

ON BOARD

News and Reports from the
ICOM-CC Directory Board



IX ICOM-CC

ICOM
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of museums – committee
for conservation

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Cover: Guanghua
Temple, south-
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Fujian Province,
China. Credit: Kate
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Above: Dragon,
Fujian Museum
Collection,
Fuzhou, Fuzhou,
China. Credit: Kate
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Following page:
Dragon, Fujian
Museum Collection,
Fuzhou, Fuzhou,
China. Credit: Kate
Seymour

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Letter from the Editor: Deborah Lee Trupin

Member, ICOM-CC Directory Board
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This issue of *On Board* is dedicated to discussing the ICOM-CC Beijing online Triennial Conference. As editor, I suggested that Directory Board members write their impressions of the conference. I think you'll agree with me that these impressions show that your Directory Board feels the conference was clearly a success. Nora Kennedy (p.9), Vice-Chair, provides the facts and figures of the conference.

As Editor of *On Board*, I have read everyone else's comments and find mine echo theirs. Thus, I will share my impressions by highlighting the words of some of my colleagues:

- Stephanie de Roemer's impressions (p.13), in the form of her Facebook postings before and during the conference, reflect how I was feeling—the excitement, then nervousness, and then the feeling of accomplishment. For me, the time zone challenge—the conference ran from 3 a.m. to 10 a.m. my time—added to the nervousness.
- Claudia Chemello (p.12) discussed the satisfaction of seeing her work as a Working Group Coordinator come to fruition and the pleasure of “e-meeting” the authors with whom she had worked.
- Several people wrote about how well the live Q&A sessions worked. Moderating these sessions was another source of nervousness and satisfaction for Claudia, Stephanie, Emily, and me—all former Working Group Coordinators.
- Emily Williams wrote (pp.10–11) about the success of the ICOM-CC Panel on “Current Challenges in Conservation”, which she organized with Lynn Lee, Hélia Marçal, Claudia Chemello, Farideh Fekresanti, and Stephanie de Roemer. Emily included comments from two of the panelists, Simon Cane and Terry Little, who gave all of us in ICOM-CC some challenges to address. Emily and the panelists plan to continue this work and encourage us all to participate via a “padlet”. Please find it [HERE](#); Password: ICOM-CC2021
- Joan Reifsnnyder, our Secretariat, wrote (pp.26–27) about the ICOM-CC/Getty International Program and session. This session was a tremendous success. The grantees gave participants some glimpses into conservation issues in their countries. Many of the points they made echoed those made in the “Current

Challenges in Conservation” session. This session was structured with “breakout rooms” that gave participants a chance to chat informally.

- And Qinglin Ma, writing from Beijing (p.14), gave a unique perspective—one that I cannot echo—of being part of the on-site organizing committee for the conference and of physically being in the room for the opening session.

Almost everyone commented on what a ground-breaking conference this was, praising the way the digital conference allowed so many people to connect without needing to travel.

I will conclude by echoing others' thanks for the support and work of all who made the Beijing Triennial Conference such a success. From those who first submitted abstracts through to the Beijing National Organizing Committee and the tech support from China Mobile, who set up the virtual platform, and UseIT, who since 2011 have provided our web platform.

ICOM-CC couldn't have done it without you!

Thank you! Merci! Gracias! Xièxie!

谢谢!

NB: Kristiane Strætkevorn

Past Chair, ICOM-CC Directory Board
Nationalmuseet, Copenhagen, Denmark

Since it was decided to organise the conference in Beijing, exceptional incidents and challenges crossed our path. These were tackled in a truly collaborative spirit, and I warmly appreciate the flexibility and strong support established to make this conference happen. When it was not possible to welcome us physically in China, you provided a virtual conference platform, technical skills and solid support. You welcomed us in your hearts and invited us to the most extraordinary places and impressive virtual event. Xièxie!



At left: Kristiane Strætkevorn

Letter from the Chair



Surely there was never another conference with a more apt theme than this one—“Transcending Boundaries: Integrated Approaches to Conservation”.

Above: Street, Fuzhou, China.
Credit: Kate Seymour

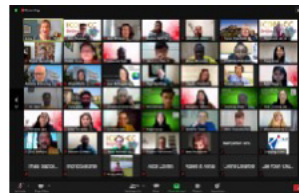
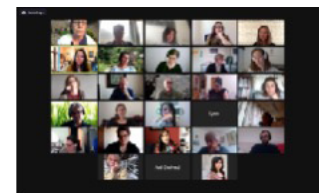
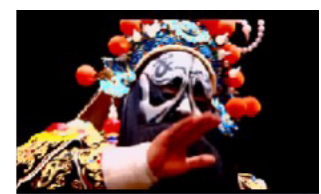
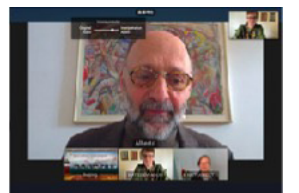
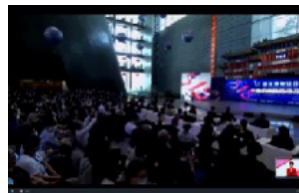
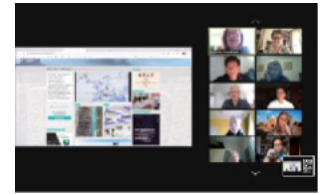
Letter from the Chair: Kate Seymour

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

Surely there was never another conference with a more apt theme than this one—“Transcending Boundaries: Integrated Approaches to Conservation”. The 19th ICOM-CC virtual Triennial Conference, hosted by our partners, the Chinese Museums Association, truly transcended boundaries. The theme of the conference was taken to another level when the decision to move the conference to a fully virtual event was taken last year and perhaps even reached the stratosphere when live (hybrid) sessions were incorporated into the programme. This complex combination of content, programming, and live sessions was facilitated by the interactive platform designed by China Telecom and the hard work undertaken by the Uselt team delivering the content. The new virtual format of the five-day conference allowed for greater outreach and presented a new means to connect with our worldwide members. Our Working Group sessions were well attended during the conference week and the recordings allowed delegates to delve much further into the conference programme than normally permitted.

On the other hand, and unavoidably so, it was a missed opportunity to travel to China to meet and forge new bonds with our colleagues and experience the Beijing museums and cultural heritage objects preserved therein in person. However, the 19 presentations and 24 posters submitted by Chinese conservators, conservation scientists, and heritage professionals, together with the virtual technical visits and exhibitions presented during the conference, explored some of the diverse and wondrous collections preserved in China in an extensive manner.

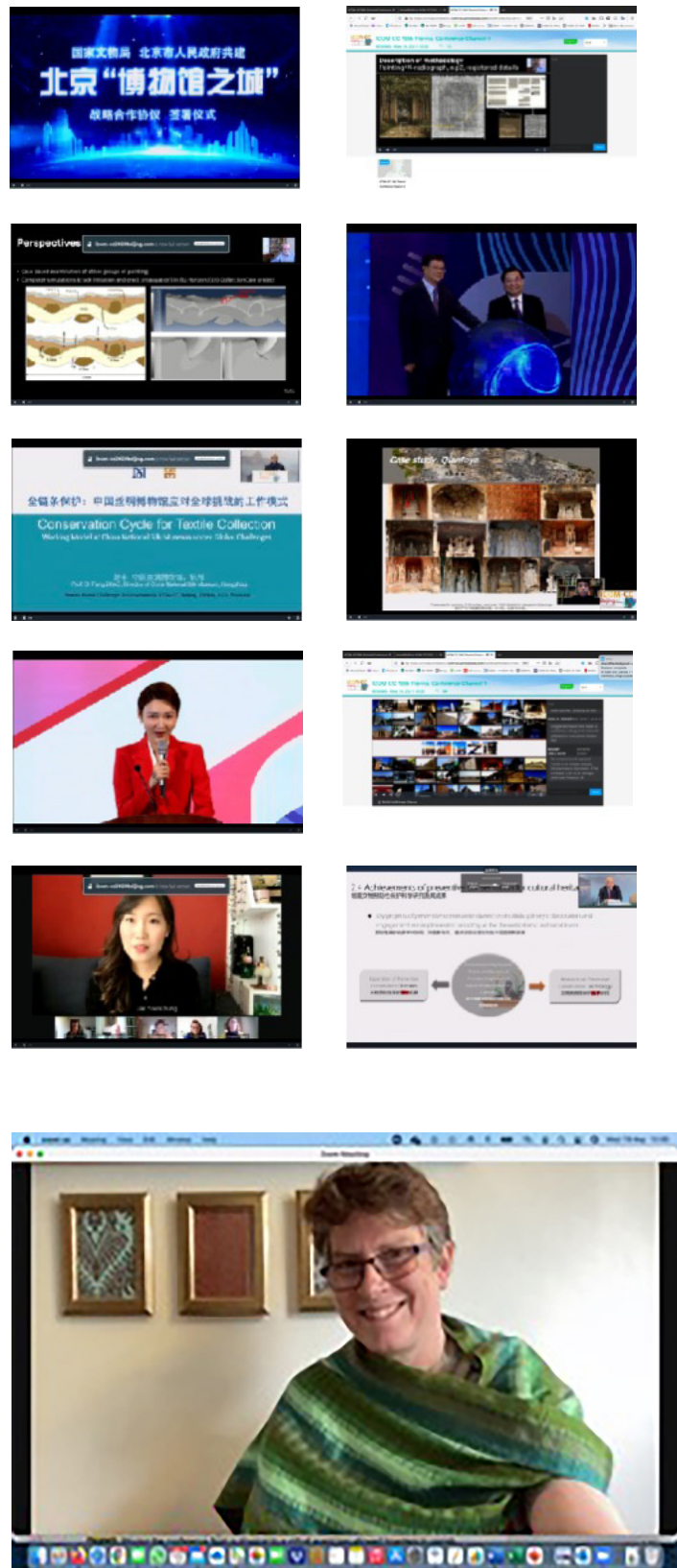
The conference was nonetheless a huge success—the 19th Triennial Conference was an impressive, fully integrated virtual occasion. The meeting was split between three days of content delivered by our hosts and our authors and two days dedicated to our 21 Working Groups, our Annual Meeting, and our Getty international session. As incoming Chair, it was a pleasure to attend the live virtual opening and closing ceremonies hosted by our Chinese colleagues. The dignitaries met in Beijing, at the hotel where we would have stayed, and presented from a podium live to our conference delegates. The atmosphere provided by this apt setting brought home the importance of the event and the role of conservation within the museum sector and made me feel as if I was there, even if just for a moment. The conference highlighted how the conservation community within the museum sector can use culture and conservation as a key driver for recovery and innovation in



a post-COVID era. It was made clear throughout the week that conservators have AGENCY and have an advocacy role in preserving and conserving our communal cultural heritage. It emphasised the role that we can share with communities promoting heritage, culture, craft, science, technology, and our social history. The sessions led by our Getty International scholars, “Transcending Boundaries: Global Points of View,” and by our ICOM-CC panel, “Current Challenges in Conservation,” brought home this message clearly. These sessions showed how we, ICOM-CC, the leading global body representing conservation and preservation within ICOM, need to take a prominent stand. ICOM-CC looks forward to continuing to promote this theme leading up to the next Triennial Conference in Valencia 2023.

Reflecting on the week’s events, I have been able to consider the benefits and drawbacks of virtual meetings versus traditional in-person events. I must admit that even balanced against all of the successes of the 19th Triennial Conference, I missed the interpersonal connections that are typically developed, which has always been one of the joys of attending ICOM-CC meetings. The chat sidebar, available during the talks, provided immediate feedback to points being made by the authors who were also attending virtually their own presentations. This was an excellent innovation and something that would not have happened during a live event. The Q&A sessions were compact and allowed participants to “see” the speakers. These interactive discussions were at times rather too short and unfortunately, could not spill over into break times as they would in a live scenario. They were, however, a wonderful opportunity to make connections throughout the conference week. This edition of *On Board* will be dedicated to reviewing and reflecting on our recent Triennial Conference in Beijing. Our Directory Board members will share their thoughts and impressions of the five-day programme—I hope you enjoy reading about the conference from our perspective.

Since our inauguration as a Directory Board in September 2020, our committee has also had time to develop other projects and activities. We have had a busy first year! The Directory Board have reviewed and renewed our [Strategic Plans](#) for the period 2020–2023; secured funding for our [Publications Online](#) platform project, which will allow some 40 publications to be uploaded in the course of this triennium; participated in the process for the new Museum Definition coordinated by ICOM Define; been granted two ICOM [Solidarity Projects](#): “Clothing the Pandemic” and “Training the Trainers: Facilitated Workshops to Train Leaders in Conservation Risk Assessment”; begun preparations for the ICOM-CC sessions at the ICOM General Conference, August 2022; and for our next 20th Triennial Conference in Valencia (Spain), September 2023. This triennium remains one full of challenges and exciting activities designed for our members and, we look forward to working with our members to this common goal over the next two years.



All screen shots taken by Kate Seymour and reproduced with consent from the Chinese Museums Association; Above: ICOM-CC Directory Board Chair, Kate Seymour

Impressions: ICOM-CC Directory Board



This issue of *On Board* is dedicated to discussing the ICOM-CC Beijing online Triennial Conference. As editor, I suggested that Directory Board members write their impressions of the conference . . .

Above: Door knocker,
Fuzhou, China. Credit:
Kate Seymour

Impressions: Nora W. Kennedy

Vice-Chair, ICOM-CC Directory Board
The Metropolitan Museum of Art
New York, New York, United States

For one week in May, over 1,500 conservators, scientists, and educators gathered remotely from 67 countries to share knowledge and information at the 19th International Council of Museums Committee for Conservation (ICOM-CC) Triennial Conference, co-organised with the Chinese Museum Association in Beijing, China. The Committee for Conservation is the largest of ICOM's International Committees with over 4000 members. Our deepest gratitude goes to the many individuals who worked so hard to make the shift from the original in-person meeting planned for September 2020 to the 100% remote iteration in May 2021. This change was successfully completed only with a super-human effort from Kristiane Strætkevorn, Grace Ai, Chunjing Yang.

Remote conferences have the advantage of greater accessibility, reduced expenses for delegates, and a lowered carbon footprint overall. For those here on the east coast of the United States not willing to rise at 3 AM to hear the presentations live on Beijing time, all talks were made available as recordings after the fact. With four concurrent sessions, this opened access for delegates to take in talks on a wide range of topics from any of the 21 Working Groups, such as Photograph Conservation; Theory and History of Conservation; Natural History Collections; Education and Training; and Scientific Research to name a few—an option not possible for in-person conferences.

When in-person, one can generally choose between one, or possibly two, tours of local collections or labs offered during the conference. In the on-screen setting, one could view all ten pre-recorded tours highlighting conservation activities within Beijing museums as well as institutions in Shanghai, Xi'an, and Dunhuang, among others.

We did miss meeting with our colleagues from around the world in person and particularly with the more than 300 Chinese colleagues who attended. We hope to rekindle professional engagement in person at the upcoming Triennial Conference, scheduled for September 2023 in Valencia, Spain.



Above: We all missed partaking in delicious Chinese specialties during the remote meeting. Here a detail from a feast shared with Chinese colleagues in Fuzhou, China, during a planning trip in November 2018. Credit: Nora W. Kennedy

Impressions: Emily Williams

Vice-Chair, ICOM-CC Directory Board
Durham University
Durham, United Kingdom

In the “Current Challenges in Conservation” session at the Beijing Triennial Conference, panelists were asked to speak to current challenges and opportunities for conservation. All of the panelists were articulate and optimistic about the power of collaboration in the field. However, two focused in particular on issues of communication and access and challenged conservators, and ICOM-CC, to think more broadly about these issues and how we can address them. Their comments are excerpted below.

Simon Cane, Head of UCL Culture, London, England

The conservation of cultural heritage is not a solitary pursuit, and the need to develop and embrace collaborative and co-production approaches to conservation practice is only amplified by the challenges that we face today. While the last eighteen months have been an extraordinary experience for us all, the issues the pandemic has brought into sharper focus are not new. The underlying challenges of social justice, racism, discrimination, poverty, environmental sustainability, and inequity in all forms have been magnified, triggering protest, debate, and dissent. The pandemic has been described “as a global storm where we are all in different boats.” It provides a unique opportunity for us to reflect on an unusually global event that we have all experienced in our own way and, to think about what we can learn in the context of our conservation practice.

Over the course of the pandemic, we have seen increasing challenges to cultural heritage, including the legal and illegal removal of public statues, a rise in demand for the repatriation of collections acquired through the systems of imperial colonisation and oppression, and calls to rebalance gender and ethnic representation within our public collections and institutions. In this contemporary context, conservation practice is neither neutral nor passive. Conservators have agency. Their actions are executed in the context of the cultural and political norms of the structures and systems in which they were educated, trained and practice.

At the 14th ICOM-CC Triennial Conference in 2005, I encouraged conservators to “raise their gaze”, and at the 15th ICOM-CC Triennial in 2008, I led a panel session on public engagement with conservation. My observation is that there have been incremen-

tal changes in attitudes, thinking, and practice. However, while we have become more effective and impactful in communicating our value and our practice, we need to move from broadcast mode, one-way communication, to conversation mode, two-way conversation.

Thinking about sustainability, I want to talk about the sheer weight of cultural heritage. I have worked with many collections, and I have never seen any of them reduced in size except through a disaster. Obviously, we do not want heritage destroyed by disaster, but is there a price for our seemingly endless appetite for acquisition? Many galleries and museums have built economic models that rely on year-on-year growth in visitor numbers, achieved primarily through “blockbuster” exhibitions. These expensive international, high-profile touring shows generate income, publicity, and visitors. An unintended consequence of this approach is that many conservators are focussed on servicing this model. The majority of their time is spent managing loans processes, couriering, condition checking and, installing and de-installing exhibitions. These models of operation, constant acquisition, and international touring, are energy-hungry and have high environmental price tags attached to them.

One of the paradoxes emerging from the pandemic is that the reduction in footfall to significant heritage sites has relieved some of the pressure on cultural assets but resulted in a loss of income, thereby creating new risk, reduced funding for conservation! Do we now have a chance to pause for thought and think about our approach to managing access? Are we as a sector implicit in developing acceptable levels of damage that are unduly influenced by economic drivers? If access is reduced, there is the danger that it becomes the reserve of the wealthy, but perhaps we should further explore digital options for access to our most fragile and vulnerable sites.

I have touched briefly on these issues by way of provocation and, I want to finish with five challenges and/or opportunities for the sector.

1. Digital: What are the opportunities for us to enhance conservation through the use of digital technologies, and are we adapting quickly enough to understand the conservation implications of a digital planet?

2. *Sensor technology: Do we fully understand the potential for the use of sensor technology that is decreasing in size and cost, opening up the potential for a deeper understanding of cultural heritage, its decay, and its conservation?*

3. *Research: Is the sector developing the necessary transdisciplinary approach to research that the conservation of cultural material and heritage requires?*

4. *Conservators and Co-Production: Are we prepared to engage in a more open co-production model of conservation, moving from broadcast to conversation?*

5. *Skills: Conservation practice is a confluence of science, technology, and craft. Is there a danger that we are losing the “craft”, and are conservators being de-skilled by blockbuster exhibition strategies?*

Terry Little, ICOM-CC Working Group Coordinator for Murals, Stone and Rock Art; Senior Adjunct Lecturer Ahmadu Bello University and Trust for African Rock Art (TARA), Nairobi, Kenya

I would like to address two issues: access and funding. We’ve heard a lot about access to heritage this past year. The word “access” is taking on a fresh meaning. Recently it has been morphing into a meaning englobing notions of virtual access, not just improved physical access. Today, we can understand that access must also take into consideration questions of affordability and inclusion.

Access is a challenge in terms of the education and training of our next generation of museum professionals. How has this access to knowledge and learning been affected by COVID? According to an ICCROM survey last year, 90% of pre-COVID teaching was achieved through face-to-face lectures. In the same survey one year ago, 57% of respondents, having neither experience nor appropriate equipment or teaching materials, said they were not prepared to shift to remote teaching. Many universities—including my own—were shuttered to students until this year. On the one hand, neither those teaching nor those being taught had the appropriate hardware or software to support online teaching, let alone the resources to purchase the necessary data to use either. At the same time, there isn’t the IT infrastructure to reach students outside many major urban areas. The digital divide is not unique to Africa.

Access to heritage and to education—no matter how you define it—has costs. Therefore, I invest a certain amount of time and effort to keep my eye on current funding trends.

At the nexus of funding, access, and professional development, looking into the future, it may be wise to recognize the obstacle of poverty in terms of both access to our collections and the notion of museums as places of learning. According to UNICEF,

there are 463 million children who don’t have access to digital or broadcast learning – that is 31% of all learners. Do we ignore them as a target of our outreach efforts? And since this is a professional organisation, what are we doing—case studies please!—or what can we be doing to make sure that some of those young people become our future conservators, curators and museum directors?

Both speakers provoke us to think more about challenges, opportunities, and access. These are ideas that the Directory Board and the organizers of the Current Challenges in Conservation panel would like to explore more throughout the triennial. One step in this process is to seek additional input for the membership.

To that end, we have created a short PADLET survey asking members to identify challenges to communication and to reflect on what they can do to address them and what ICOM-CC can do.

Please find the PADLET survey [HERE](#); Password: ICOM-CC2021



Above: Scene captured in Fuzhou, China. Credit: Nora W. Kennedy

Impressions: Claudia Chemello

Directory Board Liaison, ICOM-CC Directory Board
Terra Mare Conservation LLC
Charleston, South Carolina, United States

The Beijing Triennial Conference was a ground-breaking conference in so many ways. The virtual platform opened up accessibility to ICOM-CC as never before, creating a unique experience that I hope we can build on moving forwards. As Coordinator for the Metals Working Group from 2017–2020, I was pleased to co-chair the Metals session with David Thickett, former Assistant Coordinator. Seeing colleagues present their work virtually and hearing from them live during the Q&A sessions from all corners of the world was a great experience. The projects presented really highlighted our connections, despite the physical distance in time and space, and a recalibrated world, in which we all came together in Beijing. Presentations in the Metals Working Group ranged from ethical dilemmas to collections conservation, from the treatment and study of unusual objects to innovative new green treatment methods to reflections on living heritage, traditional knowledge, and community-driven conservation.

As the current Directory Board Liaison, it was a wonderful experience to be able to see the Working Groups take center stage, fully immersed in their respective fields. Presentations across the multiple conference tracks were inspiring and thought-provoking, and the result of collaborations and interdisciplinary partnerships emphasizing the connection of conservation and preservation to so many other fields, truly embracing the conference theme of transcending boundaries. All of the presentations carried a deep message of how and why preservation of cultural heritage matters and how practitioners are sharing this important idea locally and globally. This message was further developed at the Getty International Program grant recipients session, where we heard directly from young colleagues all over the world as to their vision of moving the current challenges in our field forwards.

The Working Group Planning Sessions highlighted the coming Triennial Conference's many activities revealing how the Coordinators and Assistant Coordinators have risen to the challenge of our times and are planning fantastic activities that span virtual, hybrid, and in-person delivery modes fully embracing accessibility and inclusion.



Above: Details, Fuzhou, China. Credit: Nora W. Kennedy

Impressions: Stephanie de Roemer

Member, ICOM-CC Directory Board
Glasgow Museums, Glasgow, United Kingdom

Sunday, 16th May 2021

加入我们!



Getting ready for the ICOM-CC 19th Triennial Conference in (virtual) Beijing!

It starts tomorrow at 8am UK time (3pm Beijing time) and normally I would be in Beijing now, maybe meeting up with some other delegates for a drink or dinner the night before. Instead of getting to the airport and on a plane to Beijing, I have spent most of yesterday and today setting up my “media chamber” in the kitchen (close to the source for tea and coffee!) for my virtual participation over the next 5 (!) days.

Setting up my virtual background took me six hours, Green screen lighting and background resulted in a blanket behind me and a painting hung from the ceiling to block out the light coming in from the window. I learned a lot about my laptop and its functions and that I need to invest some money to get a public broadcasting quality background. With a budget of “zero” for such virtual wizardry, I’m nearly there or “this is as good as it gets”—but my grey hair seems to be too light as it blends and blips into the background, which makes me look a bit like an interference blurring in and out from the screen.

The conference theme “Transcending Boundaries: Integrated Approaches to Conservation” is taking on a new dimension here. It’ll be an adventure, I hope my “zero budget improv media chamber” will be holding up until next Friday!

Wednesday, 19th May 2021

Day 3 of the ICOM-CC Triennial Conference in (virtual) Beijing! . . . I normally take photos and share these when attending conferences in places far from home.

So, this is from my “excursion” today, a walk in the park 5 minutes from home. I really needed to get out into some fresh air, as I have been living in my improv media chamber over the last 3 days. Moderating and assisting others in moderating Q&A sessions is a whole new experience when everyone is not in the same room and I realise just how much communication happens when in the same space, face-to-face.

I feel a bit like an astronaut in a space capsule relying on technology for my multi-dimensional communication via my laptop and mobile phone over three different email accounts, WhatsApp, messenger and an occasional entry into conference

chat . . . hoping the WiFi won’t cut out or drop as refreshing the connection while in a broadcast or Q&A room can have devastating consequences to staying connected, disrupting others’ broadcast and then you feel like Matt Damon in the Martian!

But we are all supporting each other and struggling through this together, which is not quite there with the achievement of the Apollo 13 recovery—but we bond over our shared experience and resolve of not being defeated by the idiosyncrasies of technology and its infrastructure!

At times everything is pinging! I picked up on rhythms of much traffic proportional to the time of the day in time zones where people are. I got it easy, it starts at 8am and ends about 4pm for me, but for some delegates start at midnight until 7 or 8am in the morning!

The conference is fantastic though, over 150 presentations over 4 channels and I am surprised how engaging it can still be. I enjoy watching the presentations as a sort of little short film, pre-recorded and streamed live and now available to watch on demand at my leisure.

Two more days to go, and I haven’t yet dared to activate my virtual background!

Saturday, 22nd May 2021

再见北京

Bye, bye Beijing . . .

The 19th ICOM-CC Triennial Conference in (virtual) Beijing has come to a close . . . it has been a great experience on so many levels.

Three years of planning and looking forward to coming together in Beijing in September 2020 seemed to be an impossibility a year ago. It is incredible and inspiring how so many individuals and teams across the World have worked together in making this conference a virtual reality over the last week.

Needless to say, we all have missed the fantastic company of old and new friends, the cultural programs, the coffee and tea breaks, the dinners and the random chats and encounters that make ICOM-CC conferences such a welcoming and engaging event. But the National Organizing Committee and technical support staff in China have provided a truly engaging experience and many new opportunities for outreach, networking and collaboration through digital and communication media have appeared on the horizon as mechanisms and channels that transcend boundaries!

谢谢北京!

Thank you, Beijing!

And “Hola Valencia!” See you in 2023!

Impressions: Qinglin Ma

Member, ICOM-CC Directory Board

Institute of Cultural Heritage, Shandong University
Jinan, Shandong Province, China

The 19th ICOM-CC Triennial Conference in Beijing was a successful international online conference held by ICOM-CC and the Chinese Museums Association (CMA) during the COVID-19 period. The CMA cooperated with the translation company and China Telecom to supply four channels for the conference, with one channel for Chinese-English translation program to provide convenience for scholars in communication. Ms. Ai Jingfang, the deputy secretary-general organised the translation program of The English-Chinese Handbook of Museum Collection Conservation Technical Terms. The Journal Chinese Museum published a series of articles to introduce different aspects of ICOM-CC, such as selection procedure of papers, selected papers of Chinese scholars and translated papers related to conservation science. All these programs enhanced the understanding of ICOM-CC and encouraged the Chinese members to register for the conference.

Instead of waiting three years for the symposium and not being able to attend all of the presentations, this was the first time that participants were able to watch, read and download 158 videos and papers, 44 Q&As, and 99 posters synchronously with the conference. All the videos were excellent quality, and the lectures were wonderful. The layout of papers and posters was novel and colorful. The Q&As were interesting and diverse.

The ICOM-CC Triennial Lecture by Prof. Dr. WANG Xudong, “Practice and Prospects of Cultural Heritage Conservation in Museums Based on Risk Management and Multidisciplinary Collaboration in China”, introduced conservation science and practice in the past 70 years in China. The Keynote by Prof. Dr. ZHAO Feng, “Conservation Cycle: A Working Model to Face Global Challenges in China National Silk Museum”, and the ICOM-CC Panel, “Current Challenges in Conservation”, discussed current challenges to keep the conservation field moving forward in a sustainable way.

The conference theme “Transcending Boundaries: Integrated Approaches to Conservation” was fully discussed in the Working Group and panel discussions.

To enrich the conference, the exhibition, “Pursuing Eternity: Conservation of Museum Collections in China”, in the Beijing Capital Museum, held by State Administration of Cultural Heritage, China (SACH), is also available online until September. In

addition, on May 18, International Museum Day, CMA held related activities in Beijing and other locations.

All of these activities and the ICOM-CC Working Groups have pushed the conference to a new level. In a word, the experiences of the 19th ICOM-CC Triennial Conference in Beijing have shown the great vitality of Chinese museums to the world, and the successes and achievements of this conference will be definitely helpful and meaningful to the conservation field in the future.



Above: China reflections.
Credit: Nora W. Kennedy

Opening Remarks: Alberto Garlandini



“I have the strong belief that the museum of the future already exists. I believe that the museum of the future is already being built today. Every day, even before the pandemic started, trailblazing museum professionals have experimented with new ways of connecting with their communities, and new forms of cultural fruition.”



Above left: Fujian Museum Collection, Fuzhou, Fuzhou, China. Credit: Kate Seymour

Above: Alberto Garlandini.

Opening Remarks, 17 May 2021

Transcending Boundaries: Integrated Approaches to Conservation

Alberto Garlandini

ICOM President, ICOM Executive Board

Museologist and Expert in the Management of Cultural Heritage

Dear friends and colleagues,

Qīn'ài de péngyǒu hé tóngshìmen,

亲爱的朋友和同事们:

It is a pleasure for me to address you on this special occasion. I want to start by congratulating ICOM-CC, its Chair Kate Seymour and former Chair Kristiane Strætkevorn, the State Administration of Cultural Heritage of China, the Chinese Museums Association and ICOM China for this successful hybrid conference and for kindly inviting me to open the meeting.

Tomorrow, museums and communities from all over the world will come together for International Museum Day 2021, dedicated to the theme "The Future of Museums: Recover and Reimagine." In its 44 years of history, this celebration has never been held under such exceptional circumstances as it was last year and as it will be again this year. While we can glimpse the end of the tunnel, the theme of International Museum Day raises an important question: what is the future of museums?

As demonstrated in several studies conducted by ICOM and UNESCO, the global cultural sector has greatly suffered the impact of the emergency measures. Already chronically underfunded in many countries, museums are now facing their first big challenge of the 21st century. Beyond mere recovery, we must reinvent ourselves and reimagine the museum of the future.

I have the strong belief that this museum already exists. I believe that the museum of the future is already being built today. Every day, even before the pandemic started, trailblazing museum professionals have experimented with new ways of connecting with their communities, new forms of cultural fruition, and, as this conference highlights, new approaches to conservation. Need breeds innovation, and this crisis has demonstrated that change is the way forward.

Global challenges call for global responses. International cooperation is needed now more than ever. Museum professionals need to share knowledge, exchange ideas and inspire each other. With 49,000 members all over the world, ICOM strives to provide a platform for these indispensable exchanges.

ICOM's 121 National Committees, 7 Regional Alliances, and 32 International Committees have remained remarkably active during the pandemic. Since the beginning of the crisis, ICOM and its Committees have worked to steady the ship and have shifted into gear to provide museums, professionals, and policy-makers with data, guidelines, and recommendations. Our global studies on the impact of COVID-19 on museums made headlines around the world and raised awareness of the dire situation our sector was facing.

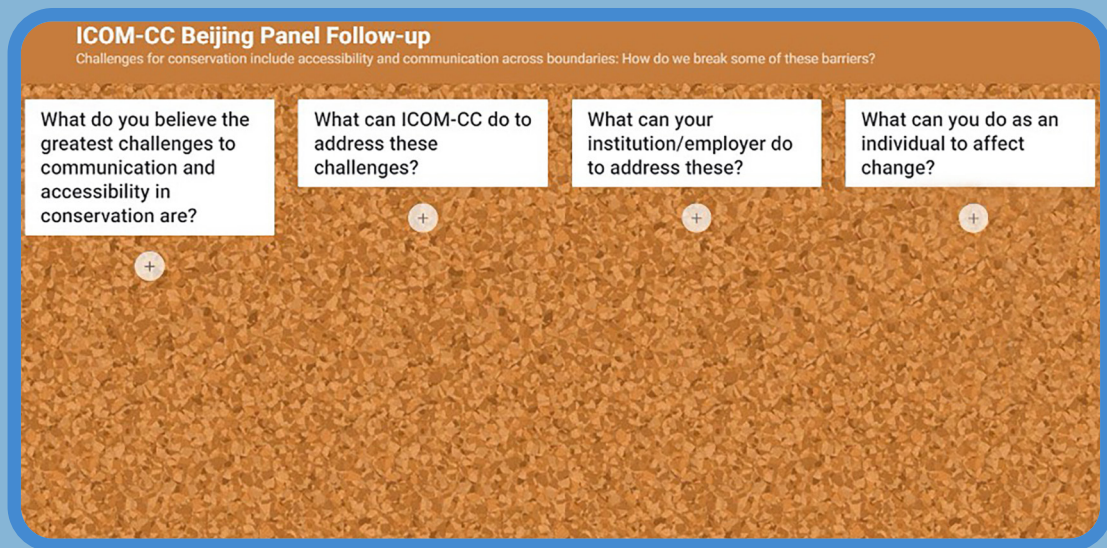
ICOM is working closely with other international organisations. I had the privilege to represent ICOM and advocate for museums and heritage at several high-level conferences of UNESCO, UNIDROIT, the G20, OECD, and the Presidency of the European Council. We must keep the momentum going. On International Museum Day, ICOM wishes to send a powerful message: museums are bridges between people and cultures, museums promote participation and diversity, museums innovate and experiment with responding to the social, economic and environmental challenges of our troubled present.

On behalf of ICOM, I invite you, as well as all museums, communities, cultural institutions, and local governments, to reimagine together the museum of the future.

I wish you a wonderful conference!

Thank you, Xièxie!

Plenary Panel: Current Challenges in Conservation



What do you believe the greatest challenges to communication and accessibility in conservation are? What can ICOM-CC do to address these challenges? What can your institution/employer do to address these? What can you do as an individual to affect change?

Above: PADLET survey board.

Plenary Panel Discussion: Current Challenges in Conservation

Stephanie de Roemer

Member, ICOM-CC Directory Board

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

The panel discussion “Current Challenges in Conservation” was organised by ICOM-CC Working Group Coordinators aiming to represent the immediate issues that the conservation sector is facing with special emphasis on the COVID-19 pandemic.

The session was moderated by Lynn Lee (ICOM-CC Working Group Coordinator Scientific Research). Each of the five panelists came prepared with answers to a set of questions, and after a short statement from each, an interactive lively discussion ensued during which the audience could respond and pose questions via a chat function. The session and chat history were recorded.

The panelists were:

Professor Zhao Feng (keynote lecturer “Conservation Cycle: A Working Formula Model to Tackle Global Challenges” at the China National Silk Museum),

Professor Qinglin Ma (Institute of Cultural Heritage, Shandong University, Jinan, Shandong Province, P.R.China),

Anna Bülow (ICOM-CC Working Group Coordinator for Preventative Conservation, Stedelijk Museum, the Netherlands),

Terry Little (ICOM-CC Working Group Coordinator for Murals, Stone and Rock Art, Ahmadu Bello University and Trust for African Rock Art (TARA), Nairobi, Kenya),

Simon Cane (University College London (UCL) Culture, United Kingdom)

Emily Williams provided a deeper insight into the main themes of the discussion from the perspective of two of the panelists in an earlier section within this edition (pp. 10–11). To summarise, the following points emerged from the panel discussion that are of concern and merit action from our community:

1. Training of conservators and recognition of the conservation profession

一 培训文物保护人员并认可保护专业

2. Digital technology and its role in conservation and preservation of cultural heritage

二 数字技术

3. Availability and affordability of scientific and analytical equipment (and those who know how to and can use it)

三 可负担的科学与分析设备

4. Outreach and engagement with the public/visitors and local communities

四 外展服务与和公众参与

5. Transferral and preservation of craft, artisan, and manual skills (preservation of rare skills)

五 工匠技术与技能的传移与保存

6. Time management: time for collections care competing with time to deliver blockbuster exhibitions, loans, public programmes (preservation versus income generation and marketing opportunities)

六 藏品维护的时间管理:

如何平衡大型展览, 出借展品, 公共节目的收益与行

We encourage ICOM-CC members and non-members alike to continue the discussion using an interactive platform—PADLET. We invite all conservators and related professionals to share their experiences, observations, and ideas via this interactive discussion forum. To participate and get involved in this important debate go to the PADLET [HERE](#); Password: ICOM-CC2021

When you open the [PADLET](#) you will see a “board” with four “post-it notes” posing four questions that instigated the Plenary Panel Discussion, “Current Challenges in Conservation”:

1) What do you believe the greatest challenges to communication and accessibility in conservation are?

2) What can ICOM-CC do to address these challenges?

3) What can your institution/employer do to address these?

4) What can you do as an individual to affect change?

To add your thoughts to the [PADLET](#), just click the “+” below the question you want to share your thoughts on. This survey will aid and inform ICOM-CC’s strategic plan beyond this triennium and is hoped to facilitate more engagement in shaping and participating in ICOM-CC Working Groups Triennial Programmes.

ICOM-CC 2021 Medal Recipients



At left: Dragon, Fujian
Museum Collection,
Fuzhou, Fuzhou, China.
Credit: Kate Seymour

In 1993, the ICOM-CC Directory Board initiated the striking of a special medal to be awarded to members who have played a vital role both within the organisation itself and in the field of conservation at large.

On the Occasion of Receiving the ICOM-CC Medal

Catherine Antomarchi

Former Unit Director, Collections Unit, International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCRROM)

Dear ICOM-CC members, dear conference delegates,

Let me thank Valérie Magar for highlighting my professional career, thank you to all the colleagues and ICOM-CC members who participated in this nomination, and thank you for the collected testimonies. I am really touched.

It is a great honour to receive this medal in recognition of the work I have done for ICOM-CC and for the field of conservation in general.

I have to say that all the good I did for ICOM-CC is because of the position I held at ICCROM, (the only organisation I ever worked for!). The ICCROM Director had a special ex-officio position on the Board of ICOM-CC, and as his representative, I contributed for ten years to the work of the Board and of ICOM-CC.

For the young people who are attending this conference for the first time, I remind you that ICCROM is the only intergovernmental organisation dedicated to the conservation of cultural heritage. ICCROM has been active for the last 60 years, improving the competencies of heritage professionals worldwide, and promoting an interdisciplinary and multicultural approach.

Unlike most of you, I have never worked in a laboratory, or in a museum, or in a university, nor have I performed conservation on collections or their environment.

But I have had the extreme pleasure of meeting and collaborating with so many people who came before you. I experienced many different contexts, many different issues – legal, scientific, ethical, and technical. I have witnessed the complex economic, administrative, and political conditions under which you all work, and yet you do not let these difficulties weaken your desire to better understand, better protect and better transmit heritage.

All these experiences have deeply influenced my work at ICCROM, which I can say focused more on people than on heritage! My first experiences with ICOM-CC date back to the early 1990s, through the working group for Education and Training in Conservation. I was interested in course design, adult learning, cultural diversity in education and felt that this was the place to network and to learn other perspectives.

However, my most concrete contribution was as the ICCROM representative on the Directory Board. In the formative years of the Committee, until 2011, the Director of ICCROM held an ex-officio position on the Directory Board. And for 25 years, ICCROM served as the secretariat of the Committee.

My contribution to the work of the Directory Board began after the 1999 Conference in Lyon. At that time, the Committee wanted to review its functioning and consolidate its resources.

In this context, I was happy to secure ICCROM's collaboration in providing structural support to the Committee, including the re-unification of its archives, the establishment of an independent office for the secretariat within ICCROM's premises, and the hosting of the first joint meetings of the Board and the Working Group coordinators, an initiative created by David Grattan, then Chairman, to strengthen the organisation's internal communication and to reflect together on its strategic development. Many good ideas came from this period.

Beyond this structural support to the Committee, I was honoured to work on the many improvements undertaken by the three consecutive Directory Boards, particularly in the efforts to streamline the preprint process and make it more transparent and respectful of the various views of coordinators and reviewers. This led to the creation of the Editorial Committee, where I worked as a member. Other improvements included the clarification of the criteria for the Getty grant selection process, the manual for coordinators, and the creation of funding instruments under the initiative of Jørgen Wadum, member and then Chair of the Board. Then there was the decision to choose a unifying theme for the triennial conferences and to organise every second triennial outside the western world.

Finally, I worked on defining conservation terminology within a team that was interdisciplinary and multilingual, spearheaded by Gaël de Guichen. This work engaged all the coordinators, with the goal of improving the understanding of conservation by other museum professions. (We seem to have reached a consensus better than the recent ICOM team that worked on a new definition of museums!)

I remember with emotion my first ICOM-CC conference, 1993, in Washington, D.C. I was so energized but also so intimidated to see so many impressive professionals from different backgrounds eager to interact. I remember coming out with a feeling of solidarity, of a stronger professional identity. I do hope you experience this too.

Despite decades of struggle, it is sad to still see the lack of recognition of our field and its professions. Many among us feel isolated, unsupported by heritage institutions. The pandemic has certainly amplified this feeling and made many of us even more vulnerable. It was hard this year to hear that culture was a non-essential business. So, let's keep connected. This is the mir-

acle of an organisation like ICOM-CC . . . it brings us together, lets us articulate and recognise our work at its conferences, and helps us build our impressive body of literature.

I have read with interest the programmes of the working groups for the coming years. There are new ingredients . . . a commitment towards a more inclusive organisation, an engagement with intergenerational dialogue. There is an increased focus on emerging conservators. There is a shared will to reflect on societal issues, from the long-term consequences of COVID on the way we work, to our role in dealing with contested heritage, to our responsibilities facing climate change. I trust that you, the ICOM-CC membership, will be able to set these reflections and proposals in motion . . . they are so important for the future of our profession, for the future of everything.

I cannot receive this award without remembering two visionary and generous women I worked with on the Board—Agnes Timar and Caroline Villers. Each passed away suddenly while still serving on the Board, Agnes in 2001 and Caroline in 2004.

And finally, I would like to thank Gaël de Guichen, who taught me almost everything I know.

THANK YOU!

“Let’s keep connected. This is the miracle of an organisation like ICOM-CC —it brings us together, it lets us articulate and recognise our work at its conferences, and helps us build our impressive body of literature.”



At left: Catherine Antomarchi.

Below: Catherine during the medals ceremony.



On the Occasion of Receiving the ICOM-CC Medal

Kathleen Dardes

Former Head, Collections Department,
Getty Conservation Institute

Thank you, Johanna Theile, for your gracious introduction. I would like to also thank the Directory Board for the very great honor of receiving the ICOM-CC medal. ICOM-CC has always had a unique place in the history and development of our profession.

I am truly moved to be honored in this way by the remarkable colleagues I have had the pleasure to get to know over the years through my association with ICOM-CC. I would also like to express my appreciation for the enormous effort made by the Directory Board and by the local organizing committee to make sure this meeting could take place. Those of us who have had the benefit of participating this week can little guess at the amount of work that went on behind the scenes. For that, I—and I'm sure everyone listening—am extremely grateful.

I left the Getty Conservation Institute in March of 2020, having worked at that rather unique institution for almost 32 years. For most of that time, I had been involved in education in some form or other. As Johanna has mentioned, in the early days, I had organized a number of courses—focusing mainly on topics where there seemed to be an urgent need for training. Preventive conservation was one of these areas, as caring for collections was becoming an area of growing interest and urgency. I had the good fortune of working both within the US but also with partners in other areas of the world—Latin America, Europe, and Asia in particular. The work was challenging but always immensely rewarding. This was in large part due to the many individuals and institutions I was fortunate to work with—all so dedicated to strengthening conservation in the countries and regions where they worked.

The GCI's preventive conservation course in Oaxaca that Johanna mentioned was one of the first and most ambitious courses that I organized in Latin America. Johanna, I am delighted that you and so many of your colleagues in the course in Mexico found it so useful; you have certainly contributed significantly to the development of the field in your own countries. Perhaps the course helped with that, but I would suggest that your own intelligence, drive, and determination played a far greater role. The course in Mexico helped to influence my own thinking about conservation education and how it must always reflect the working realities of the field. A course or workshop should never function simply to deliver information. As professionals,

we do more than just apply information. We function within the context of professional networks and relationships.

Education—like work itself—is a social process. Social interaction is critical to our professional activity and should always be built into educational activities.

One of the things I am most proud of regarding my work at the GCI is how we were able to expand some of our training projects over the years in order to reach colleagues in their own workspaces. This meant creating opportunities for mentoring and increased contact and interaction that went beyond classroom teaching. Rather, it involved teaching and mentoring that could address, in a timely way, what people were dealing with in the workplace—where they often needed to have quick access to reliable information and advice.

I was very lucky to have worked at an institution like the Getty Conservation Institute for three decades. The work that I have been able to do—indeed any successes that I may have had—can be credited to the support and encouragement of the remarkable people who were my colleagues for so long. I was the beneficiary of the GCI's dedication to the field of conservation and to what I have often described as its pioneering spirit. The willingness to test new ground, to take a chance on an unproven idea, to push boundaries. To do things that have not been done before. My former staff in the GCI's Collections department were second to none.

This award belongs as much to my GCI colleagues as to me. Throughout my career, I was privileged to witness the rapid development of conservation into the vibrant international field that it is today—aided by the growing strength of organisations like ICOM-CC as well as the increase in opportunities for conservation education, both in the form of academic programs and in the availability of short courses and workshops that targeted particular learning needs.

The future is now upon us. Conservation professionals are currently dealing with a host of complex new materials and media as well as new perspectives on what we now value, what we conserve, and who should have a voice in making decisions about cultural heritage. These are the challenges we are facing now and will continue to face as the field expands and grows more diverse. While we have made strides in making conservation education more accessible, it is not enough. Obviously, it will remain critical for conservation education to not only address the ever-increasing need for new knowledge but also to address all the ways that people function and flourish as professionals and to the ways they can actively contribute to a vibrant and growing profession.

Fortunately, distance learning and mentoring have become more common in recent years. Just as this virtual meeting has extended ICOM-CC to a larger audience, the internet has become one of the most powerful influences on the way people

learn, teach and interact with one another within both educational and work settings.

This is something to celebrate, and I hope that future meetings—whether of ICOM-CC or other professional groups—will continue to hold meetings that are at least partly virtual so that we can include colleagues who may not be able to travel to distant conferences.

Over this past year, we have all had to adapt, become more resourceful, look for new opportunities, and generally make the best of things under very trying circumstances. While many of us may now be convinced that we will never want to have another Zoom meeting once we have left this pandemic behind us, some of the changes and innovations we have had to adapt into our lives will likely serve us very well over the longer term.

We are so lucky to have the opportunity to communicate with colleagues in an international forum like ICOM-CC. I know that this enormous network will continue to grow and become even stronger.

I am so proud to be a part of this network and proud—and very moved—to have been honored with an ICOM-CC medal.

“The future is now upon us. Conservation professionals are currently dealing with a host of complex new materials and media as well as new perspectives on what we now value, what we conserve, and who should have a voice in making decisions about cultural heritage. These are the challenges we are facing now and will continue to face as the field expands and grows more diverse.”



At left: Kathleen Dardes.

Below: Kathleen during the medals ceremony.



On the Occasion of Receiving the ICOM-CC Medal

Jørgen Wadum

Professor Emeritus and Director, Wadum Art Technological Studies and former Chief Conservator of the Royal Cabinet of Paintings, Mauritshuis in The Hague.

Thank you so much, Ella Hendriks, for your very generous introduction.

And a sincere and heartfelt thank you to the ICOM-CC Directory Board for offering me the ICOM-CC medal—I feel extremely honoured and grateful about it.

The first ICOM-CC Triennial Conference that I attended took place in Copenhagen in 1984. It was then called a Triennial Meeting, and although it was larger in numbers compared to some of the large Working Group interim meetings of recent years, it had a more informal atmosphere to it. It seems to me that there might have been more direct and sometimes heated debates at the time. I recall the late Gustav Berger from New York vigorously promoting his new adhesive, the BEVA, and he was strongly supported by his wife Mira, who always followed him as a vigorous advocate for his inventions.

When I trained as a painting's conservator in the late 1970s and early 1980s, the approach to treating paintings was somewhat restrained, more archaeological, I would say. It was not long after the Greenwich Lining Conference in 1974 where the negative effects of wax-lining and hot-tables were strongly debated. Alternatives were sought for, both when it came to adhesives as well as the hardware for linings or laminations of old or frail canvases. Low-pressure tables for careful laminations were these days invented by several conservators and companies.

Also, new retouching theories and techniques had arrived from Florence—developed after the disastrous flooding of the Arno River in 1966—something that had an impact on the practice of retouching. To me, it sometimes seems that interventional methodology and practice for bench-workers at the time was more prominent in discussions compared to now?

One of my first projects after graduating was to collaborate with colleagues at the School of Conservation in Copenhagen, Steen Bjarnhof, and Mikkel Scharff (both former DB members and Medal recipients). We produced a large series of slides on how old lining methods—such as glue-paste and wax-linings—were carried out. This educational material, initiated by the Getty Conservation Institute in the 1980s, is still very useful today in order to understand what we are re-treating today combined with the philosophy behind the choices of the past.

Being honoured with the ICOM-CC medal simultaneously with Kathy Dardes, I regard it as an extra compliment. I recall our collaboration in the early 1990s in preparation for the Getty project on Structural Conservation of Panel Paintings. This project was designed to transmit tacit and almost forgotten knowledge on the understanding, making, and intervention on wooden structures within our cultural heritage. Kathy, together with the late Andrea Rothe, overlooked and edited the huge 1998 proceedings, now free for download.

In 2008 The Panel Paintings Initiative was started and eloquently managed by Ton Wilmering, senior advisor to the Getty Foundation; it was a follow-up to the former project. It has been a great pleasure to assist in this as Group Co-Chair together with George Bisacca from The Met. This offered me the opportunity to be involved in the establishment and organisation of two international workshops for conservators and curators in tandem, the first one in Cracow, and two years later one managed by senior curator of old master paintings, Uta Neidhardt, in Dresden.

Equally honoured and pleased, I am to celebrate the ICOM-CC Medal with a long-standing colleague and fellow Directory Board member for many years, Catherine Antomarchi. I seem to recall that we met and worked together probably for the first time during the meeting defining European standards in education and training of conservator-restorers. This was in August 1997, and the result is known as the Document of Pavia. It became a diplomatic tour de force to make ends meet with suggestions from the very many European participants. But we succeeded thanks to your skill and engagement.

Let me reiterate the first point in the Pavia document, and I quote, “we encourage the recognition and promotion of conservation-restoration as a discipline covering all categories of cultural property and taught at the university level or recognised equivalent, with the possibility of a doctorate”, unquote; and, I quote “10. the promotion of research in conservation-restoration” unquote. Much has indeed happened over the past 24 years, but did we reach our goals?

And then again Catherine, the many years together at DB meetings all sorts of places, and happily always with you as a stand-in for the DG of ICCROM who at the time was a DB member ex-officio (nobody can see this from the History of ICOM-CC site which only mentions the DG's name). Together with the ICOM-CC secretary, Joan Reifsnnyder, herself a scholar on painting on stone, you became the memory of our organisation and kept track of past discussions within continuously changing constellations of DB members. In tandem, you discreetly steered the DB clear of repetitions or risky waters.

In times of pandemics, culture is threatened. I am convinced, however, that on the other side, history (= heritage, museums, sites) will again become important to the public. The objects on display in the many types of museums that we represent within ICOM, and ICOM-CC, all depend on our profession to be able to

care for and share the multitude of narratives with the public. Interdisciplinarity is becoming the standard today and less so the exception, a development of collaboration across disciplines that I can only fully encourage to advance much further.

With the rising numbers of membership, ICOM-CC will and must change to adapt to new needs and demands. The current conference is the first to take place virtually.

During the past year, I have participated in numerous seminars, lecturers, and conferences via one of the digital platforms currently available. It has been great to be able to listen to and engage in so many events, which I would never have been able to attend under normal pre-pandemic circumstances. However, I am also aware that, for example, some of my Ph.D. students at the University of Amsterdam are desperately missing face-to-face dialogues—and a public defence via a computer screen is not at all comparable to the excitement of a full auditorium of listeners.

Finally, let me salute ICOM-CC for being the conservation-restoration hub or marketplace par excellence for professionals caring for our past for the future. It is a great organisation with so much skill and so many young professionals eager to learn. And without hesitation, I can say that despite my many years in the profession, also I continue to learn thanks to ICOM-CC.

I, therefore, want to extend my thanks to my colleagues with the WG coordinators, from David Goist, North Carolina, with whom I took over WG Rigid Supports in 1990, to co-coordinator Alan Phenix with whom we in tandem ran the two paintings WGs to the assistant coordinator Anne Rinuy from Geneva and many more.

To all of you—as well as the DB members of ICOM-CC with whom I had the pleasure to work in the past.

Thanks to all colleagues I worked with in the Netherlands over the 15 years that I had the pleasure to work there. You have all been instrumental in offering me challenging and fantastic opportunities.

Equally so, I thank my Danish colleagues from the most recent 15 years of collaboration.

I'm also grateful to my colleagues at the University of Amsterdam for a continued collaboration—but primarily, I'm so delighted to be part of the ICOM-CC membership—thanks for your inspiration and partnership.

That is what has made my career.

Thanks again for offering me the ICOM-CC medal.



“There is a shared will to reflect on societal issues, from the long-term consequences of COVID on the way we work, to our role in dealing with contested heritage, to our responsibilities facing climate change.”

Above: Jørgen Wadum. Credit: Samira Bouaou

Below: Jørgen during the medals ceremony.



Transcending Boundaries: Global Points of View



For the very first time at an ICOM-CC Triennial Conference, the Getty International Program grant recipients planned, developed and presented their own special session . . .

Within different breakout rooms, panelists were grouped together by Green, Blue, Yellow and Red.



Getty International Program Session

Joan Reifsnyder
Secretary, ICOM-CC

For the very first time at an ICOM-CC Triennial Conference, the Getty International Program grant recipients planned, developed, and presented their own special session during conference week on the theme: “Transcending Boundaries: Global Points of View”. In preparation for the session, the thirty-one grant recipients spent three months and many internationally challenging Zoom hours brainstorming, formulating, and coordinating four mini-programs.

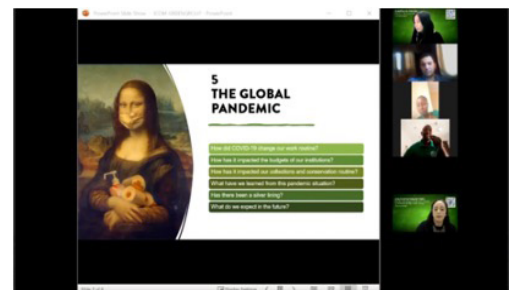
The session lasted approximately 2 hours and opened with a brief introduction of the theme followed by breakout into four discussion “color” rooms with eight Getty International Program Grant panelists in each room to stimulate and develop discussion on the “what”, “who” and “where” of obstacles, challenges and “boundaries” in their regions, institutions, professional lives. Along with comments and ideas from the delegates participating in each room, the common goal for each breakout room was to identify a few of the most pressing real-life challenges that were brought back into the general meeting for a sum-up and next step thoughts. The formal session was followed by the traditional Getty “Meet & Greet” opportunity in random breakout rooms.

Some of the challenges under discussion addressed:

1. Establishing and maintaining sustainable professional training programs;
2. Establishing preventive conservation parameters in their own countries;
3. Recognizing different needs/parameters in their regions from the “international standards” of the west;
4. Official recognition for the conservation profession in the different countries and regions;
5. Communicating needs and building consensus;
6. Addressing limitations in professional infrastructures; and
7. COVID-19 effects on the sector in the regions

A series of post-conference Zoom meetings and webinars stretching over the next two years will delve into the main issues that emerged during the session and that deal with training, local resources and sourcing, and awareness in the workplace and the community. A mentorship/dialogue program with past Getty grant recipients will allow the current group to benefit from the professional and life experiences over the past thirty years shared by previous recipients.

ICOM-CC thanks the Getty Foundation for its unflagging support of the ICOM-CC/Getty International Program since 1990, and the family of the hundreds of past and present Getty grant recipients who, over the decades, have continued to contribute to the profession and to the goals and activities of ICOM-CC.



Red, Yellow, Blue, and Green meeting rooms for the Getty International Program during the ICOM-CC 19th Triennial in Beijing.

Closing Ceremony with Laishun An



“ . . . ICOM-CC’s unique global leadership in the field of collection conservation, the outstanding contributions of China’s cultural heritage community, and the professionalism, enthusiasm and constructive participation of colleagues from the global heritage sector, are the cornerstones of the exceptional professional success of the conference . . . ”

Above left: Doorway,
Street, Fuzhou, China.
Credit: Kate Seymour

Above: Laishun An.

Address at the Closing Ceremony of the 19th Triennial, Beijing

Laishun An

ICOM Vice President, ICOM Executive Board;
Vice-President and Secretary General, Chinese
Museums Association

Mr. Guan Qiang, Deputy Director General, the State Administration of Cultural Heritage of China

Mr. Yang Bin, Vice Mayor of Beijing Municipal Government

Mr. Liu Shuguang, Chair of ICOM-China

Ms. Kristiane Strætkvern, Chief Coordinator of the 19th ICOM-CC Triennial Conference Beijing

Ms. Kate Seymour, Chair of ICOM-CC

Friends and colleagues, good morning, good afternoon and good evening.

The 19th ICOM-CC Triennial Conference Beijing is now coming to its final stages. Over last three days, the Conference has been processing in totally new and efficient forms.

Under the theme “Transcending Boundaries: Integrated Approaches to Conservation”, we had opportunities to listen to excellent presentations from nearly 160 conservation experts from around the world, to share professional experiences and best practices in the field of conservation, and to observe virtually the museums and other heritage institutions inside and out China. On the platform ICOM-CC Conference Beijing, colleagues in the field and sector of cultural heritage and museums shared and exchanged crossing geographies, cultures, and disciplines. This is exactly what Kristiane, then ICOM-CC Chair, and Chinese Museums Association had hoped when we jointly initiated the 19th ICOM-CC conference in Beijing early 2017. These original intention and desire have naturally received the sustainable and strong support from the State Administration of Cultural Heritage (SACH), the Beijing Municipal Government, the ICOM-CC Board and the ICOM Executive Board.

The 2017 ICOM-CC Conference in Copenhagen decided that ICOM-CC, the SACH and the Beijing Municipal Government would jointly organise the 19th ICOM-CC Conference in Beijing. Since then, ICOM-CC and the National Organising Committee have closely collaborated for more than three years, even in the critical phase of preparation of the conference greatly challenged by many uncertainties caused by the pandemic of COVID-19, and still carried out such professional and excellent organisation. I believe it will be as one of representative cases of outstanding cooperation between an ICOM International Committee and an ICOM National Committee in history of the com-

munity of ICOM and ICOM-CC. I would like to pay my sincere respect and appreciation to all the parties who involved in this significant event.

Dear friends and colleagues, if ICOM-CC made a right decision in Copenhagen in 2017 and set up an excellent partnership with the Chinese collaborators as good starting points of today’s conference in Beijing, then ICOM-CC’s unique global leadership in the field of collection conservation, the outstanding contributions of China’s cultural heritage community, and the professionalism, enthusiasm and constructive participation of colleagues from the global heritage sector, are the cornerstones of this exceptional professional success of the conference. In the last three days, many rich, up-to-date and diverse academic achievements were presented and shared. I am greatly inspired by having an opportunity to be one of the witnesses to all these.

As mentioned earlier, the COVID-19 pandemic challenged the preparations of this conference at all levels. However, with their extraordinary hard work and innovative exploration, the scientific assessment committee, the Chinese and ICOM-CC organisational team, the professional conference operator (PCO), ensured the Conference has been carried out smoothly and efficiently. Like all of you, I am grateful and admired for their outstanding efforts.

At his opening address of the conference the day before yesterday, Alberto Garlandini, ICOM President, interpreted very well the international professional context of this conference in Beijing, and I fully share his view.

I would like to re-express some similar feelings. The COVID-19 pandemic that has been lasting for more than a year, changed, and is still changing the sector of cultural heritage and museums. While there are still many uncertainties about the current and potential impacts of the pandemic on our field, what we can determine is our passion and dedication to the heritage of humanity for today and for the future, as well as our sharing, communication, inclusiveness, and collaboration as one of the most important channels for achieving that certainty. When we realized that the ICOM-CC conference held online, is attracting some 1,500 participants from different corners of the world, across all time zones, who were following the process with different digital terminals, we once again saw the great value of ICOM, ICOM-CC, and the significance of cultural heritage and museums, especially during such a special and difficult time.

This week museum institutions, museum professionals, and all other museum enthusiasts around the world are celebrating the 2021 International Museums Day in different ways. Please accept my warmest greetings and best wishes to you all for this special day.

Thank you.

Featured Papers

The ICOM-CC Directory Board would like to take this opportunity to highlight the contributions, both papers and posters, delivered at the Beijing 19th Triennial Conference by our Chinese colleagues. These contributions will be freely available on the [Publications Online Platform](#) from 1st October 2021. Do delve into these fascinating articles and presentations highlighting a diverse range of treatments, material-technical research and scientific innovations. We hope to see updates on many of these projects at our next Triennial Conference in Valencia (September 2023).

Xiaoyan He

Research on the comprehensive protection of the Xi Xia Mausoleums site

Archaeological Materials and Sites Working Group



Li Yu

The concept of authenticity in modified mounting formats for traditional Chinese paintings and calligraphy

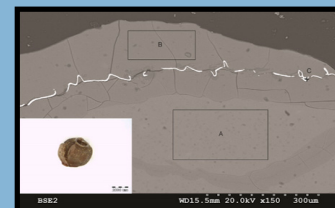
Art Technological Source Research Working Group



Qian Cheng

Scientific study on archaeological glass finds from the Qimo kingdom unearthed along the southern route of the Silk Road in Xinjiang

Glass and Ceramics Working Group



Paul Hsieh

Advances in mending Chinese paper and books using fresh bamboo pulp

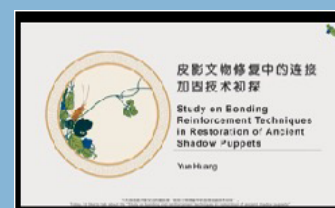
Graphic Documents Working Group



Yue Huang

Study on bonding reinforcement techniques in the restoration of ancient shadow puppets

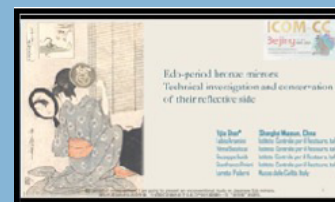
Leather and Related Materials Working Group



Yijia Shen

Edo-period bronze mirrors: Technical investigation and conservation of their reflective side

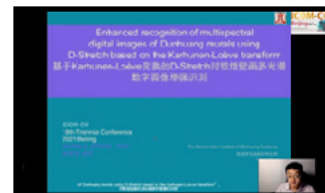
Metals Working Group



Bolong Chai

Enhanced recognition of multispectral digital images of Dunhuang murals using DStretch based on the Karhunen-Loève transform

Murals, Stone and Rock Art Working Group



Guanghua Li

Study on the application of an automatic hyperspectral scanning system to investigate Chinese paintings

Paintings Working Group



Cheng An

The influence of preventive conservation on cultural relics in grottos undergoing conservation in China

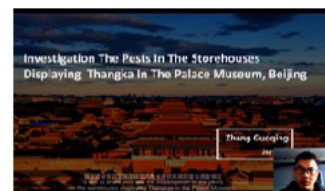
Preventive Conservation Working Group



Guoqing Zhang

Investigation of pests in the thangka storerooms at the Palace Museum, Beijing

Preventive Conservation Working Group



Wangting Wu

Application of hyperspectral imaging technology to the analysis and research of Chinese paintings and calligraphy

Scientific Research Working Group



Liling Jia

Study on the application of amino acid analysis to evaluate the degradation degree of ancient silk fabrics

Scientific Research Working Group



Tan Zeng

Study on the rapid detection of mold contamination on paper using the fast GC e-nose

Scientific Research Working Group



Wan Jiang

The application of deep learning to automatic image recognition of bronze wares

Scientific Research Working Group



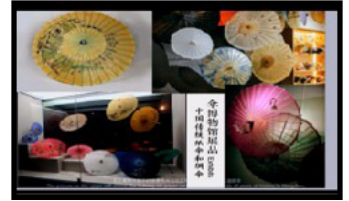
Shujuan Wang

Diversified treatment for fragile ancient Chinese silks
Textiles Working Group



Na Chen

Repair and protection of umbrella fabrics at the Hangzhou Arts and Crafts Museum
Textiles Working Group



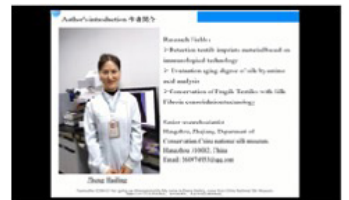
Xueyan Zhang

Research on the construction of Qing dynasty lacquerware in the Palace Museum collection
Wood, Furniture, and Lacquer Working Group



Hailing Zheng

Silk fibroin consolidation and tracking of the protective effect on ancient saturated silk fabrics
Wet Organic Archaeological Materials Working Group



Dawa Shen

Experimental study on the consolidation of decayed wooden planks on the Quanzhou Ship: A discussion of the possibility of retreatment
Wet Organic Archaeological Materials Working Group



Featured Posters

Shengli Fan, Qiuju He

The role of alum-gelatin solution in ancient Chinese calligraphy and paintings
Paintings Working Group



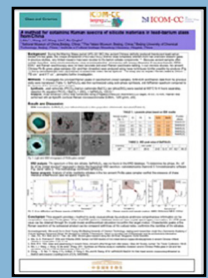
Mo Li, Jie Wang, Julin Wang, Qinglin Ma

A method for obtaining Raman spectra of silicate materials in lead-barium glass from China
Glass and Ceramics Working Group



Qiuju He, Jian Li, Xuege Zhang,
Xuan Xu

Scientific analysis and emergency protection of a Ming dynasty golden lacquer coffin excavated in Wuli Tuo, Shijingshan, Beijing
Wet Organic Archaeological Materials Working Group



Aihong Niu

Preservation and identification of glass-plate negatives at the Henan Museum
Photographic Materials Working Group



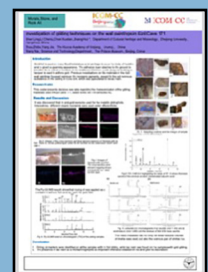
Fangyuan Xu, Laiming Wu, Chaoou Shi

Effects on dyed silk of LED lamps used as a museum lighting source
Preventive Conservation Working Group



Li Yu, Zehua Yang

Analysis of writing fragments from the Qing dynasty uncovered on partition door in Yanxi Hall (the Forbidden City)
Sculpture, Polychromy, and Architectural Decoration Working Group



Bo Long, Yang Zhou, Hailing Zheng, Jing Li, Rulin Yang, Wenying Li, Ziyang Wu, Yidilisi Abuduresule

Morphology and investigation of damage to wool fibers in textiles from the Small River cemetery

Textiles Working Group

Li Zhao, Han Luo

Tracing the biological origins of the animal horn used in Chinese palace lanterns using mitochondrial rRNA analysis

Scientific Research Working Group

Ling Shen, Chenlu Li, Xuelian Chen, Hui Zhang, Zhibo Zhou, Jie Yang, Na Wang

Investigation of gilding techniques on the wall paintings in Kizil Cave 171

Murals, Stone and Rock Art Working Group

Dorota Dzik-Kruszelnicka, Xiaofang Lyu

Inpainting: Paper conservation traditions in the East and West

Graphic Documents Working Group

Mingyuan Cui, Xiaochen Yang

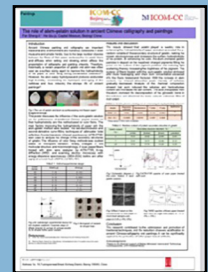
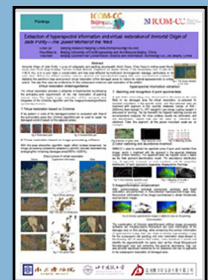
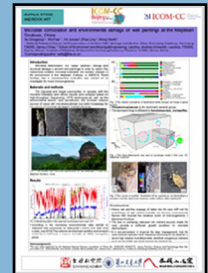
Documenting and translating Chinese clock conservation jargon based on the history of the Clock Conservation Studio at the Palace Museum

Documentation Working Group

Changsong Xu, Weidong Li, Xiaoke Lu, Wenjiang Zhang,

Comparative study of black-glazed tea bowls and white-rim black porcelain of Jizhou kiln

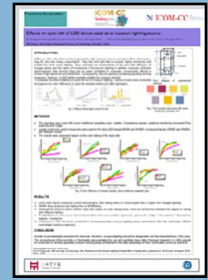
Scientific Research Working Group



Likun Zhou

Introduction to the protection and restoration of ancestor portraits in Guangdong Region in the Qing Dynasty

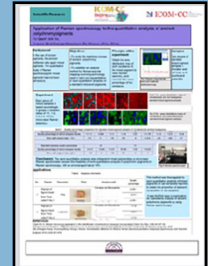
Paintings Working Group



Qi Chen, Miaole Hou, Han Yao

Extraction of hyperspectral information and virtual restoration of *Immortal Origin of Jade Purity—The Queen Mother of the West*

Paintings Working Group



Fei Gao, Jianyu Liu

Scientific research on "jianjin" craft used in cultural artifacts from the Palace Museum

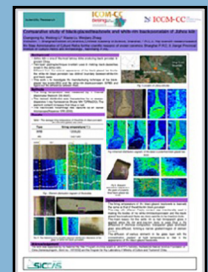
Metals Working Group



Dazhao Jin, Youliang Wang, Hanwen Liu

Manufacturing technology and conservation of a bronze phoenix from the Song dynasty in the Palace Museum Collection

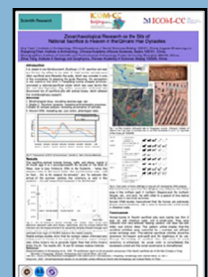
Metals Working Group



Zhang Chen, Fasi Wu, Dongpeng He, Xiaoju Yang, Wanfu Wang

Monitoring and control of bird damage in the Bingling Temple Grottoes, Gansu Province

Murals, Stone and Rock Art Working Group



Dongpeng He, Fasi Wu, Junjian Hu, Linyi Zhao, Wanfu Wang

Microbial composition and environmental damage on wall paintings at the Maijishan Grottoes, China

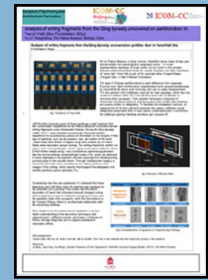
Murals, Stone and Rock Art Working Group



Dongge Ji, Liang Qu, Ningchang Shi

Analysis and restoration of a 1st-century AD honeycomb-shaped glass cup excavated from Begram

Glass and Ceramics Working Group



Yuan Jing, Xianglong Chen, Shaoqing Wen, Zihua Tang

Zooarchaeological research on the site of National Sacrifice to Heaven in the Qin and Han Dynasties

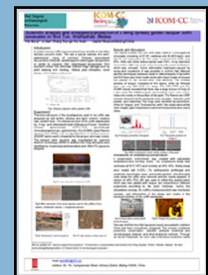
Scientific Research Working Group



Bian Shang, Yin Xia

Application of micro-methodology to evaluate the consolidation of polychromy

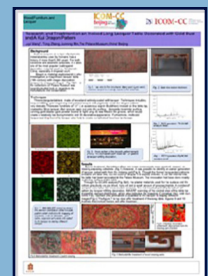
Sculpture, Polychromy, and Architectural Decoration Working Group



Luyi Wang, Tong Zhang, Junrong Min

Research and treatment on an incised long lacquer table decorated with gold dust and a Kui dragon pattern

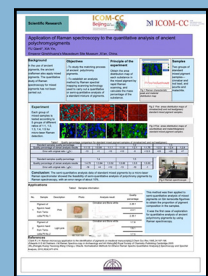
Wood, Furniture, and Lacquer Working Group



Qianli Fu, Yin Xia

Application of Raman spectroscopy to the quantitative analysis of ancient polychromy pigments

Scientific Research Working Group



Xiaojuan Huang, Zhankui Wang, Anding Shao

Laboratory cleaning of a horse-and-chariot pit from the Western Zhou dynasty at the Zhouyuan site, Shaanxi province

Archaeological Materials and Sites Working Group



What is the ICOM-CC Fund?

On the 21st of May 2021 the **ICOM-CC Fund** was welcomed during the ICOM-CC Business Meeting of the ICOM-CC Triennial Conference organised online in Beijing for everyone around the globe. It was the first time that the **ICOM-CC Fund** was provided a stage to present their cause to a dedicated audience of many ICOM-CC members. Here's a small summary for those who missed the three-minute presentation introduced as a small commercial break.

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Donate [HERE!](#)

On the 26th of June 2019 we had our first Annual Meeting with representatives of the ICOM-CC Board in the Ateliergebouw in Amsterdam to discuss the structure of collaboration, administrative matters and the projects that are financed with support from the Fund.

Louise Wijnberg standing at left, Annelies van Loon and Sanneke Stigter sitting at the table, and the now former Chair of the ICOM-CC Board Kristiane Strætkvern standing at the far right, and former Vice-Chair Achal Pandya in the middle, while Renata Peters had been attending the meeting via Skype.



Projects supported by the Stichting ICOM-CC FUND:



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Publications Online
History Project
Archive Project
New Website!



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Installation view of the Buddha Shakyamani in the exhibition "Boundless: Stories of Asian Art" at the Asian Art Museum. Photo credit: Geneva Griswold. Courtesy of the Seattle Asian Art Museum.



Installation view, *Revolutsia! Demonstratsia! Soviet Art Put to the Test*, on view Oct 29, 2017 - Jan 15, 2018, Art Institute of Chicago. Courtesy of the Art Institute of Chicago.



Funerary papi on display in *The Tomb* exhibition. © of National Museums Scotland.

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NEWSLETTER BRIEF

We continue to add more data to our DATABASE.

Next Campaign will be in Lisbon, on Almada Negreiros Mural Paintings!

Follow us for more news!



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Some results are already in the press, more are about to come!

Stay tuned or Contact us!



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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.



Above: Culinary treats in Fuzhou, China. Credit: Nora W. Kennedy