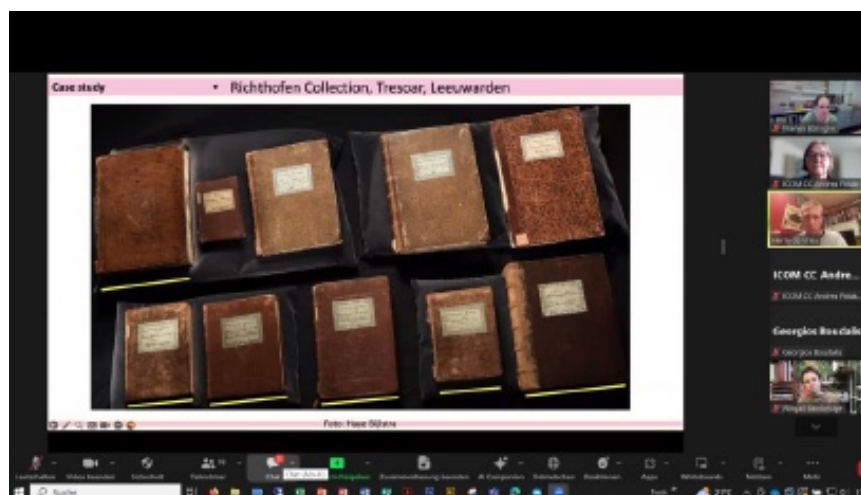


Fig. 2: screenshot, 23 September 2024, presentation from Herre de Vries. Credit: A. Pataki-Hundt

The third speaker was Abigail Bainbridge, London, United Kingdom, editor-in- chief of *Conservation of Books*, who presented the book to the session attendees. Bringing together over 30 authors in one volume with all sorts of specialities showed the deep interest in the field of book conservation, but also the patience Bainbridge needed to complete such a great project. She is a book conservator and Director of Bainbridge Conservation and has taught extensively on the degree programmes at West Dean College, Camberwell College of Art, and City & Guilds of London Art School.

Assistant Coordinator Marlen Börngen and I organised this first virtual event in 2024 of the Graphic DocumentsWorking Group. There were 94 participants in the Zoom session. Twenty-five percent were ICOM members, 65% were interested colleagues and 10 % were students.

Marlen and I are more than grateful for the speakers, the participants, and the topics presented! The next session will be about leather in cooperation with the Working Group Leather and Related Materials.

# News from the ICOM-CC Wood, Furniture and Lacquer Working Group

Mohamed Moustafa

Coordinator, ICOM-CC Wood, Furniture and Lacquer Working Group  
The Grand Egyptian Museum, Cairo, Egypt

On August 28, 2024, Dr. Catherine Lavier (C2RMF - Centre de Recherche et de Restauration des Musées de France) delivered an insightful online talk titled “Heritage Wood: Archaeodendrometry and the Service of Art”. This lecture was part of the ICOM-CC Wood, Furniture, and Lacquer Working Group’s efforts to bridge the gap between knowledge and practical application in the conservation of wooden artifacts. The talk focused on archaeodendrometry’s role in art conservation, emphasizing its use in the preservation, authentication, and protection of wood heritage through advanced scientific methods.

The lecture highlighted archaeodendrometry as a crucial technique for evaluating wooden artifacts. This process involves determining species, growth patterns, and environmental factors that contribute to wood aging and degradation to help date wooden objects.

One of the primary functions of archaeodendrometry is to verify the authenticity of artifacts. The lecture discussed specific methods, such as dendrochronology (tree-ring dating) and isotopic analysis, that help experts trace the origin of the wood, offering a scientific basis for authenticating or disputing an artifact’s provenance. Identification of the wood species, degradation rate(s), and wood dating helps conservators select appropriate materials and methods for conservation. This ensures that the conservation respects the artifact’s historical and material integrity. This also plays a crucial role in the fight against illicit trafficking of cultural property.

Dr Lavier discussed examples that showcased how archaeodendrometry has facilitated interdisciplinary collaboration among art historians, conservators, and scientists. By integrating historical context with material science, these collaborations have advanced the field of art conservation, particularly in terms of wood heritage preservation.

The lecture provided attendees with a comprehensive understanding of archaeodendrometry, emphasizing its application in analyzing and dating wooden artifacts. It underscored the importance of integrating archaeodendrometry with other scientific disciplines and historical research, reinforcing the effectiveness of interdisciplinary approaches in conservation efforts.



Inspection and selection of timbers for dendrochronological research at the DANS in Lisbon. Credit: N. Nayling

Furthermore, the talk illustrated how archaeodendrometry aids in verifying the authenticity of artifacts, thereby supporting initiatives aimed at preserving the integrity of cultural heritage. Additionally, it emphasized how archaeodendrometry can help in combating illicit trafficking and ensuring the rightful return of cultural property. Finally, the lecture fostered a collaborative environment among professionals, promoting knowledge sharing and the exchange of best practices and advances in the field of wooden artifact conservation.

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# Report on the ICOM Conference on Museum Storage: Current Situation and Challenges 29-31 October 2024, Paris

Dr. Deepakshi Sharma

Coordinator, ICOM-CC Sculpture, Polychromy, and Architectural Decoration Working Group  
Dedicated Freight Corridor Corporation of India Limited, New Delhi, India

The [ICOM Working Group on Collections in Storage](#), the International Committee for Museum Architecture and Technology (ICAMT), and Sorbonne Nouvelle University, organized a conference from 29-31 October 2024, focusing on the theme Museum Storage: Current Situation and Challenges. Held in Paris, the event brought together professionals, academics, conservators and museum experts to discuss and analyse the evolving state of museum storage, with an emphasis on the challenges faced by institutions globally. The conference provided a platform for exchanging ideas, experiences, and solutions related to the preservation and management of museum collections.

The conference sessions covered a wide range of topics, including the impact of climate change on storage environments, advancements in storage technologies, and strategies for optimizing storage spaces within museums. One key highlight was the discussion on sustainable practices in museum storage, where experts shared insights into eco-friendly materials, energy-efficient designs, and innovative conservation techniques. The importance of digitalization and data management in modern storage solutions was also a central theme, with several presentations focusing on how technology is enhancing accessibility, safety, and organization of collections. The opportunity to engage with international colleagues and experts in a meaningful way was one of the most enriching aspects of the conference. The networking sessions allowed me to gain invaluable perspectives on how institutions around the world are tackling storage issues.

A key experience I gained during the conference was viewing the storage at the Musée des Arts et Métiers on 31 October. This visit gave me a first-hand look at the museum's storage system, which houses a remarkable collection of scientific and industrial artifacts. I was particularly impressed by the careful organization and attention to detail in ensuring the preservation



Gael de Guichen, Kate Seymour and Deepakshi Sharma.  
Credit: Deepakshi Sharma

of these valuable items. The process of registering objects and understanding the museum's approach to optimizing storage for both accessibility and conservation deepened my appreciation for the complexities involved in museum storage.

Receiving the Young Member Grant awarded by ICOM-CC was instrumental in enabling me to attend this conference. It gave me the unique opportunity to engage with experts and peers in the museum sector, greatly enriching my knowledge and professional development. It has further fueled my passion for the field and inspired me to continue pursuing innovative practices in museum storage.

Personally, the conference was both inspiring and thought-provoking. I was particularly impressed by the emphasis placed on sustainability, an issue that is often overlooked in museum storage conversations. I left the event feeling motivated to incorporate new ideas into my own work and continue to advocate for sustainable practices within the museum sector.

In conclusion, the ICOM conference at Sorbonne Nouvelle University was an exceptional opportunity to explore the pressing challenges surrounding museum storage. The event not only provided valuable knowledge but also fostered collaboration among professionals striving to enhance the future of museum collections and their preservation.



Visit to the storage at the Musée des Arts et Métiers. Credit: Deepakshi Sharma



# THE BEST IN HERITAGE 2024

Report compiled by Kate Seymour

Chair, ICOM-CC Directory Board

Stichting Restauratie Atelier Limburg, Maastricht, The Netherlands

Project leader: Professor Tomislav S. Šola

Chair - The Best in Heritage, Zagreb, Croatia

## Best in Heritage

The Best in Heritage is a non-governmental, non-profit organisation based in Zagreb dedicated to promoting every aspect of professional excellence in heritage occupations and doing it “by the power of example” through an annual, global conference. The organization is led by Tomislav S. Šola. Programming for the Projects of Influence 2024 was coordinated by Mr Luka Cipek.

## Projects of Influence

The Best in Heritage highlights award-winning projects, showcasing expertise recognized by professional juries to a global audience. Each year, we identify laureates who significantly impact the heritage sector and inspire innovation. One award focuses on “Projects of Influence”. This is a global program celebrating innovative, award-winning projects in museums, heritage and conservation. This program illustrates the transformative power of heritage, aiming to inspire meaningful change amid today’s challenges.

The “Project of Influence” distinction is awarded to projects that excel in quality, captivate audiences, and have a lasting impact. This recognition underscores achievements that set new benchmarks and inspire positive change. Although all featured projects have received accolades in the past year, two are specifically honored as “Projects of Influence” by our juries. This year Kate Seymour as Chair of ICOM-CC was invited to be part of the jury for this award, along with Russell Briggs (Australia Museum), Sandro Debonno (freelance consultant) and Cheeyun Kwon (representing ICOM-ICTOP).

The 2024 online edition showcased best practices from award-winning projects across 21 countries. Representatives shared their success stories, highlighting the profound impact of culture and heritage. The diverse initiatives discussed emphasized a shared commitment to serving communities, from grassroots efforts to large-scale projects.

Key highlights included museums promoting regional culture, advancing STEM literacy, and addressing critical social issues. Initiatives ranged from community engagement workshops to innovative conservation efforts, and to economic development through tourism.



## Project of Influence 2024

The 2024 Best in Heritage “Project of Influence” title goes to the 23,5 Hrant Dink Site of Memory in Istanbul. In 2023 it won the European Museum Forum’s Kenneth Hudson Award for Institutional Courage and Professional Integrity.

*The site of memory/museum celebrates the achievements of one personality which is also the lens through which to promote the values that he stood for. It must not have been an easy topic to handle, and the political implications must have been thoroughly challenging. This project goes a long way in acknowledging that museums have a voice and that they stand for universal values irrespective of context, albeit in this case comfortably highlighted by it.*

*This Museum is a triumph arising out of a tragedy. It takes an undistorted lens of facts and recent history to enshrine a story of individual loss and a much wider story of societal loss. 23.5 Hrant Dink Site of Memory is an act of courage in a world badly in need of it, and it proves once again that Museums are not neutral and never have been, but they are based in truth. Using facts and truth to make a bold statement about recent history in a setting that does not necessarily encourage such acts makes this Museum the Best of the Best in Heritage.*

**Russell Briggs and Sandro Debono on behalf of TBIH2024 Core Programme Jury**



All images from <https://www.thebestinheritage.com/>

Thanks to this support, The Best in Heritage remains a unique platform where professionals and civil society connect, highlighting the best practices that drive excellence and innovation. Celebration of these remarkable achievements serves as an endless source of inspiration for those who pursue quality and impact in heritage and beyond.

You can watch the video report and access the full edition in the two links below. The annual publication will be available online in November, and print-ready certificates will be sent individually soon.

[www.thebestinheritage.com](https://www.thebestinheritage.com)  
<https://www.thebestinheritage.com/conference>

Social networks:  
<https://www.youtube.com/user/TheBestInHeritage>  
<https://twitter.com/BestInHeritage>  
<https://www.facebook.com/TheBestInHeritage>

Contact: Project manager Mr Luka Cipek at  
[pm@thebestinheritage.com](mailto:pm@thebestinheritage.com)

Commended with second is the Red Deer Museum + Art Gallery from Canada, winner of the Alberta Museums Association's Robert R. Janes Award for Social Responsibility in 2023.

*The Red Deer Museum and Gallery champions an exemplary collaboration with the indigenous communities that breaks down walls of hierarchic governance. Precious living heritages were given prominent public platforms through a trusting relationship, leading to a genuine realisation of community participation, inclusion, and celebration of diversity. It demonstrates that such practices of mutual respect, confidence, and appreciation can lead to far-reaching results that exceed conventional expectations.*

**Cheeyun Kwon on behalf of TBIH2024 Core Programme Jury**

Commended and third is Via Transilvanica, laureate of the European Heritage Awards / Europa Nostra Awards 2023 in Category Citizens' Engagement & Awareness-raising - Public Choice Award 2023.

*Via Transilvanica is a transformative long-distance trail that spans 1,400 kilometres across Romania, celebrating its rich cultural heritage and diverse communities. The trail promotes sustainable tourism, connecting rural areas with economic opportunities while preserving local traditions. Via Transilvanica invites travellers to explore Romania's beauty while fostering connections between people and nature, making it deserving of acknowledgement from the Best in Heritage.*

**Kate Seymour on behalf of TBIH2024 Core Programme Jury**

For over two decades, The Best in Heritage has showcased the world's most innovative and successful practices in museums, heritage, and conservation. It's the go-to platform for professionals who want both to inspire and be inspired by best achievements in the field of public memory.

With the invaluable support of our main partner, EUROPA NOSTRA with the Creative Europe programme, alongside our esteemed patron, the International Council of Museums, the 2024 online edition was also supported by the Croatian Ministry of Culture and Media, ICOM-ICTOP, ICOM-CC and AVICOM.

# ICOM-CC is coming to Norway in 2026

## Prepare for the 21st Triennial Conference ICOM-CC Preprints Timeline

Janet Brigland, Managing Editor, ICOM-CC Preprints and

Kate Seymour, Chair, ICOM-CC Directory Board



<https://icom-cc2026.org/>

The Norwegian National Organising Committee (NOC) for ICOM-CC 2026 welcomes you to the 21st ICOM-CC Triennial Conference in Oslo 14-18 September 2026. The conference will be accompanied by a broad program of events, before and after the conference, at venues throughout Norway.

Conservators, scientists, curators, and other museum professionals are invited to experience “the Norwegian Miracle” – a phrase coined by Swiss curator and art historian Hans Ulrich Obrist. “The Norwegian Miracle” describes the recent revisioning of the cultural landscape of Oslo. For more than a decade, a significant investment has been made into institutions dedicated to art, cultural heritage, and conservation in Oslo. The capital of Norway has become a truly cultural destination. Several major initiatives in Norway’s museum sector have resulted in The Munch Museum which opened in 2021, the National Museum in 2022, and the new Museum of the Viking Age, scheduled for completion in 2026. These exceptional new museum buildings are driving the production of new knowledge and helping to strengthen the conservation field.

Oslo is a compact venue where events, social programs, and accommodation can be planned within walking distance of each

other, allowing more time for conference activities, and for conversations and meetings.

The theme for the 2026 21st Triennial Conference is:

### ***Cultural Connections in Conservation***

Cultural connections touch upon the very reasons we conserve cultural heritage. Both societal and professional connections – as well as our links to the past and future – are vital to unlocking and supporting the cultural identities embodied in our material culture. As global changes and societal shifts continue, it becomes increasingly important to understand, respect, and advocate for diverse voices and communities, including Indigenous cultures. Adapting to new challenges, forging new paths, and fostering inclusive collaborations can align with our commitments to conserving our material heritage, whether from the past or contemporary in origin. We must also acknowledge that one of the unintended consequences of conservation could be increased cultural distance. By integrating rigorous methods, insightful perspectives, and relevant technology in ethical and dynamic new ways, we can ensure that conservation knowledge is accessible and impactful – both professionally and societally.

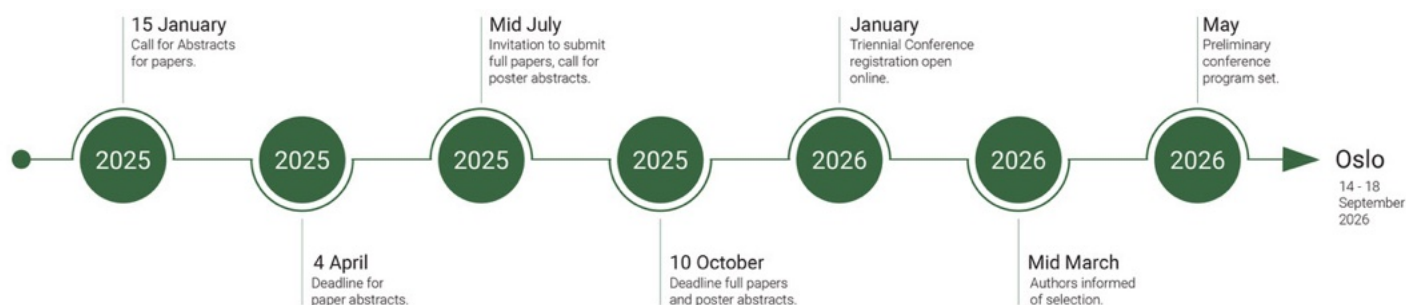


Joining together in Oslo in September 2026, we will have the opportunity to ask:

- How can conservation establish new (and renew existing) professional connections to address global challenges?
- How can conservation navigate temporal connections between the past, present, and future understandings, and uses of material culture?

- How can conservation help advocate for diversity and cross-cultural communication?
- How can conservation help to bridge inter-generational cultural divides?

***Dates to Remember:***



15 January 2025: Call for Abstracts for Papers

4 April 2025: Deadline for Paper Abstracts

Mid-July 2025: Invitation to Submit Full Papers to Selected Authors; Call for Poster Abstracts

10 October 2025: Deadline for Full Papers; Deadline for Poster Abstracts

January 2026: Triennial Conference Registration opens

Mid-March 2026: Authors are informed of Final Selection

May 2026: Preliminary Conference Programme Released

14-18 September 2026: 21st Triennial Conference

# Welcome to Norway!

Ida Antonia Tank Bronken

Coordinator, National Organising Committee (NOC).

The [Nasjonalmuseet](https://www.nasjonalmuseet.no), Oslo, Norway

# ICOM-CC



The Munch-room. Credit:  
Annar Bjørgli,  
the National Museum

**Dear ICOM-CC (Conservation) members.**

We recently had a visit from the ICOM-CC Directory Board in September 2024 and are happy to report a little more on our plans. The National Organising Committee (NOC) for the next ICOM-CC Triennial Conference will soon be ready to post information on the pre- and post-tours arranged with the conference. Although the majority of the technical visits will be arranged for you mid-week during the conference, taking place as usual on Wednesday afternoon, we are extending the programme to allow for a once-in-a-lifetime experience for those who wish to extend their stay in Norway. These trips will focus on the best we can share with you, both our cultural heritage and, importantly, the expertise and specialists in our field. It will be possible to book these trips when we open the ticket registration in January 2026, but you will need to plan for the extra cost of travel and accommodation. We will update our [website](#) in December 2024 to allow everyone to plan well ahead of time. In the meantime, here are some teasers to pique your interest:



**Extend your time in Oslo:** For those who wish to stay on a little longer in Oslo, we are planning an in-depth tour of Edvard Munch's (1863-1944) oeuvre in three locations: the National Museum, the University Aula and MUNCH museum. Munch is so much more than *The Scream* – we invite you to presentations from both conservators and art historians to see highlights from these three collections.

Outline Norway Map by Vemaps.com,  
adapted by Aija Pince



**Travel to the North:** For those who have adventure in their spirits – and a little extra time on their hands, we plan a trip to the amazing Alta rock art site and hope to ensure that the northern lights shine.

Norway is a small, but long country –for those that can take the time to travel further North we offer you the opportunity to visit the rock art site in Alta. The climate in the North is harsh, but the stone age is still exposed and visible in the landscape. Carvings of animals, boats, fishing and hunting are extended over a large area, and traces of dwellings are still visible. September is also the start of the northern lights season, so with some luck and clear skies, you might experience both a cultural and natural wonder, with our rock art specialists.

**Local Culture, Local Connections:** The preservation of indigenous culture will be a highlighted topic for the 21st Triennial Conference. We will arrange a number of visits for those who wish to explore our regional cultural sites in longer trip to Karasjok and Kautokeino for a smaller group, making time to visit, discuss and address the preservation of tangible and intangible Sámi culture.



Credit: Jan Magne Gjerde, NIKU.



Credit: RiddoDuottarMuseat / Jan Helmer Olsen



### Additional, trips will be organised to:

When in Norway it is a golden opportunity to see church art and wooden architecture from the medieval period. Stave churches and polychrome sculpture will be explored in both technical visits and the pre and post-tours with specialists in the field. We plan to visit several of regional unique churches. For instance, smaller groups will get the chance to experience the wood carvings which gave the name to the Urnes style or visit the churches in the Nume valley: Rollag, Nore and Uvdal. Bergen University Museum will welcome a smaller group to experience a diverse range of both cultural and natural history.

Church Art, Bergen University Museum.  
Credit: Adnan Icagic.



Nidaros Cathedral. Credit: Nidaros Cathedral Restoration Workshop

We hope to see you in Oslo.  
All the best wishes from the national organising committee,  
Ida Antonia Tank Bronken

The Oseberg Viking ship. Credit: Museum  
of Cultural History, University of Oslo



# The Stichting ICOM-CC FUND



Terry Little - Chair



Maranthe Lamers - Treasurer



Tirza Mol - Secretary

## Dear Colleagues,

In the previous *On Board* edition (January 2024), we introduced ourselves as the new ICOM-CC FUND board. We are happy to report that our new team is up and running and that we are busy planning and looking ahead to support the ICOM-CC Directory Board in achieving its goals in the coming years. Terry was able to attend the Directory Board meeting in Paris in person to highlight the FUND's priorities and to share ideas about building funding partnerships.

A major event will, of course, be the 2026 Triennial Conference in Oslo. The FUND aims to work closely with the Directory Board and the Oslo National Organizing Committee to mobilize resources which complement our aims of promoting diversity, inclusion and accessibility to the conference.

Working together, we are looking forward to helping make the Triennial Conference in Oslo a success!

In the meantime, the FUND has supported other modest, yet critical, initiatives: We are providing access to information through support for the maintenance and upgrades to the ICOM-CC website (in particular the Online Publications Platform); we have helped to stay connected by funding a professional Zoom license for ICOM-CC's use, and we have financed the translation of the ICOM-CC flyer into Arabic.

As always, we would be very grateful for any support and ideas you might have in helping us achieve our goals. Please reach out to us if you have any questions or ideas at [icomccfund@gmail.com](mailto:icomccfund@gmail.com).

**All the best,  
Terry, Maranthe and Tirza**