

ON BOARD

News and Reports from the
ICOM-CC Directory Board



IX ICOM-CC
ICOM
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for conservation

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Cover: A display in
the Color Gallery
at the Burrell
Collection, Glasgow.
Credit: Nora W.
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Above: ICOM-CC
Directory Board
hybrid meeting in
Glasgow. Credit:
Nora W. Kennedy

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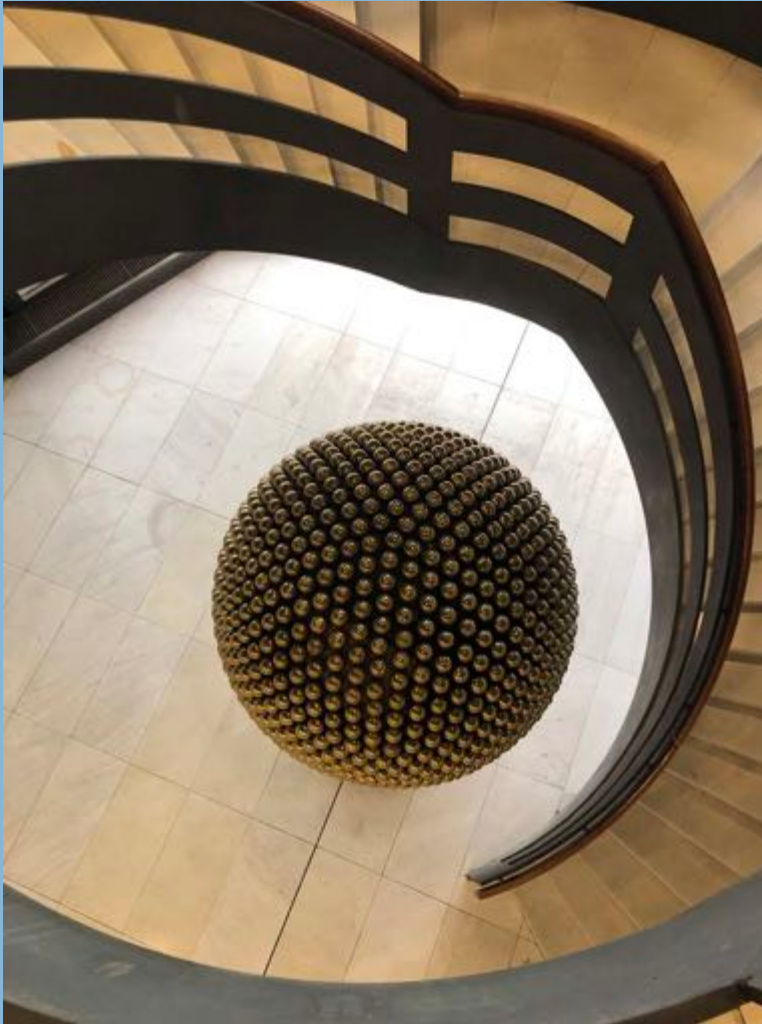


Image: *Verdure with Thistles* (c. 1490), tapestry, Southern Netherlands, probably Brussels or Bruges. Burrell Collection, Glasgow. Credit: Nora W. Kennedy



Image: View of a medieval archway incorporated into the contemporary gallery housing the Burrell Collection, Glasgow. Credit: Nora W. Kennedy

Letter from the Chair



... This spark is maintained by our ICOM-CC members and those working in the conservation of the cultural heritage sector. I hope that the spark can continue to grow and continue to be an inspiration to all of us!

Image: View in the Prague Conference Centre, Prague.
Credit: Kate Seymour

Letter from the Chair: Kate Seymour

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

As I write, sitting in my garden in Maastricht, enjoying the lovely Indian summer and watching the leaves turn a lovely red colour, I am reflecting on ICOM-CC's activities during the ICOM General Conference that took place in Prague in mid-August. You'll find a full report in this edition on pp. 8–14. Here I want to highlight our successes. The planning for this event began when I attended the ICOM International Symposium in August 2021, a gathering for all of the International Committee chairs to meet and exchange ideas for General Conference sessions.

The forward planning worked well, and ICOM-CC, with partners, co-organised and presented three sessions. We were able to continue our collaboration with Management (INTERCOM), Training of Personnel (ICTOP), Museum Security (ICMS), and Disaster Resilient Museums (DRMC), our International Committee partners from our recent Solidarity Project, 'Training the Trainers'. (See more on this project on pp. 15–16.) We teamed up again to focus on Conservation Risk Assessment for two sessions in Prague. Six alumni from this programme presented their projects. Our third session expanded the team to include ICOM-Japan and one more International Committee, Historic House Museums (DEMHIST). Together, we organised a roundtable discussion outlining how the resilience of historic house collections can be improved when faced with disasters. All three sessions were well attended, with the allocated rooms filled with conference delegates. The ample coffee times allowed conversations to spill over into the halls and beyond!

Lastly, we joined forces with ICCROM to provide around 60 attendees from 14 different countries with a workshop on implementing sustainability projects using the *Our Collections Matter Toolkits*. These have also recently been translated into Spanish by our colleagues at the Universidad de los Andes (Colombia), with financial support from the ICOM-CC-led Solidarity Project. Our off-site day finished with tours of some conservation studios in Prague. It was a huge pleasure to meet and discuss projects with our Czech colleagues and students.

During the conference, ICOM-CC also promoted the activities of our 20 active Working Groups through a poster outlining the aims of the individual Working Groups. (See p. 21.) It was quite a challenge trying to fit all of the amazing work being carried out by ICOM-CC members into our reporting, and the volume and quality of our endeavours was highly valued by our ICOM colleagues. Thank you all for your continued support!

The focus during Prague on Conservation Risk Assessment, Disaster Management, and Sustainability is key to the current strategies of ICOM and ICOM-CC. Our programming at the ICOM General Conference allowed our committee to strengthen ties with our Solidarity Project partners and showcase our activities to the broader ICOM network.

Our efforts and activities over the past triennium went by no means unnoticed by the ICOM Executive Board, Secretariat, and SAREC (the ICOM Standing Committee that allocates funding to all ICOM bodies). SAREC scored ICOM-CC very highly in 2021; our committee received one of the largest subventions allotted. As our activities and aspirations always exceed the subvention amount, we are fundraising for our upcoming Triennial Conference in Valencia, to take place 18–23 September 2023. (See p. 29.)

In September, I was also lucky enough late to travel to my 'home' country, Scotland, when the Directory Board held our first in-person meeting of this triennium. We were hosted by



the Glasgow Museums team in the recently refurbished Burrell Collection. Directory Board member Stephanie de Roemer and the Glasgow Museums Conservation team were integral to the conservation preparation and installation of over 2,000 objects from the Burrell Collection in time for its re-opening in March 2022. Unfortunately, not all of our team could be present, but the Burrell provided us with technology for a hybrid meeting that allowed those not able to travel to participate in the meeting.

The ICOM-CC Directory Board meets monthly online for a two-hour 'catch-up' and every six months for a three-day session where we review our plans and make efforts to move projects forward. At our September meeting, we made sure we were on track for our Triennial Conference, spent time reviewing our Strategic Plan, and caught up on all of the events being planned by our Working Group Coordinators.

This last session of the programme took up quite some time as there are many events being planned. Traditionally, most

of the Working Group events are planned towards the end of the second year of triennium—and we have now reached that point. A full list of these events is included on the [ICOM-CC website calendar](#). Don't forget to register for the online or in-person events that are coming your way! Registration for many of these meetings is still open.

It has been a very active two years despite the many challenges we have faced. This triennium has seen the coronavirus pandemic finally abate, though not entirely disappear, but other problems and challenges, such as the war in Ukraine and the impending energy crisis, are still affecting many of those working in the cultural heritage sector. The sense of community and solidarity that manifested itself in the Solidarity Project is a bright spark that we must continue to feed. This spark is maintained by our ICOM-CC members and those working in the conservation of the cultural heritage sector. I hope that the spark can continue to grow and continue to be an inspiration to all of us!

Kate



Images: ICOM-CC representatives attending the ICOM Prague General Conference. Credit: Kate Seymour

Images (previous page): Top, Gael de Guichon and Kate Seymour at Prague. Courtesy of: Kate Seymour
Bottom, left to right: Directory Board members Kate Seymour, Stephanie de Roemer, Deborah Trupin, Emily Williams, and Nora Kennedy. Credit: Kate Seymour.

Update: ICOM Prague 2022 General Conference



The theme of the conference, 'The Power of Museums', the keynote speakers, and the open discussion and presentation of the new museum definition demonstrated the underlying consensus of the importance of people, collaboration, and working together . . .

Above: Four International Committee chairs and secretaries, from left to right: Danielle Kuijten (Chair, COMCOL), Kate Seymour (Chair, ICOM-CC), Alexandra Bounia (Secretary, COMCOL), Yvonne Ploum (Chair, DEMHIST). Courtesy of: Kate Seymour

Reflections on ICOM's Prague General Conference

Stephanie de Roemer

Member, ICOM-CC Directory Board

Conservator Sculpture and Installation Art,
Glasgow Museums, Glasgow, United Kingdom

The theme of the conference, 'The Power of Museums', the keynote speakers and the open discussion and presentation of the new museum definition (see pp. 17–18) demonstrated the underlying consensus of the importance of people, collaboration, and working together as elements to sustain museums and hence, their ability to inspire peace and sustainable development in the present and for future generations.

For ICOM-CC, the Prague conference and its theme served as an opportunity to highlight our role(s) and how we support the ICOM network. For example, ICOM-CC has facilitated access to training opportunities in conservation risk assessment and disaster and emergency first aid conservation. Through this training and our sessions in Prague, we provide access to the incredible expertise of our diverse and broad membership.

Specifically, the Prague conference provided an opportunity for ICOM-CC and our four collaborating ICOM International Committees (Museum Management, Training of Personnel, Museum Security, Disaster Resilient Museums) to share the experience and learning from the joint Solidarity Project 'Training the Trainers: Conservation Risk Assessment'. During two dedicated sessions led by ICOM-CC, five alumni from the 'Training the Trainers' presented how they adapted and applied their experience and learning from the facilitation skills training course and series of talks to their immediate working practices and wider museum communities.

The opportunity to showcase their projects reinforced the Solidarity Project participants' sense of being part of a network of expertise and support to one another. The hybrid format of the conference allowed those for whom in-person participation was not possible to present their work and enrich the programme. Solidarity Project funds were also used to let all alumni participate in this event online. For many 'Training the Trainers' participants, the Prague conference was their first time participating in an international conference and having access to a diverse and broad community of colleagues using their knowledge and expertise for advocacy, preservation and conservation, education, outreach and communication, legal management and all the tasks and responsibilities of museum professionals and their communities.

There were other benefits for 'Training the Trainers' participants. Learning to use online communication tools and meeting platforms throughout the project and using these tools to present at ICOM Prague has also built confidence in many alumni to seek further training and networking opportunities online.

Conservation, the dynamo that powers the museum!



Images: Top: ICOM Prague Genral Assembly and ICOM-CC's three delegated voting members! Courtesy of: Kate Seymour
Bottom: ICOM Prague Excursion – The Museum train to Brno – a group visit to the [South Moravian Museum in Znojmo](#). Courtesy of: Kate Seymour

ICOM Prague Online

Nora W. Kennedy

Vice-Chair, ICOM-CC Directory Board

The Metropolitan Museum of Art
New York, New York, United States

Reiko Sakaki

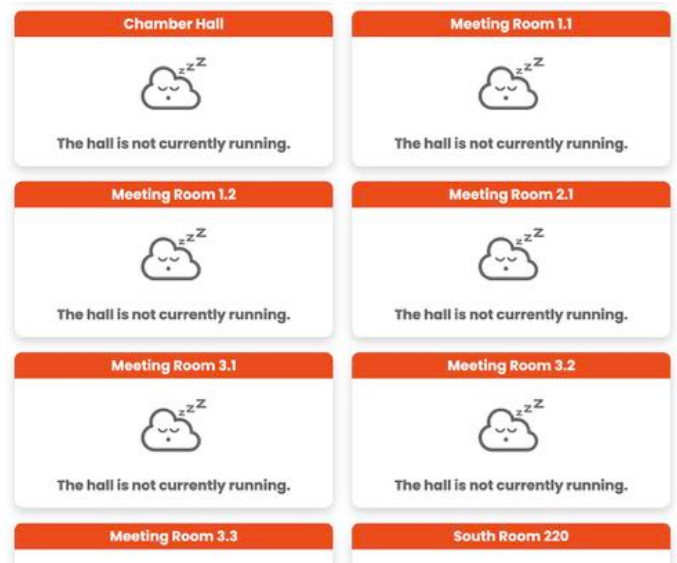
Treasurer, ICOM-CC Directory Board

Tobacco & Salt Museum
Tokyo, Japan

I am alone in my New York City apartment, and the sun will not rise for another 3.5 hours. Truth be told, I am in my bed, disheveled, and have set my alarm just in time to join the ICOM Prague 2022 meeting online. It feels too early for morning coffee. I am groggy with sleep and unfocused, grateful that I can see, but cannot be seen. And then the program begins, and I become engrossed, surprised at how awake I feel.

The ICOM Prague 2022 General Conference was the first ever such a meeting to be held in a hybrid format. The many individuals engaged with the organization of this massive endeavor are to be congratulated for the magnificent achievement of making the many sessions accessible online to so many around the world. There were glitches now and then, of course—a speaker interrupted by a lag in connectivity, or sound that was so garbled as to be impenetrable, but these were relatively rare in the memorable four days of keynotes, panels, four concurrent sessions, ordinary and extraordinary assemblies. And indeed, after years of COVID impact, we have adjusted to these minor frustrations in our everyday lives, which for most of us still have a remote component. Ironically, (see screenshot at right) the session on the Digital Museum perhaps experienced the most technical issues as was pointed out good-humoredly from the stage.

In summary, while I always would prefer to attend an ICOM General Assembly in person, this hybrid option allowed me a rich window into significant content in the meeting. When lunchtime arrived, and the meeting was closed for the day, I found myself inspired by the contributions of colleagues from around the world and buoyed by ideas and insights gathered. It was a particular joy to hear the presentation of the new museum definition after a rigorous, inclusive, and extremely thoughtful process led by Bruno Brulon and Laurant Bonilla-Merchav, Co-Chairs of ICOM Define. Even from afar, the joy and celebration in the room was palpable when the definition passed with an overwhelming 92.4% of the vote. Bravo to all the members of this international committee! It is a joy to see the world working through challenging negotiations together toward a positive outcome.



Images: Top: The screen view for remote participants waiting for the sessions to begin.
Bottom: The screen view during the Digital Museum session.

In Japan, my colleague Reiko had the opposite challenge. For her, the meetings began each day at 4 PM, but then extended into the midnight hours. Here are her observations:

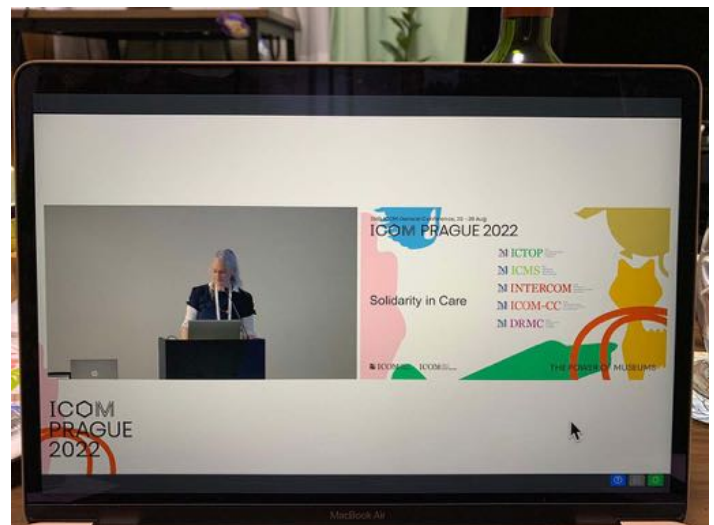
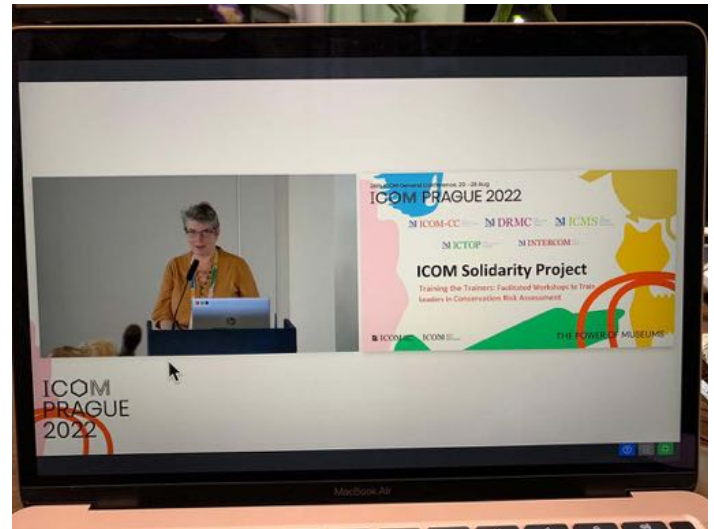
From the beginning, I had considered participating in person and registered as a local and in-person participant. Because of various circumstances, however, I was forced to switch to online participation. To be honest, I was very disappointed. Also, I was skeptical about the content that would be seen online. In the end, I was able to enjoy the online conference, and I feel like it was a good experience to think about what hybrid conferences should look like in the future.

I was able to see the opening ceremony, keynote speeches, and sessions, etc., as well as ICOM-CC's three on-site sessions without any problem. Interestingly, I was able to see the slides used by the presenters clearly on my PC screen, so I was able to focus more on the content of the presentation without feeling the stress I normally feel at lectures.

Unfortunately, some of the sessions and meetings were not available for viewing online. Needless to say, I was most disappointed that I was unable to participate in ICOM-CC's offsite meeting online. On the other hand, I could watch the sessions that were online with a single click, without the need to physically move. This made it possible to see many interesting sessions or presentations, an advantage of being online.

Online participation is often done from home or work and cannot be separated from daily life. As a result, it was difficult for me to get the feeling that this General Conference was a special event 'held in Prague' until the very end. Being present for the opening ceremony, international committee sessions, meetings, and events, deepening friendships with old and new friends, and developing relationships with local people—these are all things that I missed. Given that all these will become 'memories from the ICOM General Conference,' it can be said that the importance of local participation is great.

Thanks to the remarkable advances in online meeting technology during the COVID-19 pandemic, I was able to enjoy the meeting without having to travel to Prague. Of course, the preparation of a hybrid format requires time, work, and costs, but there are many ICOM members who are unable to attend on-site for various reasons. With this in mind, I sincerely hope that future General Conferences will be considered to hold in hybrid.



Images: Top: Kate Seymour presenting at the International Committee Separate Meeting for the ICOM-CC led Solidarity Project.
Bottom: Stephanie de Roemer introducing Teresa Moreira Braga Teves Reis during the ICOM-CC led session on the Solidarity Project.

'Training the Trainers' Facilitation Skills Workshops

Teresa Moreira Braga Teves Reis

Universidade de Évora, Laboratório Hercules
Vimioso, Portugal

This two-part session, held Monday and Tuesday afternoons, focused on the Solidarity Project, 'Training the Trainers' Facilitated Workshops to Train Leaders in Conservation Risk Assessment, led by ICOM-CC, with partners Disaster Resilient Museums (DRMC), Training of Personnel (ICTOP), Museum Security (ICMS), and Museum Management (INTERCOM). ICOM-CC Directory Board member Stephanie de Roemer, who served as a mentor for the project, presented insights into the origin, implementation, and outcomes of 'Training the Trainers' with her presentation, 'Solidarity in Care' She explained how in 2020, ICOM had challenged the International Committees to find strategies to support institutions in being more resilient to COVID-19 impacts. At the same time, the UN's 2030 Goals for Sustainable Development (SDGs) requested more action towards networking with communities, becoming prepared for disasters, and the safeguarding of cultural heritage in a sustainable approach.

In this context, and despite the dramatic situation, the quick adaptation (and need) of society to online platforms opened a window of opportunity for connecting museum professionals worldwide. A flower bloomed, rooted in ICOM-CC expertise, with its petals representing the cooperation of the five ICOM International Committees and the network of the participants. 'Training the Trainers' replied to the six elements essential to achieving the SDGs (people, planet, partnership, dignity, prosperity, and justice, with the six stages of Conservation Risk Assessment (context, identify, analyse, evaluate, treat and monitor). Steph noted that this process can only be achieved by consulting and communicating between the community and the sources of information.

So, as Steph so well explained, the 'Training the Trainers' project was all about people and how connecting for a common cause - the preservation of heritage—using methods developed by the Canadian Conservation Institute and ICCROM could trigger a new mindset for risk and empower museum communities to be more resilient and prepared to mitigate, stop, treat and recover from different scenarios. The thirty-six 'Training the Trainers' participants are now advocates for Conservation Risk Assessment (CRA), prepared with facilitation skills and resources to adapt existing Conservation Risk Assessment (CRA) frameworks to their institutions and to disseminate this process to others. In Prague, five 'Training the Trainers' participants presented (in-person and remotely) the projects they undertook during the second phase of 'Training the Trainers'. Each presenter discussed their experiences and their projects' outcomes. Teresa Reis (University of Évora, Portugal)

and co-author Natasha Fernandes (Museum of Christian Art (MoCA), Goa, India) shared their project. Teresa, pictured on the following page, had been a trainee in MoCA in 2005, during which a CRA was done. Participating in 'Training the Trainers' was a perfect opportunity for Teresa to disseminate the CRA frameworks to the current staff and train a local team empowered to devise, implement and disseminate a CRA process in this institution and for other stakeholders of Goan Christian Art.

Deepakshi Sharma presented a paper dedicated to the implementation of CRA projects in different Indian institutions: her institution, the National Rail Museum, New Delhi; City Palace Museum, Udaipur, represented by Vandana Singh; the Museum of Arts and Photography, Bangalore, represented by Rajeev Choudhary and the Museum of Christian Art, Goa, represented by Teresa Reis. This project and presentation celebrated some of the rich diversity of heritage in India and acknowledged some of the challenges these institutions face for the long-term preservation of their collections. Deepakshi described the projects each author undertook. These included risk assessments, training, and documentation. She explained how participating in the solidarity project increased the authors' skills. Significantly, she said that the main outcome of this project for these institutions was a change in vision and a new mindset that will trigger new approaches to address risk and preservation in these museums, engaging the museum community.

Abdullahi Abdulkari (Rock Art Interpretation Centre, National Museum, Birnin Kudu, Nigeria) shared this institution's experience with graphic documents, in this case, Islamic historical books from the nineteenth and twentieth centuries. The books are invaluable to the community and are currently exposed to several risks associated with climate change and human intervention. Abdullahi's strategy was to engage museum staff in the assessment of risks and the implementation of a plan to immediately rectify the identified risks and develop strategies for long-term preservation.

Ingrid Frederick (Universidad del Rosario, Colombia) presented the case study of her team's work in Museo de la Universidad del Rosario: the risk assessment of the collection of portraits of governors of Spanish origin. The collection has important but dissonant values within the community and has had several restoration campaigns in the past. Ingrid's project included activities with the university community toward the interpretation of this collection, its meaning, history, and materiality. This process created awareness within the trainees and their role in the prevention of risk to this collection.

Ogechukwo Okpalanozie, National Museum, Lagos, Nigeria, shared her experience using the pedagogic techniques she learned in the facilitation skills training. She described how she used these techniques with museum staff to organize collections storage. She acknowledged how these new skills contributed to a successful learning outcome and project.

Expert Session: Resilience of Historic House Museums

Teresa Moreira Braga Teves Reis

Universidade de Évora, Laboratório Hercules
Vimioso, Portugal

On Tuesday, the second day of the Prague Congress, ICOM-CC partnered with five other International Committees, our four 'Training the Trainers' partners—Disaster Resilient Museums (DRMC), Training of Personnel (ICTOP), Museum Security (ICMS), Museum Management (INTERCOM)—plus Historic House Committee (DEMIST)—and ICOM-JAPAN for a session on the resilience of historic house museums to risks posed by climate change, environmental disasters, and conflicts. Kate Seymour, ICOM-CC Chair, and Yvonne Ploum, DEMIST, chaired this session.

Yvonne first presented how the session developed. She noted that risk preparedness isn't a new topic for conservators, but its implementation worldwide is far away from being successful, even in museums with a permanent conservator. The panelists illustrated case studies where the key to success was the training and engagement of museum staff and/or community in being prepared for and reducing risks.

Keynote speaker Takeyuki Okubo, Ritsumeikan University, Japan, described his work with 'Projects for Protecting the Historic District of Traditional Wooden Buildings from Fires Due to Earthquakes'. Takeyuki presented the case study of the World Heritage Site of Kiyomizu. The site is famous for its wooden buildings, which have a high risk of fire, especially during an earthquake, a common occurrence in the area. Working with the city of Kyoto, Ritsumeikan University developed a prevention plan that involved the community. A water circuit was installed around the village, with cisterns to capture rainwater and specifically located hydrant systems. The most important temples and monuments of the village were also equipped with early hydrant systems. Workshops and fire drills were organized involving the district planning, firemen, and the citizens on how to act in case of a fire triggered by an earthquake. The partnership between experts and decision-makers, and community members resulted in the empowerment of this community. The sense of shared responsibility and resilience has greatly reduced the magnitude of this village's fire risk.

Achal Pandaya, Indira Gandhi National Centre for the Arts (IGNCA), India, presented the case study of the Albert Hall Museum, Jaipur, where the team from IGNCA was called to intervene after a flood affected the basement storage area. He shared that the local team had no specific training in disaster preparedness and requested the help of the community for the emergency removal of the objects. Upon arrival, the IGNCA team took immediate measures to stabilize damaged objects,

recover inventory numbers, and document, dry, and disinfect objects. Afterward, the IGNCA team made recommendations, which museum staff implemented to make improvements in the building to prevent future floods and reorganize and improve storage.

Remko Jansonius, Vizcaya Museums and Gardens, Miami, USA, introduced the institution, a historic site comprising the building itself, indoor and outdoor collections, as well as a living collection (plants). The region of Miami is highly susceptible to damaging hurricanes, and Vizcaya has suffered from a number of storms. Remko highlighted how Vizcaya needed to come up with diverse ways of protecting the diverse collections. To do this, they developed and implemented a hurricane plan according to the keywords 'Predict, Prepare, Recover'. Remko explained some of the measures taken under this plan and noted that these measures have significantly reduced damage in some hurricanes.

Yuji Kurihara, (Vice-Chair ICOM-Japan, presented the Cultural Heritage Disaster Risk Management centre in Japan. Japan's vulnerability to earthquakes requires a prevention system for human lives and cultural heritage. This centre, inaugurated in 2020, comprises a network of 25 organizations in Japan, all networked and coordinated in the same system of risk management and disaster risk mitigation.

Finally, colleagues Stacey Bowe and Liz Kirby, Smithsonian Institution, USA, presented their institution's Cultural Rescue Initiative. This initiative provides training in disaster response to teams from cultural institutions. After the training, participants shared the feedback from their own programmes. It was interesting to observe how different creative and practical strategies had been achieved according to each institution's needs and collections. The overall achievement was the creation of teams of deputies for whom preparedness is now a mindset.

During the vibrant Q&A session that followed, It became clear how these committees share the same concerns and have a common goal for risk management of collections and heritage sites. We hope future cooperation can benefit our members' and associates' projects and institutions.

Off-site Workshop: Training Leaders for the Future of Conservation Practice

Deborah Trupin

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On Thursday, the fourth day of the conference, ICOM-CC presented the workshop, 'Training Leaders for the Future of Conservation Practice: Facilitated Session on How to Apply Sustainable Development Goals in conservation'. The session was held at the beautiful and awe-inspiring Convent of St Agnes of Bohemia, part of the National Gallery Prague. ICOM-CC Chair, Kate Seymour, served as the chair of the workshop, for which she and fellow Directory Board member Stephanie de Roemer had done most of the planning. The session was coordinated in collaboration with our hosts at the National Gallery, Prague, Dušan Perlik and Adam Pokorny. We also had the wonderful Alexandra Kocmichová, our assistant allocated by the Prague National Organising Committee, on hand to help with logistics.

The workshop sessions were led by José-Luiz Pederzoli of ICCROM and Henry McGhie of Curating Tomorrow. Jose-Luiz and Henry began by quickly (re-)introducing the United Nations' [Sustainable Development Goals](#) (SDGs) and ICCROM's [Our Collections Matter Toolkit](#). They then had participants, who were seated at tables of about six, introduce themselves and talk briefly about what challenges their museums face in working with the SDGs. This prompted much animated conversation!

Following a break, Henry and José-Luiz had participants discuss which of the SDGs they were going to work on in the next year or so. This second period resulted in even more discussion and some quite inspiring ideas from the participants. Some of the ideas: developing heritage sector recruitment and training schemes as an alternative to university education, using collections to inspire people to design and create, restoring the landscape around a heritage site, and holding more workshops than this! Once someone from each table—or more than one person, as many people could not contain their enthusiasm—had presented their ideas, Henry concluded by saying that working with the SDGs is like "using a muscle; you have to train your mind to them and then use them." I think many participants left feeling quite inspired to do just this. I know I did.

ICOM-CC owes huge thanks to José-Luiz and Henry and especially to the National Gallery, Prague, Convent of St Agnes of Bohemia for such generous hosting and to National Gallery conservation staff, especially Dušan Perlik and Adam Pokorny, for helping to organize this session and leading the tours (which at times was like herding cats . . .). Following lunch, again hosted by the Gallery, we were treated to a tour of the Convent's exhibition of medieval art. Participants then split into small groups to tour conservation labs for the rest of the afternoon. It was a full and satisfying day for about 60 attendees from 14 countries.



Images: Attendees at the ICOM-CC offsite ICCROM workshop, 'Training Leaders for the Future of Conservation Practice' hosted by the National Gallery Prague. Credit: Deborah Trupin

2020-2021 ICOM Solidarity Project



In Phase Two, the five ICOM International Committee partners in this project (Conservation, Disaster Resilient Museums, Museum Security, Training of Personnel, and Museum Management) each organised and hosted a session that highlighted the activities and expertise of their committees . . .

Image: Participants in the Prague workshop, 'Training Leaders for the Future of Conservation Practice'. Courtesy of: Kate Seymour

'Training the Trainers' ICOM Solidarity Project

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Stichting Restauratie Atelier Limburg,
Maastricht, The Netherlands

In the last issue of *On Board* (February 2022), we reported on the successful first phase of this 2021–22 ICOM Solidarity Project. The second phase of the project, which took place between January and June 2022, was equally—if not more—successful.

To recap, in the first phase of the project, thirty-six participants, divided into three cohorts, were trained in facilitation skills with a focus on how these might be used for Conservation Risk Assessments. By January, some of the participants had already put this training into action, instigating and carrying out Conservation Risk Assessments within their museum communities. In the second phase of the projects, other participants also completed Conservation Risk Assessment Projects.

In Phase Two, the five ICOM International Committee partners in this project (Conservation, Disaster Resilient Museums, Museum Security, Training of Personnel, and Museum Management) each organised and hosted a session that highlighted the activities and expertise of their committees. Additional guest speakers were also invited to address the participants. These speakers were suggested by the participants and included experts from whom they wished to learn more about risk assessments and preventive conservation. Many of the invited guest speakers responded positively and gave lectures to and held discussions with participants on Mondays and Thursdays between April and June 2022. Hosted by ICOM-CC Directory Board members Kate Seymour and/or Stephanie de Roemer, the 21 sessions were recorded to ensure access to all participants. Kate, Stephanie, and the participants have all commented on how much they enjoyed these sessions, as well as how much they learned.

The participants and organizing partners identified three core publications that are freely available to the museum field for use and can function as the Conservation Risk Assessment manual: ICCROM's [ABC Method](#), ICCROM's [Guide to Risk Management](#), and The Dutch Cultural Heritage's Quicksan. The first two of these publications were already available in more

than one language. The participants noted that Conservation Risk Assessments should include modalities to incorporate the UN's Sustainability Goals within projects. In order to facilitate and expedite this, experts were invited to discuss sustainability goals, focusing on ICCROM's *Our Collections Matter Toolkits*.

Five of the participants used their experiences with the 'Training the Trainers' project not only to organise projects in their countries but also to present their experiences at the ICOM General Conference in Prague. (See pp. 12–13.)

In summary, everyone who participated in this project found it to be a worthwhile experience. The core of the project—and its success—was the global group of thirty-six participants from twenty-six countries. The three cohorts of participants have formed ongoing peer support groups. As Kate reported in the project final report to ICOM, "The impact of this project is . . . far-reaching and long term."



Images: Kate Seymour and Stephanie de Roemer presenting during the Solidarity Project. Courtesy of: Kate Seymour

New Museum Definition



On August 24th, during the 26th ICOM General Conference held in Prague, the ICOM Extraordinary General Assembly approved the new Museum Definition. This vote was the culmination of an 18-month participatory process that involved hundreds of museum professionals . . .

Image: Applause erupting following the vote on the new museum definition.
Credit: Deborah Trupin

New Museum Definition

Deborah Trupin

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"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

On August 24th, during the 26th ICOM General Conference held in Prague, the ICOM Extraordinary General Assembly approved the new Museum [Definition](#). This vote was the culmination of an 18-month participatory process that involved hundreds of museum professionals from 126 National Committees from all over the world. In Prague, the vote and spirit were overwhelmingly positive. There were 487 yes votes (92.41%), 23 no votes (4.36%), and 17 abstentions (3.23%).

In their presentation at Prague, the co-chairs of Museum Define, Lauran Bonilla-Merchav and Bruno Brulon, noted that this was the first time that ICOM's National and International Committees and Regional Alliances had worked together to encourage participation and allow all points of view to be considered in creating the new [Definition](#). In order to do this, the Museum Define committee held four consultations, in which all of the committees and alliances were invited to participate. Their introductory slide showed that 126 ICOM Committees and Alliances had participated; this represents 70% participation. ICOM-CC was one of the participating committees.

During the discussion time, a number of speakers, both committee members and conference attendees, commented on how there were aspects of the [Definition](#) with which they did not agree but that, nevertheless, they fully supported the new [Definition](#), particularly because the process had been so inclusive. This, to me, was a sign of the success of this project and the methodology.

The ICOM Executive Board and Secretariat have noted the success of this process and are using a similar process for the ongoing Ethics Revision, being led by the Ethics Committee. They are also considering having more committees be led

by co-chairs, noting the success of the co-chairs for Museum Define. The strong partnership between Lauran and Bruno was very visible during their presentations.

The English text above also exists in French and Spanish, the official ICOM languages. Read more on the [Museum Define](#) process!

Thank you to those who participated in ICOM-CC's work on the new [Definition](#); you helped ensure that the word 'conserves' and our mission are incorporated into this important [Definition](#).

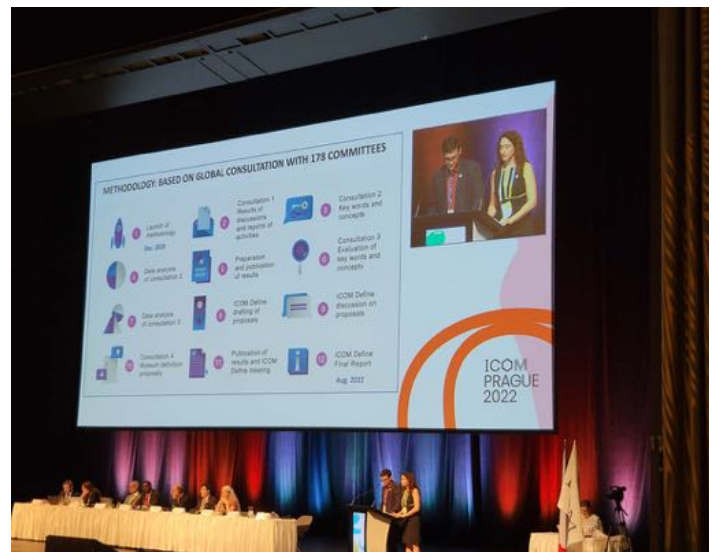


Image: Bruno Brulon and Lauran Bonilla-Merchav, Co-Chairs of ICOM Define, during their presentation. Credit: Deborah Trupin

ICOM-CC General Assembly



The highlight of the 2022 General Assembly was short presentations by each of the 20 active Working Groups. Each Working Group Coordinator or Assistant Coordinator introduced the coordination teams and showcased the Working Groups' Triennial Programmes . . .

Image: PowerPoint slide introducing the General Assembly meeting.

ICOM-CC General Assembly 26 May 2022

Stephanie de Roemer

Member, ICOM-CC Directory Board

Conservator Sculpture and Installation Art,
Glasgow Museums, Glasgow, United Kingdoms

Kate Seymour

Chair, ICOM-CC Directory Board

Stichting Restauratie Atelier Limburg,
Maastricht, The Netherlands

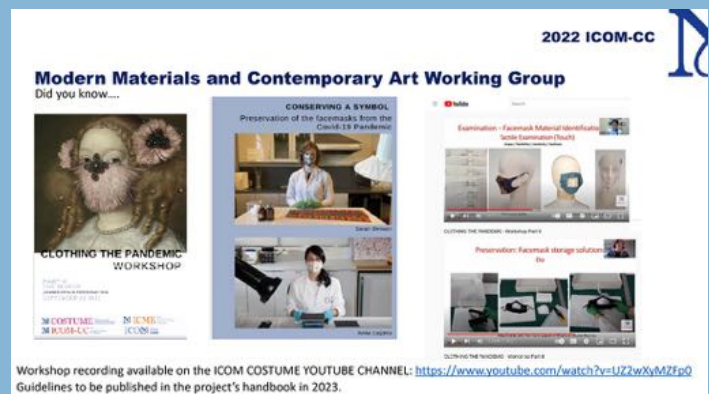
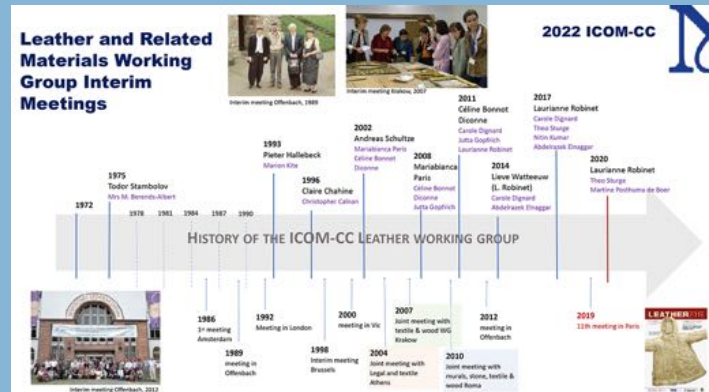
Following the success of the ICOM-CC General Assembly held during the Beijing Triennial in May 2021, the ICOM-CC Directory Board decided to host an online General Assembly in May 2022.

As with all international events taking place online, selecting a time was a challenge. As we have done before, the General Assembly was held twice, once at 10:00 Paris time and once at 17:00 Paris time. These time zones meant most participants could attend at a (somewhat!) reasonable hour.

Each session included a Chair's Report, a Treasurer's Report, and a message from the Stichting ICOM-CC Fund. In addition, each session featured updates on the ICOM General Conference (Prague) (see much more on pp. 8-14), on the ICOM-CC led Solidarity Project, 'Training the Trainers' (see more on p. 15), and on plans for the ICOM-CC Triennial Conference (see more on p. 29).

The highlight of the 2022 General Assembly was the short presentations by each of the 20 active Working Groups. Each Working Group Coordinator or Assistant Coordinator introduced the coordination teams and showcased the Working Groups' Triennial Programmes, which outline the themes and research areas of each Working Group and help shape their activities. All of the Working Groups' Triennial Programmes can be found on the ICOM-CC website. On request, a PDF of all the Working Groups' presentations can be provided. The short Working Group presentations were a good way to help the different groups learn about each other. We hope this will inspire future Working Group collaborations.

Each of the sessions was well attended, with some participants coming and going to listen to the presentations of the Working Groups of greatest interest. We look forward to hearing more from the Working Groups during our next General Assembly during the Triennial in Valencia.



Images: Screenshots from the presentations including those by Leather and Related Materials, Wet Organic Archaeological Materials, and Modern Materials and Contemporary Art.

ICOM PRAGUE 2022

ICOM-CC
one of 33 International Committees of the
International Council of Museums (ICOM)

ICOM-CC is the largest of the International Committees of ICOM with over 3,900 members worldwide from every branch of the museum and conservation profession.

ICOM-CC aims to promote the conservation of culturally and historically significant works and to further the goals of the conservation profession.

ICOM-CC is built up of specialist Working Groups, which actively communicate with their members through newsletters, meetings and at the Triennial Conference.

ICOM-CC organizes Triennial Conferences to bring together professionals from all over the world who are interested in conservation. Our next Triennial Conference will be in Valencia in September 2023.

The Conference represents the apex of the triennial activity of the Committee and of its Working Groups. The Triennial Conference represents the apex of the Committee and of its Working Groups.

ICOM-CC'S 21 WORKING GROUPS

ARCHAEOLOGICAL MATERIALS & SITES	ART TECHNOLOGICAL SOURCE RESEARCH	DOCUMENTATION	EDUCATION & TRAINING IN CONSERVATION	GLASS & CERAMICS	GRAPHIC DOCUMENTS	LEATHERS & RELATED MATERIALS
						
Discusses issues related to preservation and conservation of archaeological objects and remains, the collections and the sites.	Conducts research on historical sources for artists' materials and techniques.	Aims to enhance documentation of tangible cultural heritage for conservation through the use of advanced and emerging technologies.	Focus is on where, when, and how conservation is taught and learnt worldwide.	Deals with the technology, deterioration, conservation, and restoration of all types of glass and ceramic objects including faience and enamel.	Gathers and disseminates information on the conservation of documents, paper, books, parchment, and papyrus.	Works with issues on the conservation of artefacts made of tanned or untreated animal skins, such as book bindings, arms and armour, clothing and accessories, shoes, furnishings, games, etc.
METALS	MODERN MATERIALS & CONTEMPORARY ART	MURALS, STONE, & ROCK ART	NATURAL HISTORY COLLECTIONS	OBJECTS FROM INDIGENOUS & WORLD CULTURES	PAPER/PAPEL	PHOTOGRAPHIC MATERIALS
						
Is concerned with the conservation, restoration, and preservation of objects made of metals or metallic alloys having archaeological, indigenous, artistic, or historical origins.	Aims to facilitate the dissemination of research, discussion, and thinking on conservation issues and implications for modern materials and contemporary art.	Promotes conservation of wall paintings, stone, rock art, and mosaics and considers their survival in their original installations.	Promotes the dissemination and discussion of information on ethical and technical issues on acquisition, preservation, and conservation of natural history objects and collections.	Promotes the dissemination and discussion of information on ethical and technical issues on the conservation of ethnographic objects and collections.	Covers all areas of research that contribute to the understanding of the materiality and making of paintings and facilitates their conservation and presentation.	Is concerned with the conservation of photographic images, both positive and negative including cinematographic material.
PREVENTIVE CONSERVATION	SCIENTIFIC RESEARCH	SCULPTURE, POLYCHROME, & ARCHITECTURAL DECORATION	TEXTILES	THEORY & HISTORY OF CONSERVATION	WET ORGANIC & ANTHROPOLOGICAL MATERIALS	WOOD, FURNITURE, AND LAQUER
						
Deals with the actions aimed at neutralizing or minimizing future deterioration or loss. These actions are carried out on the surroundings of an object and not interfering with their materials and structures.	Explores material degradation, non-invasive analysis and characterisation, portable instruments, scientific methods for dating, provenancing and authentication for cultural heritage.	Is concerned with the conservation of sculptural and painted three-dimensional objects including decorative architectural surfaces.	Focuses on the preservation and conservation of objects made from all kinds of natural or man-made textile fibres, bedcovers, tapestries, archaeological textiles, religious costumes, costumes, or wall covering.	Promotes research on the theoretical, historical, and ethical aspects of the conservation profession, taking an interdisciplinary approach to issues.	Is concerned with the degradation and conservation of organic archaeological objects found in fresh or salt water, in wet land or damp sites.	Works to promote and encourage research into the materials, technology, and conservation of wood, furniture, and lacquer artefacts.

Image: The online Working Groups poster created for the Prague conference.

A Message from the Stichting ICOM-CC Fund



. . . with this submission we aimed to bolster programming and strengthen global exchange. Today, we are thrilled to announce that the AKC Fund, a private US foundation, has awarded a \$12,500 grant allowing us to support the activities of four Working Groups in 2022–2023! . . .

Image: From left to right, Anuradha Fernando, Anusha Kasthuriarachchi and Diveesha Rukmal. Anuradha and Diveesha attended the Metals Interim Meeting thanks to funding from the AKC Fund to the Stichting ICOM-CC Fund.
Credit: Paul Mardikian

A Message from the Stitching ICOM-CC Fund

Debra Hess Norris

Chair, Stichting ICOM-CC Fund

University of Delaware

Newark, Delaware, United States

Louise Wijnberg

Treasurer, Stichting ICOM-CC Fund

Art & Conservation

Amsterdam, The Netherlands

Tirza Mol

Secretary, Stichting ICOM-CC Fund

Rijksmuseum

Amsterdam, The Netherlands

Dear ICOM-CC colleagues,

In the last *On Board*, we reported on a grant proposal centered on supporting the activities of our ICOM-CC Working Groups. With this submission we aimed to bolster programming and strengthen global exchange. Today, we are thrilled to announce that the AKC Fund, a private US foundation, has awarded a \$12,500 grant allowing us to support the activities of four Working Groups in 2022–23!

Funded projects include:

- Advancing exchange in the field of rock art and archaeology between Kenya and Nigeria by sponsoring a round table on rock art within the framework of the upcoming 25th Congress of Archaeological Association of Nigeria (AAN) (The Murals, Stone and Rock Art Working Group).
- The organization of a conference on the technology, identification, degradation, and conservation of semi-synthetic and synthetic textile materials. The conference will be online and free to attend by anyone interested (a collaboration between the Textiles and Modern Materials & Contemporary Art Working Groups)
- Assistance for Anuradha Fernando and Diveesha Rukmal, two metal conservators from Sri Lanka, to attend Metal 2022, the Interim Meeting in Helsinki in person (Metals Working Group).
- Financial support for Abdullahi Abdulkadir, a Nigerian rock paintings conservator, to attend the Prague ICOM

conference where he was scheduled to present a paper. Unfortunately, his visa application was unsuccessful. Despite this setback, Abdullahi delivered an excellent paper virtually on deterioration and conservation of papers in the museum.

We anticipate that this grant will leverage and catalyse future investment from like-minded foundations and individual donors worldwide as we work together to promote ICOM-CC and the conservation and care of cultural heritage. We are grateful to all who assisted with this proposal.

There is more to do.

We are assisting the ICOM-CC Board with private and corporate fundraising for the 2023 Triennial in Valencia to reduce registration and additional expenses. Simultaneously, we are working to secure support for Spanish interpretation during the plenary and working group sessions, increasing accessibility for Spanish-speaking conference attendees.

We welcome your suggestions regarding potential donors always and look forward to keeping you updated on our progress in the next *On Board*.

With best wishes,

Debra Hess Norris, Louise Wijnberg, Tirza Mol



Image: Abdullahi Abdulkadir presenting his paper online at ICOM Prague 2022, as Directory Board member Stephanie de Roemer listens in Prague. Credit: Kate Seymour

ICOM Nominations and Election Committee



ICOM Nominations and Election Committee

Tannar Ruuben

Member, ICOM Nominations and Election Committee
Helsinki Metropolia University of Applied Sciences
Helsinki, Finland

As an elected member of the ICOM Nominations and Election Committee (NEC), I was asked by ICOM-CC Chair Kate Seymour to write a short article giving the overview and some of the working procedures of NEC.

The Nominations and Election Committee (NEC) of ICOM is charged with ensuring that the nomination and election process for candidates for the Executive Board is carried out as described in ICOM's Statutes and the Internal Rules. The NEC is composed of five to nine ICOM Members who are not candidates for membership of the Executive Board. NEC members are nominated by the Chair of the Advisory Council and appointed by the Advisory Council. NEC's work is kept confidential.

NEC members for the 2022–2025 term were appointed during the 90th session of the ICOM Advisory Council on 17–18 November 2021. The nine NEC members came from nine countries: France, Australia, China, Finland, Germany, Pakistan, Russia, Uganda, Zambia. Former Chair of ICOM-France, Dominique Ferriot, was nominated as Chair of NEC.

Once the NEC was in place, ICOM published a call for nominations for the ICOM Executive Board. These nominations are submitted by National or International Committees or Regional Alliances. The candidates then submitted their applications to the Secretariat. After the Director General examined the candidacy applications to ensure their completeness, the applications were forwarded to the NEC. In December 2021, NEC members received a spreadsheet with 51 applications. The Secretariat also provided the NEC with a checklist to aid them in reviewing a candidate's eligibility.

The NEC evaluated each application to be sure the candidacy was admissible; in some cases, NEC returned applications to candidates for correction or completion. NEC worked with professionals in the ICOM Secretariat for assistance with this part of their work.

Fifty-one people submitted candidate applications. Some of these candidates later withdrew, while NEC found some others to be ineligible. Nonetheless, after validating the candidates, NEC authorised the Secretariat to publish a list of candidates for President, Vice President, Treasurer, and Ordinary Member.

There was one candidate for President, four for Vice President (for two positions), and 21 Ordinary Members (for a maximum of 11 positions). With this many candidates standing, ICOM is able to have a full Executive Board. (ICOM's Internal Rules specify that the Executive Board comprises 9 to 15 members.)

The Director General drew up the electoral rules, specifying guidelines for voting during the ICOM Triennial General Conference. NEC validated these rules and then worked with the ICOM Secretariat on the voting ballot system.

NEC's work is not all rote. During the nomination and election process, ad hoc situations may occur, making it necessary for the Nominations and Election Committee to decide and implement the appropriate procedure.

At the end of the voting period, the NEC validated the results of the election to the ICOM Executive Board. Finally, within three months after the end of the election process, the NEC chair will submit a report to the Chair of the Advisory Council. The report may include recommendations, which will have been adopted by a simple majority of the Committee's members, for future elections.

You will find more complete details about the [nominating and election process](#) and you can 'meet' the [newly elected Executive Board](#) on the ICOM-CC website.

Working as a member of NEC has been exciting and interesting, as it has broadened my personal experience and knowledge about ICOM beyond my activities in ICOM-CC, where I had worked as assistant coordinator and coordinator for working groups and as a member of the Directory Board, as well as a treasurer during 2014 - 2020. Due to the current situation in the world, all the NEC meetings have been held online so far. Some NEC members were present in Prague and had certain duties during the ICOM General Conference.

Images: The newly elected Executive Board of ICOM. See [ICOM](#) for all the details.

Metals Working Group 10th Interim Meeting



A dynamic social program enlivened the conference week, including an opening reception at the Helsinki City Hall, a lively poster session at Sonck Hall, a farewell reception . . .

Image: Metal 2022 delegates on the Island of Suomenlinna. Credit: Ane Orue-Etxebarria

Metals Working Group 10th Interim Meeting

Paul Mardikian

Terra Mare Conservation LLC

Charleston, South Carolina, United States

The ICOM-CC Metals Working Group held its 10th Interim Meeting in person and online from September 5-9 in Helsinki, Finland. Approximately 200 delegates attended in person, and a further 100 participated virtually, representing 33 countries. The conference took place at the UNESCO World Heritage Site of Suomenlinna, a small, fortified island located 15 minutes by ferry from Helsinki. The daily commutes were most enjoyable and allowed delegates to mingle with each other while admiring the magnificent Finnish coastline.

The conference was hosted by the National Museum of Finland and Metropolia University of Applied Sciences. The technical program included a keynote address, 'Sustainable Futures for Conservation,' presented by Caitlin Southwick, Executive Director of Ki Culture; a panel discussion on the future of conservation; and four invited speakers. Attendees heard presentations from 39 paper and 40 poster authors. These authors represented 26 countries and included young conservation professionals.

A dynamic social program enlivened the conference week, including an opening reception at the Helsinki City Hall, a lively poster session at Sonck Hall, a farewell reception at the National Museum of Finland, and a conference dinner at the spectacular Manor of Hirvihaara. In addition, there were two pre-conference workshops on silver cleaning and oxygen consumption, technical visits to the National Museum of Finland's conservation laboratory and Metropolia University's conservation training program, and two post-conference daytrips to Häme Castle in Hämeenlinna and the Holy Cross Church in Hattula, and to the Maritime Museum of Finland and the Langinkoski Imperial Fishing Lodge.

The preprints of Metal 2022 were delivered to all delegates. They will shortly be made available on [lulu](https://lulu.com) as a free digital download or print-on-demand color volume and later on the [ICOM Publications website](https://www.icom-cc.org/publications).

We are extremely thankful to our hosts for sponsoring 22 travel grants to assist presenting authors in attending the meeting. We also thank the AKC Fund for support to the ICOM-CC Fund; this funding assisted colleagues Diveesha Athukorala and Anuradha Fernando from Sri Lanka to attend in person at a particularly challenging time for their country.



Image, top: ICOM-CC Metals Working Group coordination team. From left to right: Elodie Guilminot (France), Vandana Singh (India), Valentin Boissonnas (Switzerland), Nicola Emmerson (UK), Paul Mardikian (USA), Jerrad Alexander (USA), Ellen van Bork (The Netherlands). Credit: Rozemarijn van der Molen

Image, below: The conference dinner at the Manor of Hirvihaara in Mäntsälä. Credit: Paul Mardikian

A Cliffhanger with a Happy Ending!

Kate Seymour

Chair, ICOM-CC Directory Board

Stichting Restauratie Atelier Limburg,
Maastricht, The Netherlands

Less than one day before the start of the ICOM General Conference in Prague, I received an urgent WhatsApp message. Typically, I don't open WhatsApp after dinner unless the message is from a family member, but this message caught my eye. It was from one of the participants that had taken part in the ICOM-CC Solidarity Project 'Training the Trainers', Joseph Ssebunya. I have learnt working internationally that colleagues often reach out through social media chat services and thought that this message might be something I could leave to the next day as it would be bound to be work-related. But I'm glad I read further!

The message was written politely and asked for advice about 'challenges to attend the ICOM General Conference'. Intrigued, I replied, and the story unfolded.

Joseph and two of his colleagues, Amon Mugume and Solomy Nabukalu, from the National Museum of Uganda and part of the Board of the newly formed ICOM-Uganda, had received travel grants to attend the General Conference. They had started the process of collecting travel documents months before, but visa appointments at the Czech Embassy had been few and far between. With just a few days to go before the start of the conference, their travel documents had just been issued. Their excitement at receiving these was dulled when they learned that the cut-off date for the arrangement of their flights by the travel agents used by the Prague organising team had passed.

These three Ugandan members were perplexed by the message that they would receive reimbursement for their tickets (up to 2,000 euros) but they would have to pay for these themselves up front. The thrill of going to Prague, meeting over 3,000 delegates with a common goal, discussing issues relating to the museum field, and showcasing work carried out in Uganda was quashed by the reality of having to pay for a ticket that was roughly equal to two years' pay. Their dreams were in tatters, so they reached out to the community.

Joseph politely asked if there was any route or body that I could use to help his situation. We quickly put the 'hive mind' and some WhatsApp groups to full use. I reached out to two large chat groups—one group included many chairs of International Committees and the other ICOM-Netherlands (NL) members. In 24 hours, yes, ONE day, we managed to motivate, inspire, and secure sufficient funds to buy all three tickets from Kampala to Prague. Initially, three ICOM-NL members, Yvonne Ploum (Chair, Historic House Committee - DEMHIST), Lian Tndhe (ToorendPartners), and I, had agreed to buy three individual tickets. As the flight time was now only six hours away, Lian very generously agreed to finance all three tickets. We all met in Prague during one of the coffee breaks—three ICOM-Uganda and three ICOM-NL members—happy, inspired, and connected.

I hope this short story of hope, anticipation, and joy brings you a smile and the desire to reach out to your ICOM network to help facilitate those who have difficulty accessing the amazing work that our committee does. By the way, Joseph, Amon, and Solomy became an integral part of the ICOM-CC and DEMHIST families and took time to attend the ICOM-CC off-site workshop on the Thursday of the week. AND Lian has received the reimbursement of the funds she generously provided to cover the flight tickets.



Image: ICOM International Committee chairs meeting ICOM Uganda delegation; from left to right: Kate Seymour, Samuel Kazaalwa, Joseph Ssebunya, Solomy Nabukalu, Mugume Amon, Lian The, and Yvonne Ploum. Courtesy of: Kate Seymour

20th Triennial Conference in València



Universitat Politècnica de València, our hosts, and the National Organizing Committee (NOC), partners for the 20th Triennial Conference, 'Working Towards a Sustainable Past', are busy preparing for the conference, to be held 18–22 September 2023—a bit less than a year away . . .

Image: View from the balcony of the Palau de les Arts Reina Sofia designed by Santiago Calatrava in the Ciudad de las Artes y de las Ciencias Park, València. Credit: Kate Seymour

The 20th Triennial Conference in València is Coming in September 2023 . . .

Universitat Politècnica de València, our hosts and the National Organizing Committee (NOC) for the 20th Triennial Conference, 'Working Towards a Sustainable Past,' are busy preparing for the conference, to be held 18–22 September 2023—a bit less than a year away. The ICOM-CC Directory Board is working with the NOC and with the Preprints Team, which includes Managing Editor Janet Bridgeland, the preprints editing platform by Useit, content editing, copyediting, and proofreading by Carla Nunes, and Eduardo Pulido, who designs and produces the content for the publication in digital form, to make this Triennial Conference and the accompanying Preprints a stellar event for ICOM-CC members, potential members, and friends.

Now, in late November, authors whose abstracts have been accepted are preparing their papers for submission for the second round of reviews. Poster authors are submitting their posters for review and selection. The Directory Board is selecting a speaker for the Triennial Lecture. The NOC is finalizing budgets, and planning technical visits and pre- and post-conference tours. Together, the NOC and Directory Board are making plans for the Plenary Session.

We also are all fundraising to support the costs of the conference. (See p. 31 for details and how you can help!) The more that we can raise, the lower the registration fees will be. If you have ideas for individuals, institutions, or organisations who may be willing to support this important conservation gathering, please do reach out to [Board](#) members or to the [Fund](#) officers directly.

Registration should open around March 2023. Keep your eyes on the [Triennial website](#) so you can take advantage of Early Bird Rates.

We hope to see you in València!!



Images: Top: View of València, Llotja de la Seda. Credit: Kate Seymour
Bottom: Food hall, Mercat Central València. Credit: Kate Seymour

. . . and You Can Help Make València Superb by Becoming a Sponsor!

ICOM-CC and our hosts, Universitat Politècnica de València (UPV), are looking for sponsors for our 20th Triennial Conference to take place 18–22 September 2023. Sponsors can, of course, be conservation suppliers or institutions wishing to advertise their products or programs. We also seek individuals wishing to support the conference.

We hope to exceed our target for sponsorship. If we do, we can reduce conference registration fees and make this apex event more accessible and more inclusive for people coming from all over the world.

SPONSORSHIP PACKAGES are now open to all who wish to support this event, our committee, and our network. There are a variety of sponsorship packages available, including BRONZE at € 850; SILVER at € 1,600; GOLD at €2,500; and PLATINUM at € 5,000 (Amounts given exclude VAT).

What would you, the sponsor, get in return? At the lowest BRONZE level, your institutional logo or name would be included in the list of sponsors with an online link to your website and a call out in the ICOM-CC newsletter *On Board*. There are further benefits for higher levels of sponsorship. If you would like to sponsor the 20th Triennial Conference, please contact icom-cc2023.organization@upv.es with the email subject «ICOM-CC 2023 SPONSOR»

Additionally, we are keen to make our conference more inclusive by providing **SIMULTANEOUS TRANSLATION** from English to Spanish during our Plenary and Working Group sessions. If you would like to support [this cause](#), please click the yellow 'Donate' button, mentioning 'translations' in the comments box.

We thank all of our members and supporters for their contributions! Please do help us by becoming a conference sponsor or by donating to the FUND; both gifts will help support the conservation community to share the latest research and developments promoting the care and conservation of cultural heritage at this unique and exciting event.



Images: Top: Food hall, Mercat Central València. Credit: Kate Seymour
Bottom: View of València, Plaza de la Virgen. Credit: Kate Seymour

ICOM-CC is the largest committee of the International Council of Museums, with members from every branch of the museum and conservation profession. ICOM-CC aims to promote the conservation of culturally and historically significant works and to further the goals of the conservation profession.



Image: Calling all travelers for the ICOM-CC excursion from Prague. Credit: Kate Seymour