

Global fund set up to protect cultural heritage



Portal guardians mark the entrance to what once was the Northwest palace in the ancient city of Calah, which is now known as Nimrud. ©Staff Sgt. JoAnn Makinano [Public domain], via Wikimedia Commons

PARIS - A global fund to protect cultural heritage in war zones, was launched in March at the Louvre Museum in Paris and has so far raised \$100m (£78m). The fund was initiated by France and the United Arab Emirates with former French President François Hollande and the vice premier minister of the Emirates, Sheikh Saif Bin Zayed Al Nahyan present at the ceremony.

The initiative was first proposed during a conference held in December 2016 in Abu Dhabi and the fund officially established as the International Alliance for the Protection of Heritage in Conflict Areas (ALIPH).

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The fund has a board comprised of 14 members and is chaired by Thomas Kaplan, an American entrepreneur, philanthropist and art collector who is also donating to the fund. Other members of the board, all mostly coming from the art world, include Mariët Westermann, executive vice-president of the Andrew W. Mellon Foundation, Mohamed al-Mubarak, chairman of the Abu Dhabi Tourism and Cultural Authority, Richard Kurin, the Under-secretary for museums and research at the Smithsonian Institution in Washington DC, Markus Higert, the director of the Near and Middle Eastern art department at the Pergamon Museum in Berlin, and the Louvre's Director Jean-Luc Martinez.

The idea for the fund came from another initiative, the Global Fund to fight Aids, Tuberculosis and Malaria <https://www.theglobalfund.org/en/>.

France, the United Arab Emirates and Saudi Arabia have so far donated the largest sums to the fund but help has also been pledged by other states with China, Germany and Switzerland all expected to come on board soon.

The fund headquarters will probably be located in Geneva.

Among the proposed interventions to implement with the money raised, France has proposed the reconstruction of sites such as Nimrud or Palmyra and the provision of training for the repair and protection of cultural heritage. The safe removal and storage of antiquities threatened by conflict will also be part of the project's remit. A global network of shelters for cultural items in danger would create a safe route for these antiquities to travel to, limiting the threat from illicit trafficking.

At the end of March, the UN Security Council unanimously adopted a resolution condemning the destruction of cultural heritage during armed conflicts and holding the perpetrators accountable for their acts. Resolution 2347, which was drafted by Italy and France, also makes operational recommendations to counter illicit trafficking. It is the first ever resolution adopted by the Security Council to focus on protection of cultural heritage worldwide.

To learn more about the fund visit [ALIPH](#)

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Editorial

Welcome to the June issue of *NiC*!

As I was selecting material to include in this issue it became apparent, feature after feature, that this issue was going to have an uplifting feel with many positive stories shared by our contributors. *NiC* has never shied away from the harsh realities, we have dedicated extended issues to the horrors of wars, crimes and natural disasters. It is however also the case that often from negative events opportunities for positive outcomes may present in the shape of co-operation and support projects. This is certainly the case of the ALIPH initiative featured on the front page, a fund set up to protect cultural heritage in danger.

Co-operation is again the key word in the Austrian-Nepalese project which, in the aftermath of the 2015 earthquake that hit Nepal, has been providing much needed support to the conservation efforts to save the country's artistic heritage.

In this issue we also have two interesting reviews – the first is an account of a workshop tutored by IIC Fellow David Saunders on Museum lighting; the second is a review of a book published by UNESCO and ICCROM on emergency evacuation of heritage collections

Barbara Borghese

Editor

Restoration of the 'White Pyramid' wins European award

ROME – The restoration of the Pyramid of Caio Cestio, a monument from the 1st century BC, was one of the winners of the Europa Nostra Award in the Conservation category.



White Pyramid in Rome, Italy, Winner of a EU Prize for Cultural Heritage / Europa Nostra Award 2017

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The project was carried out in cooperation with the Institute for Conservation and Restoration (ISCR) and the Superintendent for the Colosseum and Archaeological Area of Rome in 2015. The iconic landmark is the sole remaining example of a monument built in Rome during the first century B.C. in the so-called 'Egyptian' fashion.

The project started with a preliminary investigation of the state of the Pyramid and the subsequent development of innovative techniques to restore the structure and to discover the effects of anti-pollution barriers on the Carrara marble which coats the Pyramid.

Preliminary research revealed that much of the marble face was damaged and was suffering from physical, chemical and biological decay. Invasive vegetation had worsened the cracks between the marble blocks, while previous conservation measures taken in the mid-20th century had further damaged the marble with the use of corrosive products, exposing the material to penetrative microorganisms and rainwater. The Pyramid of Caio Cestio, made up of a core of *opus caementicium*, is lined with marble slabs whose surfaces have been colonised by biocenosis of photosynthetic microorganisms. Among them the most abundant was the cyanobacteria *Chroococcus lithophilus*, a particularly invasive colonizer and largely responsible for the deterioration of the Pyramid's marble.

A study resulting from this project was also published on the [International Scientific Journal of Biodeterioration](#).

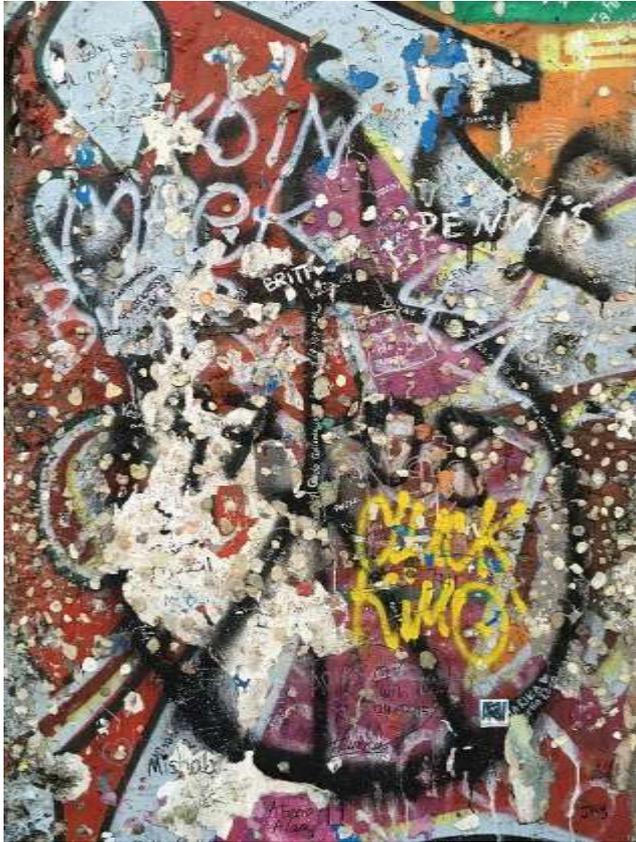
Europa Nostra Awards is the award, launched by the European Commission in 2002 and managed by Europa Nostra, which annually selects and rewards best practice in conservation, research, management, volunteering, education and communication in the field of cultural heritage in the countries of the European Union.

For more information about the Europa Nostra awards please visit: <http://www.europanostra.org/> and Graham Gund Director at the Museum of Fine Arts, Boston, USA.

News in Brief...

Berlin Wall gets its own protective railing

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BERLIN – A portion of the Berlin Wall called the East Side gallery will be protected against

Detail of a portion of the Berlin Wall

vandalism and tourist activities thanks to the construction of a permanent barrier. The Berlin Wall, a construction that divided the city of Berlin into an East and West side was famously pulled down in 1989. The following year a group of over 100 artists painted a 1.3km long stretch of the wall now called the East Side gallery and considered the largest and longest-lasting open air gallery in the world. This portion was later designated a heritage site.

In an interview with The Art Newspaper, Kani Alavi, the president of the artists' initiative that manages this site, describes how year after year portions of the wall are vandalised by tourists looking to secure 'souvenirs' of the monuments. Approximately 3.5 million people visit the site each year and this has had catastrophic consequences on the state of preservation of the site.

The barrier will be erected by the local authorities starting in the summer of 2018 and will extend to one metre high with signage advising visitors against damaging the monument.

Island of Djerba earmarked for UNESCO World Heritage List



Interior of El Ghriba Synagogue

© Issam Barhouni (Own work) CC BY-SA 4.0 via Wikimedia Commons

DJERBA - The island of Djerba in Tunisia could become a UNESCO World Heritage Site according to Tunisia's Minister of Culture Mohamed Zine El-Abidine.

Tunisia plans to seek UNESCO World Heritage status for the island which is the site of Africa's oldest synagogue and the destination of an annual Jewish pilgrimage.

Speaking to the press, Mohamed Zine El-Abidine explained that the application to add Djerba to the World Heritage List is motivated by the rich religious heritage of the island, which together with the Ghriba Synagogue is also home to centuries-old mosques and Christian churches.

The number of Jewish pilgrims visiting the synagogue has fallen dramatically since a 2002 Al-Qaeda suicide bombing that killed 21 people.

The Ghriba Synagogue was erected in 586 BC by Jews fleeing the destruction of the Temple of Solomon in Jerusalem. The current structure however is much later and dates to the 20th Century.



Cuban rare colonial documents in danger



Iglesia de la Santísima Trinidad, Cuba

HAVANA - An team American of academics, in co-operation with the British Library and Vanderbilt University is trying to preserve millions of Cuban historical documents currently in danger of being lost due to poor storage conditions.

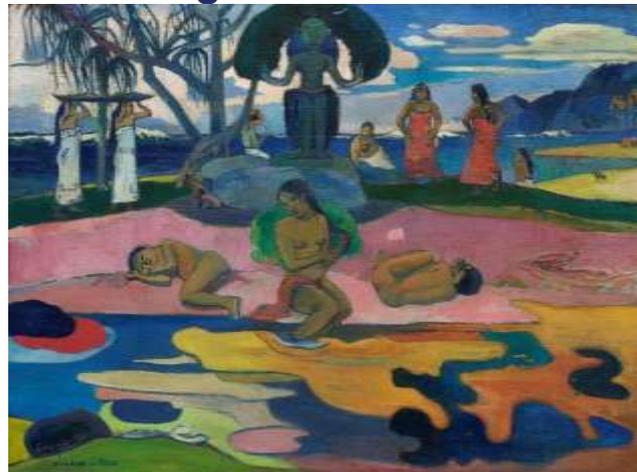
The project is aiming to create a digital archive of ecclesiastical documents from various location on the island including Santiago de Cuba, Bayamo, Trinidad and Baracoa.

David Lafavor, from the University of Texas and his brother Matthew Lafavor from the University of Alabama, have worked since 2005 to digitise millions of documents from the island's archives; these documents are invaluable as they shed light on the slave trade, an integral part of Cuba's colonial history.

In the colonial era, the church served as the primary record keeper often housing very detailed documents that could help to piece together the demographic, cultural, religious and economic histories of the people brought to the island by the slave trade.

Due to the island climate and the few resources available to the ecclesiastical communities it has been so far difficult to keep these records in a good state of preservation, hence the need to act before this wealth of information is lost.

Art Institute of Chicago presents: 'Conversation: Gloria Groom and Harriet Stratis on Paul Gauguin'



Paul Gauguin. *Mahana no atua (Day of the God)*, 1894. The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection

CHICAGO – As part of their Public Programme offerings for the summer, the Art Institute of Chicago will be hosting a gallery talk focusing on the work of French post-impressionist artist Paul Gauguin.

The talk will be presented by Gloria Groom, chair of European painting and sculpture and David and Mary Winton Green Curator, and conservator Harriet Stratis. The pair will discuss Gauguin's career-spanning experiments, presenting him as a consummate craftsman whose transmutations of the ordinary yielded new and remarkable forms.

The Art Institute of Chicago's conservation department is routinely involved in conservation research with conservation science having played an increasing important role in art conservation in recent years with the aim of gaining a deeper understanding of the material nature of art objects and of artists' techniques and studio practices.

The talk was made possible by the Mickie Silverstein Endowed Fund

For more information please visit

<http://www.artic.edu/>



Cambodian Government to request inclusion of Banteay Chhmar in World Heritage List

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Detail of carvings at Banteay Chhmar, Cambodia

PHNOM PENH - The Cambodian Ministry of Culture and Fine Arts has submitted papers to the World Heritage Committee in order to add the Banteay Chhmar temple to a list of tentative UNESCO World Heritage Sites.

The Banteay Chhmar (The Citadel of the Cats) temple in Banteay Meanchey province's Thma Puok district was built during the reign of Jayavarman VII in the late 12th or early 13th century and is now being renovated and preserved. The large temple complex comprises of a main structure and many satellite shrines and reservoir (baray). Besides the main temple there are also eight secondary temples. The Banteay Chhmar is one of the least studied archaeological complexes from the Angkor period.

Due to the remote location and the proximity to the Thai border which is only 20km away, the complex has suffered from looting and lack of a preservation planning resulting in the collapsing and disintegration of large chunks of the main structure. It was listed as one of the most endangered sites in the world by the World Monument Fund.

Many Cambodian temples were damaged by bombs during the country's civil war between 1970 and 1975.

Cambodia has already two cultural heritage sites on Unesco's World Heritage List. Angkor Wat was recognized in 1992 and Preah Vihear temple was recognised in 2008.

To learn more about the preservation of the temple visit the World Heritage Fund webpage [here](#)

UNESCO Director-General in Jordan for the opening of SESAME

ALLAN - UNESCO Director-General, Irina Bokova, travelled to Jordan for the opening of the Synchrotron-light for Experimental Science and Applications in the Middle East (SESAME).

The Opening Ceremony took place at the SESAME site that is located in Allan and was held under the patronage and in presence of His Majesty King Abdallah II. The opening ceremony was followed by a visit to the SESAME site and its experimental hall, accompanied by the Director-General of CERN (the European Organization for Nuclear Research), Professor Fabiola Gianotti and the Director-General of IAEA (International Atomic Energy Agency), Mr. Yukiya Amano.

SESAME is a project, established under the auspices of UNESCO, which fosters scientific and technological excellence in the Middle East and neighboring countries. Alongside its scientific aims, the SESAME project aims to promote solidarity and peace in the region through scientific cooperation. It brings together members from Cyprus, Egypt, Iran (Islamic Republic of), Israel, Jordan, Pakistan, the Palestinian Authority and Turkey.

For more information about this project visit [click here](#)

Museum of Fourvière targeted by robbers

LYON – Unidentified thieves broke into the Museum of Fourvière in the city of Lyon, France and stole 19th century artifacts including a jewel encrusted crown, a chalice and a ring.

The robbers managed to avoid being detected by the sophisticated security system on the night of Friday 12th May. The Crown of the Virgin is a crown encrusted with 1791 gemstones and is one of the treasures of the collection; it was created in 1899 for a wealthy family who then gifted it to the museum. The museum is part of a monastic complex which include the Basilica of Notre-Dame de Fourvière and is located on a hill now part of a UNESCO World Heritage site, designated for the city of Lyon in 1998.

The museum displays treasures from the basilica which are representative of the work of local goldsmiths in the nineteenth and twentieth centuries, with recent earlier additions from the 17th century.



Nepal will rise again! Preliminary Summary of Austrian-Nepalese conservation efforts after the 2015 earthquakes

Martina Haselberger + Gabriela Krist



Almost two years have passed since two devastating earthquakes hit the Kathmandu Valley in Nepal in April and May 2015. They caused losses and severe damage to its World Heritage Sites, which had already temporarily been listed as endangered by UNESCO. Immediate emergency response and conservation support of the affected sites were of utmost importance. These actions were not only essential to prevent further damage to the cultural heritage through loss, theft and weathering, but also to help local people to return to their daily routine.

Following in the footsteps of famous Austrian scholars, who dedicated their lives to the preservation of Nepal's cultural heritage, the Institute of Conservation of the University of Applied Arts has been involved, since 2010, in the conservation of the Royal Palace in Patan. Together with its long-term partner, the Kathmandu Valley Preservation Trust (KVPT), various projects were implemented in the aftermath of the earthquake.

The earthquakes required the setting of new priorities - beside first-aid and stabilisation measures, the conservation of earthquake-damaged monuments were highlighted in the campaigns of the Institute for 2015 and 2016. Financial support has been provided by the Austrian Development Agency, the Austrian Federal Chancellery, the Austrian Ministry of Foreign Affairs and the Eurasia Pacific Uninet. Generally, reconstruction and rebuilding are rather slow processes but success can be achieved by pursuing a strategy comprised of small but steady steps.

In the spring of 2016 the partly-collapsed Lion Statue on the Patan Durbar Square was conserved and re-assembled. The earthquake-damaged stone sculpture of the god Hari Shankar, the central element of the eponymous collapsed temple, a stone throne with Patan



Partly collapsed Pillar of King Yoganarendra Malla on Patan Durbar Square



oldest inscription and metal pinnacles from the temple roofs could also be conserved.

One of the main efforts of the team in the summer of 2016 focused on the treatment of the tallest free-standing pillar on the Durbar Square, the Pillar of Yoganarendra Malla. After having survived the devastating earthquake in 1934 unscathed, the upper part of the stone pillar, including its precious fire-gilded metal sculpture, collapsed in 2015.



Re-erection of the Pillar of King Yoganarendra Malla on the Patan Durbar Square

A detailed assessment of the stone parts allowed the drawing up of conclusions on the original method of construction: a simple plug system, whereby the upper three stone parts were placed above each other on the pillar shaft, kept in place by small dowels. For the re-assembly, this original concept was re-used whereby missing stone dowels were replaced and stainless steel pins partly inserted to strengthen the structure. Simultaneously, too rigid and stiff connections were avoided to allow the whole structure to be more resistant in the case of future seismic activity. A thorough preparation of the individual parts preceded the re-erection of the structure. This included detailed assessment of the cracks in the pillar using ultrasound velocity measures to evaluate their depth and propagation and decide on necessary conservation treatments.

In the space of one day the pillar was then re-erected whereby the single parts were lifted by a crane and carefully positioned in place.

Extremely deformed metal sculptures were treated in cooperation with local coppersmiths. The original gilding was preserved as much as possible, corrosion layers on the surface were reduced and cracks closed. Final treatments will be carried out by a small team from the Institute in February 2017, before the



© Institute of Conservation, University of Applied Arts Vienna.



Fragment of the king can be placed back on his ancestral seat on top of the pillar surveying the reconstruction and rebuilding progress on the Patan Durbar Square.

Re-erection of the Pillar of King Yoganarendra Malla on the Patan Durbar Square

About the authors

Dr. Gabriela Krist

Professor and head of the Institute of Conservation at the University of Applied Arts Vienna since 1999. Following her studies in conservation at the Academy of Fine Arts Vienna and taking a PhD in Art History and Archaeology at the Universities of Vienna and Salzburg she worked for many years at ICCROM in Rome and at the Austrian Federal Office for the Protection and Care of Monuments. Council member of IIC and ICCROM.

Martina Haselberger

Stone conservator and staff member of the Institute of Conservation at the University of Applied Arts Vienna since 2014. After her studies in conservation at the University of Applied Arts Vienna, she has been involved in a research project on East Asian Cabinets in Schönbrunn Palace and in the conservation project of the Institute in Patan in Nepal.



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Conservation and restoration of the wall paintings by Vlaho Bukovac at Bukovac House, Cavtat, (Croatia)

by Helena Puhara + Lucija Vuković + Ana Požar Piplica

This article focuses on the conservation and restoration work on wall paintings by Vlaho Bukovac (1855.-1922.), the founder of modern Croatian painting, which has been carried out in his birth house (today a museum) in Cavtat, Croatia. Funds were made available by the Ministry of Culture of the Republic of Croatia following a tender in 2016.



© Ana Požar Piplica

Conservation and restoration work on wall paintings by Vlaho Bukovac, "blue room", retouch, Vlaho Bukovac House Museum, Cavtat

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Vlaho Bukovac painted the eastern part of the house as a very young painter, probably after he returned from New York around 1871 and definitely before he went to Paris in 1877 to start his education at École des Beaux-Arts. Research, protection and presentation of the wall paintings in Bukovac House have continued since 2003. The work supervisor is Ana Požar Piplica, conservator-restorer.

© Ana Požar Piplica



Conservation and restoration work on wall paintings by Vlaho Bukovac, entrance hall, Vlaho Bukovac House Museum, Cavtat

Wall paintings were painted using a combination of 19th century wall painting techniques: a *fresco*, a *secco*, and emulsion tempera coat. They take up large spaces on the walls in almost every room in the house. The current damages and their endangered condition are above all consequences of salt accumulated in the structure of the walls. The seasonal cycle of salt crystallisation during the evaporation of damp destroys the painted wall surfaces.

Salting-out (also known as precipitation-crystallization) was

performed by applying a layer of cellulose pulp on the paintings surface and by using sacrificial render composed of lime and quartz sand in 1 to 5 ratio. The render was applied in the areas where the painted coat had disappeared. The process of capillary flow of water to the surface draws the salt out of deeper, inner wall layers. During dry seasons the salt crystallizes on the cellulose pulp and the render and is being timely removed together with the cellulose pulp and sacrificial render.

We also removed industrial putty which had been used in earlier restorations. Lacunas were filled with restoration plaster having a traditional lime basis. Retouching has been restricted mostly to presenting the original layer whereas reconstructions have been avoided.

A number of lacunas which considerably detract from the perception and visual experience have been retouched, while smaller damages and scratches have not been touched. Large surfaces where the wall paintings were lost have only been plastered.

About the authors

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Helena Puhara, studied Art history and Archaeology at the University of Zagreb. Currently works as a curator at the Vlaho Bukovac House Museum / Museums and Galleries of Konavle in Cavtat, Croatia.

Ana Požar Piplica, studied at the Academy of Fine Arts in Zagreb. Actively working on the restoration of monuments.



Reviews

Museum Lighting: from theory to practice.

Tutor: David Saunders

Course reviewed by Jackie Coppen

This one-day course took place on October 7th 2016 and was hosted by Tate Britain. There were 18 participants from various institutions bringing varying needs and prior knowledge about the vast subject of lighting in museums. The course tutor was David Saunders (previously Principal Scientist at the National Gallery, Head Keeper at The British Museum and has recently received a Getty Rothschild fellowship), a leading conservation scientist who is currently writing a book on museum lighting.

David encouraged us to ask questions and provide a dialogue during the day to include our own experiences and needs so that we would get as much out of the day as we could.

For me this course was invaluable; as Senior Conservator at The Postal Museum, (where we are in the process of building a new museum to house our Archive, Museum and Philatelic collections) it has been one of our many tasks to specify the lighting controls in the exhibition area, new display cases and the new studio. Clarity and confirmation of specifications were my reasons for attending this course.

The focus of the course was the need to provide the most appropriate lighting conditions for not only the objects but also the audience. As David stressed, there is little point in displaying objects in poor lighting conditions and 'wasting' this light damage if the audience can't see the object. As conservators, we want to eliminate any source of damage as far as possible, but we do also want others to enjoy the objects in full, as we conservators often have the privilege to. The problem with light, as David explains, is that it is the only source of damage in museums that is necessary. Eliminating floods, fires, pests, pollution would be desirable but eliminating light would be pointless. Hence the need to use methods to reduce the impact of the light to an acceptable level whilst allowing worthwhile viewing.

To understand how to do this, it is necessary to start with the physics of light. Light is a subset of radiation; the areas of the light spectrum that are of interest to us are, visible light (400-700nm, the region to which our eyes are sensitive), ultraviolet (short wavelength below 400nm) and infrared (above 700nm) as these are the most damaging to objects. The shorter the wavelength, the higher the energy and the higher the damage potential. In order to be able to tailor lighting to our requirements, we need to understand how we perceive light. David took us through the way that our eyes interpret the different uncoloured wavelengths – but it is not just the colour of the light we have to think about, but also the object itself and its surrounding colour. The colour of the object is a result of the light from a source

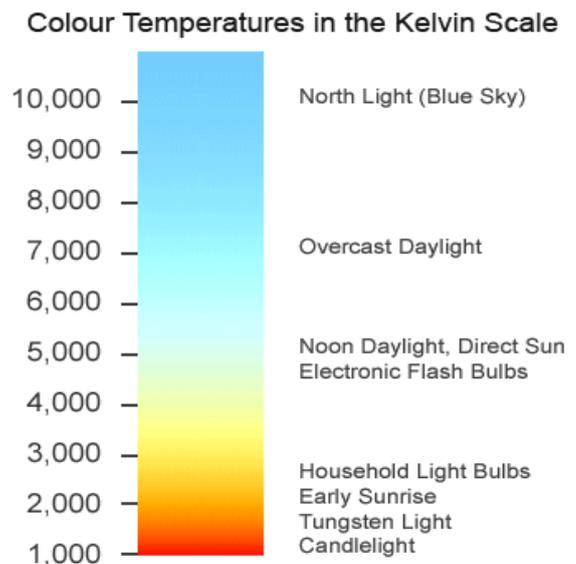


Image courtesy of www.mediacollege.com



reflecting from it and being detected by our eye. How that colour is then interpreted by our brain is another matter. David demonstrated how an object can look completely different by changing its context; he showed us an example of a dark Rembrandt painting surrounded by three different colours which dramatically changed the ability to see the detail and contrasts in the painting. In dim lighting the cone receptors in our eyes don't function fully (increased age also depletes their functionality) so making it difficult to discern subtle colour differences and therefore detail. The eye can take up to 15 minutes to adjust from brightly lit to dimly lit areas.

The amount of light is measured in lumens as opposed to the light level which is measured in lux. The colour temperature (quoted in Kelvin) is an important factor. Light with a high proportion of blue is often termed as 'cool' but has a high colour temperature whereas light with a high proportion of red is 'warm' with a lower colour temperature.

Much research has taken place over the years to determine the appropriate colour temperature of exhibition display areas, some of it more dubious than others due to limited criteria and data. The trend seems to be however to a preference to a higher colour temperature which David suggests could be due to brightly lit houses and the screen technology culture that we live in. Ultimately it seems to be that colour temperature is subjective and dependent on many individual factors. Initially this appears more of a viewing issue as opposed to a conservation issue but a poor choice could consequently mean a higher light level is needed.

Damage that light can cause was then discussed. It can break bonds leading to structural weakness, as well as initiate and catalyse chemical reactions. This damage can be gradual and often unseen unless a standard is used for comparison. Colour change is the most immediate visual sign of light damage and goes hand in hand with loss of strength. Different types of materials have different susceptibilities to light so this needs to be taken in to consideration when designing exhibitions. Many researchers have published tables of material sensitivities that can be used with other factors to determine how long objects can stay on display under certain conditions. This is the reciprocity principle, which states that the amount of damage will be determined by the product of the light level and the length of time for which objects are exposed at that level. Using this principle equates damage to an object on display for 3 months at 200 lux with an object on display for one year at 50 lux. An interactive calculator on the CCI website has been designed to determine this.

A sensitive but valid subject that was touched upon is that of acceptability of change. We all aim to eliminate damage but is there a level of damage or change that we are willing to accept? It is not realistic to think that we can extend the life of an object to 'forever' but this fact is sometimes difficult to accept or comprehend. Studies show that 'preserving for the future' is generally thought as for at least 100 years: does that mean we are willing to accept some change in appearance during that time to allow for effective viewing?

So, we have seen that context, material type, lighting level, light temperature and audience needs are the issues we are faced with. Strategic exhibition design is crucial to use the minimal lighting levels to good effect. Light levels can be reduced slowly throughout the exhibition space, by placing the most light-sensitive objects furthest from the entrance allows the viewers eyes to adjust. Intuitive ways to limit light exposure, but not at the expense of the viewer, include the subtle use of back ground colours, surrounding objects and placement as well as reducing exposure times for example by using lights on timers, fully lighting objects only at certain pre-determined limited times and rotating objects.

I left the course safe in the knowledge that my original specifications for display were as they should be; and with a whole lot more basic knowledge under my belt to be able to confidently stand up to the interrogations when questioned further about our lighting needs in the new museum! I would however have happily sat through another day to cover all the queries thrown up and have a little more time to digest the information.

About the Author

Jackie Coppen is the Senior Conservator at The Postal Museum in London, UK where she has worked for nearly 12 years. She had previously been employed as a conservator at the British Library. She has a degree in Paper Conservation from Camberwell College of Arts and a Master degree in The History of the Book from The University of London.



Book Reviews

Endangered Heritage: Emergency Evacuation of Heritage Collections

Review by Graham Voce



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Aparna Tandon et al. ICCROM & UNESCO, 2016, ISBN 978-92-9077-247-7 (ICCROM) / 978-92-3-100162-8 (UNESCO)

Some books and publications are to be pored over at leisure and savoured at length. Others are for immediate consumption and reference. This booklet – 55 pages including annexe – is available for free and immediate download from the ICCROM web-site (<http://www.iccrom.org/downloads>) and sometimes, one imagines, for immediate referral ‘in case of need’.

The best summary of what the publication is about and for is provided by the publishers, thus: “It is a simple and practical handbook available for free download that is intended to offer a step-by-step guide on how to evacuate valuable objects in the face of an imminent threat, from emergency documentation to safe transport to temporary storage.” It is also a publication that the new technologies of the internet and electronic distribution allow to be a real service to those with immediate needs and situations to sort out.

Starting from the same point that IIC’s founders did, the terrible loss to cultural heritage that took place in the Second World War, this book turns to the current day threats to heritage from war, terrorism, earth events and climactic disasters and shows how those with responsibility for protection of their cultural heritage can best mitigate what may be to come, or is unfolding in front of them.

In its style and presentation it is hugely practical and to the point – the authors having realised that a resource like this needs to be of immediate use and be clear, calm and considered in its recommendations. Those needing to use this publication may not have time to reflect and cogitate. Workflows and processes are laid out using effective graphics, in a calming blue shade, and there are useful coloured tabs to take one through the stages and processes suggested. Flow charts and tasks are summarised then enlarged on, with brief and useful text and photographs showing the ways that mitigation and protection can be put in place. Simple lists of the basic equipment and processes that will assist in planning a response to an unplanned emergency and, for those who have time, some very useful references to more detailed information resources.

While it is sad that such a guidebook is necessary it is a great service to us all that this has been produced so well and thoughtfully, and made so accessible. A very useful resource to have available; ICCROM and UNESCO are to be congratulated on compiling and publishing this.



IIC News



From the President's desk

I am just back from the IIC Council meeting in Rome held in the offices of one of our partner organisations, ICCROM. We were joined by Joseph King, Director Sites Unit; Paul Arenson, Manager Knowledge and Communication Services and Alison Heritage, Conservation Research Specialist and IIC Fellow for a discussion on future collaboration. This will include a Point of the Matter Dialogue at the Turin Congress for which ICCROM will lead on the selection of subject and panel of speakers.

In my last column I wrote about the six work streams in the IIC strategic plan: Activities; Communications and Marketing; Events; Education; Fund Raising and Membership Promotion; and Organisational Sustainability. It has become increasingly clear that the current resource provided by the

staff in the office and volunteer officers is inadequate to implement the strategy. Council have taken the decision to appoint an Executive Director, in addition to the current posts in the office. This post will be advertised during the summer.

In order to increase our focus on membership and to ensure that we deliver the best possible service for existing and new members, Council have co-opted a Membership Director. David Saunders has agreed to take on this role. At the AGM in January 2018 the Articles of Association will be amended to formally create this new officer position and an election will be held to fill the role. David was the first Publications Director for IIC and the focus that he brought to our publications, very ably continued by our current Director, Joyce Townsend, shows the value that these positions bring to our activities. One of David's first actions is to look at a model of membership subscriptions that will make membership more affordable for conservation professionals from less affluent countries, and he write about this initiative in this edition of *News in Conservation*.

We continue with our drive to nominate Fellows of IIC and you will see from the list of the latest nominations that there are a number of senior members of our profession who we are delighted to welcome to the Fellowship. Please help ensure that those people who have contributed as practitioners, scientists, researchers and educators are recognised through election to Fellowship by nominating them. Details are on the IIC website.

Finally, even though we are still more than a year away from the Turin Congress in September 2018, we are already thinking about a venue for the 2020 Congress. We have already received two expressions of interest and there is still time to register an expression of interest before the next IIC Council meeting in Copenhagen in September. Please contact the office for guidance about organising an IIC Congress.

Sarah Staniforth
President IIC

IC 2017 Student & Emerging Conservator Conference – Head, Hands & Heart - Registration open!

IIC's fourth Student & Emerging Conservator Conference will be held in Bern on the 12th & 13th October 2017. Following on from the successful 2015 (Warsaw), 2013 (Copenhagen) and 2011 (London) Student & Emerging Conservator Conferences this conference will allow those at the start of their professional journeys the chance to discuss and explore the way ahead. The title of the 2017 conference is inspired by the Swiss educational philosopher Joachim Pestalozzi, whose credo of 'Learning with Head, Heart, and Hands' is also very applicable to the conservation profession.

The current plans for the two days are:

Thursday 12 October, Session 1:

Head – Scientific Research / Conservation Science and its Application

How are scientific research and conservation science applied to the profession and how do they support conservation and restoration practice?

Friday 13 October, Session 2:

Hands – Conservation / Restoration in Practice

The development of practical and theoretical skills during a career and opportunities and perspectives on specialisation in conservation and in related fields

Friday 13 October, Session 3:

Heart – Passion and Communication in Conservation

How does one communicate with an employer, how does one work in a team, what are the responsibilities? Self-confidence for an emerging conservator - and the question of appropriate salary

To allow a wide, international community of speakers and participants to take part in the conference, the sessions will also be available online as livestream broadcasts.

As with all of IIC's Student & Emerging Conservator Conferences, this event will aim to offer an international perspective and to facilitate communication between student/emerging conservators on the one hand, and professionals active in the field of conservation, in national institutions and museums as well as in the private sector. The conference aims to create a platform where the discussion of current needs in conservation and the relationship between expectations and reality can be discussed.

Plus studio visits, a social programme ...

The themes discussed will be supported by organised visits to some of Bern's major conservation studios. There will also be a chance to socialise at the evening receptions on the Thursday and Friday, and lunch is included for the Friday.

The presentations will be held in the form of collaborative Web Broadcasts, which will allow an international community of speakers and participants to take join the conference, either in person or online. There will also be dialogue between the speakers and the audience, including those attending via the web. Conservation professionals active in the private sector as well as in museums/institutions will discuss their experience and address the concerns raised, will give their views on the future of the profession, and the evolution of conservators' responsibilities. Experienced conservators will address the issues of presentation skills, portfolio creation and use and language skills, as well as getting started in a career and the international aspects of conservation work.

The conference will provide an excellent platform for the exchange of ideas among those studying conservation, archaeology, art history, heritage studies and related disciplines, people who are soon to share the professional responsibility for a wide array of heritage-related issues.

**The conference has the very generous support of Bern University of the Arts (HKB)
For registration and more details please go to <https://www.iicbern2017.ch>**



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IIC Council meeting hosted by ICCROM in Rome on May 25th/26th 2017

Julian Bickersteth



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From left - Graham Voce – IIC Executive Secretary, Julian Bickersteth – IIC Director of Communications, Paul Arenson, Manager, Knowledge and Communication Services, ICCROM, Joyce Townsend, IIC Director of Publications, Steven Koob, IIC Council, Austin Nevin, IIC Council, Alice Tsang, IIC Council, Eleonora Nagy, IIC Council, Velson Horie, IIC Treasurer, Sarah Staniforth, IIC President, Jo Kirby Atkinson, IIC Secretary-General, Valentine Walsh, IIC Council, Velayudhan Nair, IIC Council, Joseph King, Director, ICCROM Sites Unit, Alison Heritage, Conservation Research Specialist, ICCROM, Stavroula Golfomitsou, IIC Council, Helen Griffiths, IIC Council, David Saunders, IIC Director of

IIC Council's second meeting for 2017 took place in Rome at the invitation of ICCROM. A full agenda meant for a busy two days, including a useful discussion with ICCROM officers on how the two organisations can collaborate more effectively.

Major issues for discussion were the planning for future conferences and seminars, especially the 2018 IIC Congress in Turin, refreshing the web site, and the appointment of an Executive Director.

Conferences are a core part of what IIC does, and with the next Congress happening in Turin from 10th-14th September 2018, one of the purposes of meeting in Italy was to get a local update on how this was progressing. The theme of *Preventive Conservation – the State of the Art* has elicited a great response from the conservation community with many abstracts submitted, and the Technical Committee will shortly begin the arduous task of selecting papers and posters for it.

IIC also runs an increasing number of other professional development and outreach events. The forthcoming Student and Emerging Conservator conference entitled *Head, Heart and Hands* was discussed. This will be happening on 12th and 13th October 2017 in Bern. We discussed the next in our series of professional seminars on *Sustainable Storage* on 2nd October 2017. Prompted by the recent closure of a major museum storage facility in London this will be held at the Dana Centre at the Science Museum, London. We also discussed the next in our series of ITCC courses (the joint IIC and Palace Museum, Beijing International Training Centre for Conservation) which will be held from 14th – 22nd November 2017 on textile conservation followed by a symposium on preserving textiles and thangkas in Hong Kong from 24th -26th November 2017.

Finally Council noted the success of the recent event in our Dialogue series on Protest Art held at the Metropolitan Museum of Art in New York in February.

On the administrative side, Council heard reports on the progression of the website refreshment project and also the successful appointment of an assistant web master to support IIC's webmaster Thanasis Velios. Council also made the significant decision to move forward with the creation of a new senior role within the organisation to be known as Executive Director. This will be a full time position with responsibility



for strategic leadership of IIC, broadening awareness of our work, and fund raising. We hope to have the role filled by the end of 2017.

The applications of 18 new fellows were accepted to go forward to the membership for approval.

Council next meets immediately after the ICOM-CC Triennial conference in Copenhagen on 9th & 10th September 2017.

New IIC Membership options launched

David Saunders

For some years, the IIC Council has been looking at ways in which we can make membership more affordable for colleagues who live and work in countries where salaries are substantially less than those in, for example, Western Europe and North America. Our response has been to introduce a system of banded membership rates that follows the classification of countries based on per capita income used by UNESCO and the International Council of Museums (ICOM). While membership fees will be unchanged for those in countries within band 1, there will be a 25% discount for band 2 countries and a 50% discount for those from the less affluent band 3 or 4 nations. When you renew your membership for 2017–2018, the discount will be calculated automatically, based on the address supplied to IIC.

We very much hope that this will not only make membership more affordable for existing IIC fellows and individual members, but will also encourage greater participation in IIC from countries where average incomes are very much lower, and which have not currently part of our international network.

Rewarding commitment to local conservation organisations

In a second change, we will be recognising the complementary nature of IIC and the national or regional organisations to which many conservators belong, by offering a 10% discount on IIC membership for those members who also belong to their national or regional body, including IIC regional groups. A full list of these organisations is available on the IIC website. When you renew your membership, you will be able to select the national or regional body to which you belong, which will apply a 10% discount to your IIC membership for 2017–2018.

The 2017–2018 membership fees after these discounts have been applied are given in the table below.

Membership class		Fellow	Retired Fellow	Individual	Retired Individual	Student
Without regional organisation 10% discount	Band 1	100.00	70.00	70.00	50.00	25.00
	Band 2	75.00	52.50	52.50	37.50	25.00
	Band 3&4	50.00	35.00	35.00	25.00	25.00
With regional organisation 10% discount	Band 1	90.00	63.00	63.00	45.00	22.50
	Band 2	67.50	47.25	47.25	33.75	22.50
	Band 3&4	45.00	31.50	31.50	22.50	22.50

To become a member and start enjoying the benefits of belonging to the IIC community visit

<https://www.iiconservation.org/about/membership>



The Fellowship corner

Where we keep you up to date with IIC's new Fellows and their achievements

IIC Fellow Professor Sharon Cather awarded the 2017 Plowden Medal



© Courtauld Institute of Art

Seated Buddha in Gansu Buddhist Cave Temple Cave 254, c450, at Dunhuang, China

NiC congratulates Sharon for her award and for her outstanding contribution to the conservation of wall paintings.

The Royal Warrant Holders Association presents the Plowden Medal annually to an individual who has made an outstanding contribution to conservation. Following is the statement that accompanied the announcement of the Award: 'Professor Sharon Cather is the Shelby White and Leon Levy Professor of Conservation Studies at The Courtauld Institute of Art. In a career spanning more than 30 years, Professor Cather is an internationally recognised pioneer in the development of preventive conservation of the built heritage.

Her commitment and leadership in research, innovation and education in wall painting conservation has resulted in a more holistic, methodical and scientific approach to conserving wall painting across the world – whether in an English cathedral or an Indian palace. The Conservation of Wall Painting Department which Professor Cather set up with Professor David Park in 1985 at The

Courtauld Institute of Art, continues to lead the world in research and education for wall painting conservation, and whose work has extended well beyond the UK to projects across the globe including in Latin America, Asia, Europe and the Middle East. As the programme's research and technical director, Professor Cather set out to show that appropriate conservation must be driven by an understanding of the causes of deterioration, and by then ameliorating these rather than merely treating symptoms.

Working closely with the Getty Conservation Institute, English Heritage, the Dunhuang Academy as well as other major international conservation organisations, Professor Cather has been instrumental in the creation of dedicated conservation training programmes in China and India, and in 2014 she was presented with The People's Republic of China Friendship Award, China's highest award for foreign experts. She notes, 'conservation requires collaboration, and is most effective when ethics, skills, experience and learning are shared.'

List of new Fellows nominated in 2016/17 – Congratulations to all!

Alayne Alvis, Conservator, Sydney University Museum, Australia

George Bailey, Senior Objects Conservator, Australian War Memorial, Australia

Veronica Bullock, Director, Significance International Pty Ltd, Australia

Haida Liang, Head of Imaging & Sensing for Archaeology, Art History & Conservation, Trent University, Nottingham, UK

Aristoteles Georgios Sakellariou, Head of Conservation (Museum of Islamic Art) and Associate Deputy Director (National Museum) Museum of Islamic Art, Qatar Museums, Doha, Qatar

Alison Wain, Course Conservator/Lecturer/Tutor, University of Canberra, Australia

Joelle Wickens, Conservator-Preventive Team Head, Winterthur Museum and Country Estate, Delaware, USA

Christina Achille, Academic Researcher, Politecnico di Milano, Italy

Ivo Hammer, Conservator-Restorer, Art Historian, Austria

B.V.Kharbabe, Director General, National Research Laboratory for Conservation of Cultural Property in Lucknow, India

Achal Pandya, Associate Professor-Head of Department (Conservation), Indira Gandhi National Centre of the Arts, India

Mirta Pavic, Senior Conservator- Head of Department, Museum of Contemporary Art (MSU), Croatia

Jan Raue, Freelance Conservator-Restorer, President of VDR, Germany

Dawn Rogala, Conservator, MCI Smithsonian Institute, USA

Janice Schopfer, Head of Paper Conservation, LACMA, USA

Marika Spring, Head of Science, The National Gallery, UK

Thea van Oosten, Senior Scientist (Retired), The Netherlands

Matija Strlič, Professor of Heritage Science, UCL Institute for Sustainable Heritage, UK



Dr. Lydia Beerkens is a Senior Conservator of Modern Art at SRAL, Art Conservation and Research, Maastricht; Private studio, Wijchen, The Netherlands

Lydia graduated as Art Historian (1989) and Art Conservator (1995) and earned her PhD in 2012 for her thesis: 'The Conservation of Modern Art; a new specialization within the field of Art Conservation'.

After her research (1995-1997) for the Dutch project '*Modern Art: Who Cares?*' (published 1999) she set up the Modern Art training programme at SRAL, Maastricht (www.SRAL.nl), and started her own conservation studio. She participated in the Dutch project: *The Artist Interview* (published in 2012) and also in conservation projects on 'Plastics', 'ZERO', 'Arte Povera' and 'Outdoor Painted Sculptures' (ICOM-CC MMCA interim meeting: *Conserving Outdoor Painted Sculpture*, (2013) Proceedings published 2015, Getty Conservation Institute).

Lydia is senior conservator of modern art at SRAL, coordinator of the SBMK platform for conservation issues (SBMK - Dutch Foundation for the Conservation of Modern Art), member of INCCA and currently Assistant Coordinator of the ICOM CC Working Group MMCA.



Derek Pullen graduated from the Royal College of Art followed by practicing as a sculptor and taught at Wimbledon Art School. A few years later, after a visit with his students to Plowden & Smith's workshops, he applied for a junior post there and learnt conservation 'at the bench' supplemented by Open University science modules.

In 1984 he was recruited to start a sculpture section for the Tate Gallery's conservation department. Over 25 years this section grew to 15 full and part time conservators. The sculpture section's growth mirrored that of the Tate itself and coincided with a creative boom among British and International sculptors when new formats, technologies and materials were rapidly added to sculptors' toolkits. Anything that wasn't obviously a painting or work on paper became the sculpture section's responsibility. Despite some curatorial resistance he championed the effective management and conservation of new media resulting in a separate conservation section for time-based media led by ex-sculpture intern and FIIC, Pip Laurenson.

As a founding member of the International Network for the Conservation of Contemporary Art (INCCA) he promoted artist interviews as a conservation measure. Since leaving the Tate Derek has established a conservation consultancy specializing in modern and contemporary sculpture. As a Public Monuments and Sculpture Association trustee he is currently working with ART UK to launch a project to document all British sculptures in the public domain, indoors and out. This will be an important resource for art historians and conservators. His research interests include the materials and techniques of early twentieth century sculptors. He has recently completed a personal research project to re-date one of Picasso's best known cubist sculptures with plans to expand on this as portable XRF opens possibilities for characterizing C20 bronzes and their history of manufacture.



What's on

Call for papers

FUTURE TALKS 017

11-13 October, 2017

Munich, Germany

Deadline: Sunday, 30 April, 2017

For more information visit:

Architecture and Environmental Studies

10-12 April 2018

Groningen, Netherlands

Deadline for submissions: 14 August 2017

For more information [click here](#)

NZCCM Conference 2017 – Beyond the Bench: Connecting with Our Heritage

18 - 20 October, 2017

Dunedin, New Zealand

Deadline: Friday, 28 July, 2017

For more information [click here](#)

Conferences/Seminars

Digital Preservation 2017: Preservation is Political?

25-26 October 2017

Pittsburgh, PA, United States

For more information [click here](#)

Making connections: Re-imagining landscapes

3-6 October 2017

Inverness, Scotland, United Kingdom

For more information [click here](#)

Dark Tourism Sites related to the Holocaust, the Nazi past, and World War II: Visitation and Practice

28 June - 1 July, 2017

Glasgow, Scotland

For more information [click here](#)

A comprehensive list of events taking place around the world, in and around the field of conservation.

Write to news@iiconservation.org if you wish to add your event

Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation

29-30 June 2017

Glasgow, Scotland, United Kingdom

For more information [click here](#)

ICOMOS International Polar Heritage Committee Conference 2017

28-29 September, 2017

Christchurch, New Zealand

For more information [click here](#)

New challenges for the preservation of documentary heritage

16-17 August 2017

Sierre, Valais, Switzerland

For more information [click here](#)

Identity and Conservation of Contemporary Artworks: Duties and Responsibility

3 -9 July 2017

Venice, Italy

For more information [click here](#)

(Ir)replaceable? A discussion about heritage, conservation and future-making

21 June 2017

Canberra, Australia

For more information [click here](#)

International Congress 'Preserving Transcultural Heritage: Your Way or My Way?'

5-8 July, 2017

Lisbon, Portugal

For more information [click here](#)

Conservation of Architectural Heritage (CAH)
– 2nd Edition
23-26 February 2018
Luxor - Aswan, Egypt
For more information [click here](#)

Cultural Heritage Counts for (South-East) Europe
15-17 June 2017
Belgrade, Serbia
For more information [click here](#)

3rd International Conference on Science and Engineering in Arts, Heritage, and Archaeology (SEAHA)
19-20 June 2017
Brighton, United Kingdom
For more information [click here](#)

2nd IPERION-CH Doctoral Summer School Development of Innovative Instruments & Diagnostic Strategies in Heritage Science
4-7 July 2017
Paris, France
For more information [click here](#)

Society for the Preservation of Natural History Collections (SPNHC) 32nd Annual Meeting
23 June, 2017
Denver, Colorado, USA
For more information [click here](#)

IIC 2017 Students & Emerging Conservators Conference : Conservation with Head, Hands and Heart
12-13 October 2017
Bern, Switzerland
For more information [click here](#)

Gels in Conservation Conference
16-18 October, 2017
London, UK
For more information [click here](#)

VI Latin-American Symposium of physics and chemistry in archaeology, art and conservation of cultural heritage – LASMAC 2017
10-14 July, 2017
La Paz, Bolivia
For more information [click here](#)

Courses/Workshops

Workshop on Understanding Asian Papers and their Applications in Paper Conservation
11 July, 2017 to Thursday, 13 July, 2017
The British Library, London, UK
For more information [click here](#)

ICCROM Training Course on Cultural Heritage Protection in the Asia-Pacific Region 2017: Preservation and Restoration of Wooden Structures
29 August - 28 September, 2017
Deadline: Friday, 9 June, 2017
Nara, Japan
For more information [click here](#)

Packing and storing objects and collections. Tradition and modernity
11-25 October, 2017
National Research Institute of Cultural Heritage of Korea, Daejeon, Korea
Deadline: Monday, 12 June, 2017
For more information [click here](#)

Conservation of Immovable 'Bronze' Objects
Thursday, 15 June, 2017
London, UK
Deadline: 15 June 2017
For more information [click here](#)

For more information about these conferences and courses see the IIC website:
www.iiconservation.org