



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





The International Institution for Conservation (IIC) launched a new full-color conservation newspaper *News in Conservation (NiC)* in 2007 and transitioned into a completely digital e-magazine in 2011. Published six times a year, *NiC* provides a platform for members of the conservation community to share the latest research, interviews, and reviews; to promote new events, products, and opportunities; and to call for papers, ideas, and involvement. *NiC* also provides updates from the IIC Council and Regional Groups. *NiC* continues to evolve to better fit the needs and interests of our increasingly global conservation profession.

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Cover image: Stonemasons and the Great Zimbabwe conservation team restoring the Conical Tower in the Great Enclosure, 2016. Image by Munyaradzi Elton Sagiya. (story on p. 12). **Inside cover image:** "Richmond Industrial City" WPA mural during inpainting by Fine Art Conservation Laboratories. © FACL/Scott M. Haskins. (story on p. 18).

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FROM THE PRESIDENT'S DESK

In February I was invited to be part of a webinar run by the Museum of Art and Photography in Bengaluru, India on *Conservation: Now and the Future*. Moderated by Vinod Daniel, the other panellists were Kate Seymour, chair of the ICOM-CC directory board; Luis Souza, professor in conservation science at University of Minas Gerais, Brazil; and Anupam Sah, head of art conservation at CSMVS Museum, Mumbai. It was a stimulating webinar to be part of and is reported on separately in this issue of *News in Conservation* (page 7) with a link to the recording.



The webinar theme allowed us to both comment on the current status of the profession and reflect on the future of our field. Given the uncertainties of our current world, trying to assess the present is difficult enough without positing how the future might look. But as vaccination programmes accelerate and we move towards a new relationship with the pandemic and a new normalcy, the point that came through loud and clear from our discussion was the enduring need for conservation. Kate cited Max Friedlander in his 1996 publication "On Art and Connoisseurship" referring to conservation as an 'essential necessity'. I spoke on how the demand for the analogue, the real, in this digital age remains unabated, and indeed has increased during the pandemic as we seek certainty and comfort from the tangible evidence of our history and cultures. Conservators provide the mediating hands that ensure this material is preserved to remain available to us and future generations.

So it was encouraging, amidst the devastating news of mass redundancies in March from the V&A Museum in London, to hear Museum Director Tristram Hunt, when asked what he thought were the indispensable functions of museums, list first up the care of collections. That is overwhelmingly a task undertaken by our profession. His second and third functions are respectively research of the collections and interpretation of them, neither of which of course can be fully undertaken without conservation to ensure the collections exist.

The need for our profession may therefore be manifestly clear to us, but we must ensure that we make others aware of this. Anupam Sah used a powerful descriptor of conservators as being involved in a 'passion profession'. He spoke of the time now being appropriate, particularly in the developing world, to see it as a profession that is adding value to other sectors, providing greater sociological, anthropological and economic relevance. To do that we need a seat at tables other than our own. I was struck by a recent comment by Laura Lott, president of the American Alliance of Museums that as we come out of the pandemic, "Museums have the opportunity to be leaders in rebuilding, to be the promise of recovery, and catalysts for reimagining our communities—stronger than we have ever been". We need to be part of that process wherever we can.

That may call for innovation and change in the way we operate, whether we work in public organisations or privately. IIC is committed to providing the professional guidance and inspiration to allow us to do this, through our communications, congresses, webinars and community platforms. The future may be challenging but it is also immensely exciting, and we are already planning for our next 70 years.

With my best wishes,

Julian Bickersteth
IIC President

MESSAGE FROM THE EXECUTIVE DIRECTOR

It has been cheering to see the early signs of physical events resuming in some countries and an up-tick in [job listings](#), and as we extend our reach globally it is wonderful to welcome a new growing network of IIC members located in Africa and Southeast Asia.

We also have some exciting news to share; you can now watch the presentations from the [Edinburgh 2020 Congress](#) and can download the full papers (free for IIC members). The Congress also provides a useful snapshot on the state of built heritage conservation globally, from Australia to China to Scotland, with many of the presentations showing sites not just challenged by time, but by recent climate-driven shifts in the environment.

In a month in which organisations like the UK's National Trust have warned that 71% of its sites could be at high or medium risk by 2060, we present two events that embody the sort of change we need to see internationally. Firstly, our President Julian Bickersteth is among the speakers at a [G20 event on international collaboration](#), which asks how climate action can preserve heritage and how insights from the world of cultural heritage can be part of the solution. Secondly, we are delighted to present Dr Jenny Newell's AGM talk for IIC '[Reaching Carbon Neutral at the Australian Museum and the Role of Conservators](#)' describing the decisions taken by an institution that can share insights regarding their most impactful actions and modelling what the future could look like.

The changes that conservators and cultural heritage professionals face, both now and over the next few years, are going to be among the most challenging and interesting in our history. It is all the more essential that we support the next generation of the profession by extending development opportunities this year through IIC's S&ECC 2021 international event for student and early career professionals, and equip our members to become leaders so that they are confident in managing change, responding to new science and digital transformation, while also bringing flair, courage and imaginative thinking to the big societal issues that will affect the profession.

Sarah Stannage
IIC Executive Director



EDITOR'S SOUNDING BOARD

February marked the Lunar New Year, and for anyone who celebrated, you know we are now in the year of the ox. The ox is said to be patient and methodical, hardworking but often doing so behind the scenes going unrecognized. While there are plenty of other traits ascribed to those born in the year of the ox, these stuck out to me as being traits that conservators so often possess. Perhaps 2021 is also the year of the conservator.



As we moved ahead into this new year, IIC realized the wealth of activities, events, and focus we have planned for our student and early career members, and we see 2021 as our "year of the emerging conservator." The IIC-Student & Emerging Conservator Conference is coming up in October (hosted in Lisbon and to be attended virtually), our new Emerging Conservator Zoom Talks series is underway (our first topic was on "Pursuing a PhD", and the next is "[Studying in an International Context](#)"), and we are pleased to announce new discounts for student members in band 2-4 countries (see the updated chart in this issue, and don't forget to renew membership before July 1st). To top it off, we attribute the success of our recent Congress in large part to our group of young and talented Digital Engagement Volunteers, and we celebrate our growing Communications Team, which is now mostly early career and student volunteers (meet them in the February-March 2021 "News in Conservation"). Students are becoming more involved in IIC, and what a difference they make!

So, whether you see yourself as an ox or as an emerging conservator, this year is for you, so let's celebrate together!

Sharra Grow
IIC Editor, News in Conservation

NEWS IN BRIEF

THE OURWORLDHERITAGE INITIATIVE

"OurWorldHeritage aims to protect heritage, support sciences-based decision making, stop politicization and engage civil society."

The World Heritage Convention is at risk:

World Heritage has for some 50 years served as a beacon of hope, protecting the wonders of our world for future generations. It was created with great foresight at the dawn of the modern conservation era. Today however, this unifying instrument is straining under its success. With over 1,100 protected sites, conservation has taken second place to list-making. Properties and associated resources continue to deteriorate while global threats rise and politics override protection.

Civil society should play a bigger role in the implementation of the Convention:

Civil society has so far played a minor role, both locally and globally, in the implementation of the World Heritage Convention. Unlike other cultural and natural heritage protection treaties, the Convention has limited the participation of civil society organizations, reducing the effectiveness of heritage protection policies.

Redefining the role of heritage in a multidimensional world:

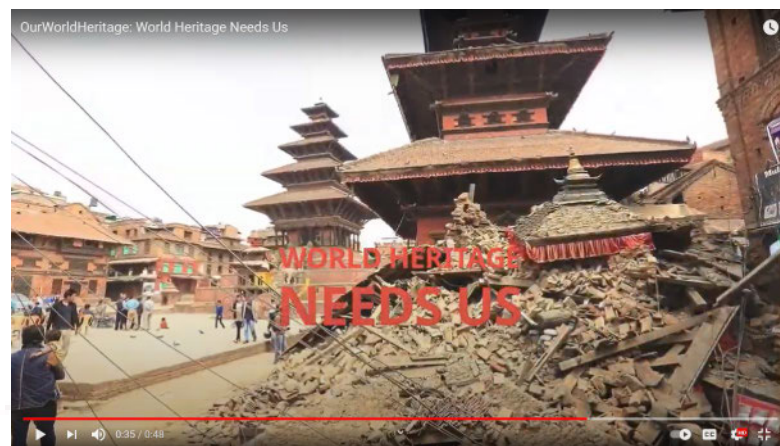
The World Heritage Convention needs to adapt to a multidimensional and multicultural world, by protecting heritage that reflects the diversity of societies and their needs, by fully respecting human rights and by embracing modern technology to foster transparency and participation.

OurWorldHeritage raises general awareness about the opportunities and threats that natural and cultural World Heritage sites encounter in the 21st century, precipitated by, among other things, increasing development pressures, industrial and mining operations, climate change, unsustainable tourism and conflicts. The systematic involvement of civil society is elementary in finding sustainable solutions.

OurWorldHeritage will also be calling on the responsibilities of States Parties as well as of public and private actors to respect the spirit of the World Heritage Convention and stop politicization. It promotes gender, regional and age balance in its activities and intends to foster the role of youth in all aspects of heritage management, as a way to promote the awareness of future generations on the importance of cultural and natural heritage for society and to ensure its long-term conservation.

OurWorldHeritage intends to reach these objectives through:

1. Integrating effective participation and dialogue in World Heritage activities and ensuring a balanced geo-cultural and bio-regional representation;
2. Encouraging and influencing reform in World Heritage implementation processes and expanding the role of civil society by improving accountability through transparent assessment practices;



Above: OurWorldHeritage logo.

Below: Outside the frame: World Heritage needs us! Click on the image above to watch the video or click [HERE](#). Video © OurWorldHeritage

3. Mobilizing civil society to take responsibility for the protection and conservation of World Heritage;
4. Reaffirming the credibility and representativity of the World Heritage Convention through informed and science-based decision making for conservation and sustainable development;
5. Inspiring younger generations to take part in decision making and to shape future conservation practices worldwide.

Learn more about OurWorldHeritage here: www.ourworldheritage.org

CONSERVATION: NOW AND THE FUTURE

Conservation is an often overlooked field within the discipline of art and culture in India and even internationally. The role of conservators, especially those working primarily with museum collections, goes beyond mere physical maintenance or restoration of the artworks. To touch upon the importance of the profession and its current state around the globe, the [Museum of Art & Photography](#) (MAP) in Bengaluru, India brought together four experts—Kate Seymour (chair of the ICOM-CC directory board), Julian Bickersteth (president of IIC and private conservator in Australia), Anupam Sah (heritage conservation-restoration practitioner), and Luiz A C Souza (conservation science professor in Brazil)—in a riveting panel discussion as part of the Museum Webinar series.



Moderated by Vinod Daniel, board member of ICOM, the discussion brought to the fore the different challenges we face in this profession, particularly when it comes to the recognition of conservation as an intrinsic and indispensable field within the sector. At the same time, the panellists also reflected on the future of the field around the world, and in doing so, they highlighted the many opportunities that lie ahead for young conservators and heritage practitioners.

The topics covered ranged from the promotion of heritage preservation to the development of skill-building programmes for upcoming conservators. However, the primary focus remained on the need for the recognition of restoration now more than ever. Kate Seymour and Anupam Sah both highlighted that even with the various lockdowns around the world over the past year, collections and artefacts still required constant care and attention, and hence it is an absolute need of the hour for institutions and governments to allocate more resources towards the profession.

The other interesting issue that brought all four panelists in agreement was the importance of looking towards the hinterland of nations, to harness the skill set of local and indigenous communities, as that is where the workforce lies. Sah pointed out that in many developing countries, the dexterity of the hand is still revered—such as that of woodworkers and carvers—and that it is this handiwork and practical application that the field currently lacks. Thus, to look towards these skilled communities, and to integrate them into the conservation and preservation of heritage, would be beneficial for the progression of the field.



Above: Museum of Art and Photography logo.

Below: MAP's conservation team at work. © Museum of Art and Photography, Bengaluru, India.

With all four panellists reflecting on the experiences and challenges of their careers, as well as their vision for the field in the next decade, the discussion was informative and relevant for young as well as seasoned professionals in the sector.

Stream the full webinar conversation [here](#).

Krittika Kumari
Museum of Art and Photography
Bangaluru, India

FROM PETRINJA WITH LOVE

In the catastrophic earthquake that hit the city of Petrinja and its surroundings on December 28 and 29 in 2020, the building of the Faculty of Teacher Education of the University of Zagreb—the department location in Petrinja—was among those most severely damaged. The library of the Petrinja Teacher Training College was founded in the 1870s and was annexed to the Faculty of Teacher Education in 2007. Today, the Library has a fund of approximately 28,000 volumes, including 400 protected cultural property items. The archival material created at the Department includes personal files, student files, secretary and accounting files and other material. Due to the necessary reconstruction of the building, it was urgent to evacuate and store the Library's collection and archival material, which required materials for cleaning, packing, transport and storage.

Last year, the IIC Croatian Group was an organizer for a project at the Volunteer Centre of Zagreb which involved conservation experts and students, including IIC-Croatian Group members and non-members. After the earthquake that affected the Banovina area, the association expressed its readiness for professional volunteer assistance to the Conservation Department in Sisak. The new project was launched on 10 February 2021, the first major activity being the evacuation of the library in Petrinja led by IIC-Croatian Group Member Dragica Krstić, head of the Department for Preservation and Storage of the National and University Library in Zagreb.

As part of the initiative of the IIC-Croatian Group and the IIC headquarters, a fundraiser was started within the international professional community to gather funds for the necessary materials. Thanks to all those who donated—including



"From Petrinja With Love." A short film documenting the rescue project, by Tomislav Felbar. Click the image above to watch the video or you can click the link [here](#).

Lady Jadranka Beresford-Peirse and The International Trust for Croatian Monuments—the volunteers under Dragica Krstić, and Tomislav Felbar for creating the film, we are pleased to share this short documentary “From Petrinja With Love” showing the great success of their evacuation and care for the Library’s collection.

Follow the IIC-Croatian Group on Facebook: <https://www.facebook.com/IIC.hrvatska.grupa/>

Learn more about the National and University Library in Zagreb here: <https://www.facebook.com/nskzg/>

SOCIAL PLATFORM FOR HOLISTIC HERITAGE IMPACT ASSESSMENT

Policies and scientific research point to the importance of cultural heritage in contributing to a great number of objectives such as social cohesion, diversity and well-being as well as economic growth and environmental sustainability. Cultural heritage is no longer considered separately, per se, but in relation to other domains.

Although few examples of successful impact assessment currently exist (e.g., Liverpool’s Impacts 08), these assessment models lack a comprehensive framework that could consolidate the extent of cultural heritage interventions’ impact in different and diverse domains. Despite being sponsored and widely applied throughout Europe, well-known methods such as environmental impact assessments (EIA) and heritage impact assessments (HIA) fall short in capturing the multi-dimensional nature and significance of cultural intervention.

In 2019, the Social Platform for Holistic Heritage Impact Assessment (SoPHIA) project won the H2020 call to create a new holistic impact assessment model for evaluating cultural interventions in historical environments and cultural heritage sites in Europe. The project gathers seven partners (ROMA TRE, INTERARTS, EMA, EDUCULT, IRMO, NTUA, and IADT) from all over Europe supported by a diverse community of academics, experts, policymakers, and practitioners, united



Top: SoPHIA Logo. Bottom: Mosaic of image from case studies for the Social Platform for Holistic Heritage Impact Assessment (SoPHIA) project. Images courtesy of SoPHIA.

within a new social platform: <https://sophiaplatform.eu/en>. The SoPHIA Consortium implemented an in-depth literature review with a detailed analysis of current impact assessment methods to better understand gaps and opportunities related to the current approaches. Based on the results of the literature review, a draft-model has been created on the following three pillars:

1. To grasp potential interrelations between different domains (economic, cultural, social and environmental). As well as unintended consequences of cultural interventions, a holistic model should include: themes and subthemes related to all four domains; a focus on key issues (including countereffects and interconnections among different domains); a combined use of quantitative and qualitative indicators and assessment methods.
2. The lack of people's engagement represents a major issue in the evaluation processes among all domains. Working with a diverse group of stakeholders plays a crucial role in ensuring an inclusive and effective assessment model.
3. To ensure that the holistic objectives of the interventions are achieved and the funds are well used and allocated, a longitudinal perspective is needed. It includes ex ante, in itinere and ex post evaluations through efficient management and monitoring processes. This perspective is in line with the interpretation of cultural heritage as a process. In fact, the outcomes of the project may change over time in unforeseen ways. Thus, it is important to ensure a broad time perspective that includes expected and unexpected results related to the intervention.

The final step of the project consists of synthesizing the findings and drafting recommendations for both practitioners and policy makers on the impact assessment of interventions on cultural heritage and future positive interventions. SoPHIA's community of practitioners will play a crucial role by actively participating in the project.

Our community is constantly looking for new members to take part in the discussion and to create new partnerships. If interested, please, feel free to contact us at info@sophiaplatform.eu to learn more about our project and how to get involved.

YOUNG PROFESSIONALS FORUM 2021: STARTING FROM HOW AND WHY

Given the success of the first edition, we propose a new moment of sharing and exchange, to stimulate synergies among professionals on an international level.

The COVID-19 emergency that we are experiencing disrupted our plans at first, but we are even more convinced of how important this space offered to the younger generation is. The pandemic has offered us not only obstacles but also opportunities to think differently, to think big. That's why this time we have planned new initiatives and in-depth studies related to the Forum in order to enlarge our community and together build a common vision.



Poster courtesy of the Young Professionals Forum.

The Young Professionals Forum is an opportunity to reflect on the changes developed during the state of emergency, new needs and new operational contexts. We have witnessed the emergence of new procedures, new tools and new skills. All this and much more can be discussed together during the sessions of the Young Professionals Forum.

The digital event will consist of two days (1-2 July 2021) of presentations, moments of exchange, debates and networking during which young professionals will have the chance to share and present their activities and research, meeting established professionals, professors and researchers who will be involved in the different work sessions.

This year those who participate in the call for abstracts will be able to compete for an amazing opportunity. Don't miss it!

Abstracts are due by 9 May 2021. For full details of how to submit an abstract, click [HERE](#).



NIC CALL FOR NEWS

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

Some of the youngest newsies hanging around the paper office after school.
Location: Buffalo, New York (State). Photographer: Lewis Hines. 1910. Library of Congress, Prints & Photographs Division, National Child Labor Committee Collection, [reproduction number, e.g., LC-USZ62-108765]. Original location <https://www.loc.gov/pictures/item/2018674175/>

SHARING IS CARING

News in Conservation is dedicated to publishing the latest in conservation news from around the world, but we can't do it without you!

Do you have something to share? Chances are, you do! So don't keep it to yourself; send your news and article proposals to *News in Conservation*. Your contribution will benefit the global IIC professional community.

WE LOVE ARTICLES ABOUT:

- New studies, research, and projects
- Event and publication reviews
- Opinion pieces
- Calls for participation or collaboration
- Global conservation news (both uplifting and catastrophic)
- Highlighting cultural heritage initiatives, programs, and funds
- The latest from conservation students and training programs
- Images, videos, and links
- And so much more!

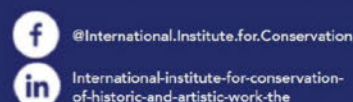
If you have news, *NiC* wants to share it! Submissions and enquiries can be sent to:

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BRIDGING PAST AND FUTURE IN ARCHAEOLOGY

By Munyaradzi Elton Sagiya



POLICY AND PRACTICE IN CONSERVING ARCHAEOLOGICAL HERITAGE SITES IN ZIMBABWE



Zimbabwe is the only country in the world to derive its name from an archaeological site: Great Zimbabwe

The name Zimbabwe is an indigenous Shona word referring to a 'house of stones'. The prefix Great was introduced by Europeans who arrived in the region around the 18th century, and it distinguishes this site from more than 360 similar but smaller recorded sites that are also found in Botswana, Mozambique and South Africa.

The Great Zimbabwe and other dry-stone walled sites epitomise the rise, development and collapse of complex state societies in southern Africa between the 11th and 19th centuries. I grew up among the Nemanwa community situated about 3 km southwest of the Great Zimbabwe. The Nemanwa and Mugabe are two Shona clans and both have a long history of contestation over the custodianship of Great Zimbabwe. In the pre-colonial period, both clans settled in different parts of what is now a protected national monument, a World Heritage site and state property. In addition to the Nemanwa and Mugabe clans, the Murinye and Charumbira are the other local clans that claim ancestral connection to Great Zimbabwe and are settled within this cultural landscape. In the early 1900s, under British rule, all indigenous communities were evicted from their 720 ha ancestral land to pave the way for the transformation of Great Zimbabwe into a world-class tourism destination.

Growing up in the shadows of Great Zimbabwe's massive stone walls, the site became a familiar viewscape for me. The dry-stone walls at Great Zimbabwe, built without any binding material, have been categorised by archaeologists and other scholars into three main areas referred to as the Hill Complex (Fig.1), the Valley Enclosures and the Great Enclosure (Fig. 2). But the elders of my clan simply call the whole site *Dzimbabwe* (stately residences). I grew up listening to elders during clan meetings or other social village gatherings where oral traditions and narratives about Great Zimbabwe would evoke ancestral stories, leading to long discussions and arguments. It is largely against this background that I was influenced to study archaeology at university. My goal was to better understand Great Zimbabwe by combining indigenous and academic knowledge of the site. In 2009, a few months after completing my BA degree in archaeology, cultural heritage and museum studies, I was employed by the National Museums and Monuments of Zimbabwe (NMMZ; the state agency in charge of the administration of heritage sites) as a curator of archaeology at the site of Great Zimbabwe. I have been at Great Zimbabwe since 2010, and among my key duties and responsibilities is the conservation of the dry-stone architectural heritage at Great Zimbabwe and other similar sites in southern Zimbabwe. Relying on my experience, which combines scientific conservation and personal indigenous relation to the site, this article reviews the policy and practice of conserving archaeological heritage sites in Zimbabwe with a special focus on Great Zimbabwe.

COLONIAL LEGACY

After their abandonment as living sites and prior to the colonial period (1890-1980), most archaeological sites characterised by dry-stone walling—Great Zimbabwe and Khami (Fig.3) and Naletale (Fig. 4) being the better known cases—were cared for by the local indigenous communities. Pre-colonial societies deployed a wide array of traditional practices, belief systems and other unwritten conservation protocols related to these sites. For

Full-spread image on previous page: Stonemasons and the Great Zimbabwe conservation team restoring the Conical Tower in the Great Enclosure, 2016. Image by Munyaradzi Elton Sagiya.

World that takes Great Zimbabwe.



Top: (Fig. 2) Valley and the Great Enclosures of Great Zimbabwe. Image by Munyaradzi Elton Sagiya.

Bottom: (Fig. 1) Great Zimbabwe Hill Complex. Image by Munyaradzi Elton Sagiya.



(Fig. 3) Khami World Heritage Site. Image by Munyaradzi Elton Sagiya.

example, sites such as Great Zimbabwe had spirit mediums as their traditional custodians. They regulated access and use to the sites, but such indigenous conservation practices were altered when the country was colonised. Colonisation ushered in Western ‘scientific’ methods of conservation and management of archaeological sites, approaches that were legitimized through acts of parliament and state heritage agencies to the detriment of traditional preservation practices.

Indigenous communities were barred from using archaeological sites for their traditional ceremonies and other cultural practices, fences were erected and entrance fees were introduced. The official management of the site and the scientific conservation practices and policies alienated the local indigenous communities from their heritage. When Zimbabwe attained independence in 1980, the local communities had expectations that the post-colonial government would introduce radical changes in the conservation and management of archaeological sites, particularly those with cultural significance. However, this has not been the case as there has been a continuation of conservation policies and practices which stress scientific protection rather than local traditions. During the colonial period, management of archaeological sites was under the Ministry of Internal Affairs, and the post-colonial government maintained this status quo with the ministry being re-named to Home Affairs and Cultural Heritage. The colonial heritage legislation (National Museums and Monuments Act of 1972, chapter 25:11) is still enacted with the addition of very limited amendments. At Great Zimbabwe the local communities continue to have very limited access to the site to conduct their rituals and ceremonies as was the case during the colonial time. Furthermore, the post-colonial heritage management practices continue to prioritise the conservation of the tangible, monumental and spectacular sites at the expense of the intangible cultural heritage associated with peripheral sites. This has resulted in heritage practitioners, academics and local communities raising their voices, calling for the decolonisation of heritage policies and conservation practices.

DECOLONISING POLICY AND PRACTICE

I have observed that increasingly the past and what to do with its material remains is becoming a central topic not only in Zimbabwe but across the whole African continent. In fact, in 2013, the African Union (AU) issued a long-term continental masterplan to transform Africa into the global powerhouse of the future. This blueprint is dubbed Agenda 2063 – *The Africa We Want*. One of the aspirations of the Agenda 2063 is of an Africa with a strong cultural identity, common heritage, shared values and ethics. In light of this, the AU has declared 2021 as the *Year of the Arts, Culture and Heritage*. Zimbabwe, as an AU member state, has been seized with the reconfiguration of heritage into the national developmental agenda. As part of this effort, the government has reviewed the education system at all levels to be heritage based. Even Zimbabwe’s Constitution legislated the preservation and protection of heritage by stipulating that: “the state and all institutions and agencies of government at every level, and all Zimbabwean citizens must endeavour to preserve and protect Zimbabwe’s heritage” (Amendment No.20, of 2013, section 16[2]).

Despite these trajectories, in reality there is a disjuncture between conservation and heritage policies and practice. The heritage policy is still haunted by its colonial legacy, and it is difficult for heritage practitioners to strictly abide by the heritage legislation. For example, the current national law is silent on intangible cultural heritage associated with archaeological heritage. It does not refer to issues of community engagement and empowerment that have become so vital in the conservation of archaeological sites such as Great Zimbabwe. Consequently, my colleagues and I have found ourselves engaging communities, working towards the safeguarding of intangible cultural heritage, among other responsibilities not enshrined in the heritage conservation statutory instrument.

As we carry on our duties, it has become apparent that the use of Western-informed policies in the conservation of cultural heritage is problematic. Current heritage laws disenfranchise not only communities but also other actors with a stake in the conservation and management of heritage sites. In addition, they fail to consider the spirituality of archaeological sites, an important attribute that should inform conservation approaches, particularly in post-colonial states. It is against this background that, since 2012, heritage practitioners working with other key stakeholders in Zimbabwe have



(Fig. 4) Naletale National Monument. Image by Munyaradzi Elton Sagiya.

been reviewing the heritage legislation. In 2017, NMMZ submitted to the Ministry of Home Affairs and Cultural Heritage a draft act deeply rooted in African worldviews and cosmology, which is long overdue and eagerly awaited by those in the heritage sector.

CONCLUDING REMARKS

For the years that I have been working as a heritage practitioner in Zimbabwe, I have learnt that dismantling the legacies of colonisation in the conservation of archaeological heritage resources is a process that is entangled with national, regional and continental developmental agendas. Policy-wise, the country is still using outdated heritage legislation adopted from the British colonial government, which freezes archaeological sites in time and space. Communities who can claim ownership of the heritage sites are not legally recognised within the current existing heritage legal framework. However, heritage practitioners and academics have been working on numerous progressive conservation projects that incorporate indigenous knowledge and conservation tools to protect our heritage resources. I argue that there is a need to bridge the gap between official policy and practice in the conservation of archaeological heritage sites. Zimbabwe can, in that sense, borrow from the neighbouring South Africa that has developed progressive policies and practices to preserve its cultural heritage.

Last month I embarked on a year-long documentation project focusing on capturing the traditional stone-masonry knowledge, skills and practices in the conservation of Great Zimbabwe. The results will form the basis to develop a digital archive of stonemasonry knowledge for the British Museum's Endangered Material Knowledge Programme and will be a repository resource for training, study and public engagement activities. From this, the project will produce a guidebook to conserve and restore dry-stone walls at Great Zimbabwe as well as an English-Shona booklet to introduce Zimbabwe traditional stonemasonry to the general public. Thus this project will result in a unique resource for the development of professional and artisanal masonry skills in Zimbabwe and, hopefully, beyond. This work is funded by the British Museum's Endangered Material Knowledge Programme, supported by Arcadia - a charitable fund of Lisbet Rausing and Peter Baldwin.

Learn more about the project here: <https://www.emkp.org/documenting-knowledge-skills-and-practices-of-dry-stone-masonry-at-great-zimbabwe/>



Munyaradzi Elton Sagiya is a curator of archaeology with the NMMZ and a PhD candidate at the University of Zimbabwe. He has been involved with the Great Zimbabwe World Heritage Site since 2010, and in 2019 was a visiting research fellow at the University of Cologne, Germany and the University College of London, Qatar. In 2020 he won the Young Professionals Forum Award, Emerging Skills for Cultural Heritage.

LOST V
INSTA



Arnaudoff's mural is seen here on the Richmond post office wall, painted in

WPA MURAL: FOUND, CONSERVED, AND RESTORED IN SAN FRANCISCO BAY MUSEUM

By Scott M. Haskins

Just across the Bay from San Francisco, the small town of Richmond, California has been inspired by the enthusiasm of the Richmond Museum of History and Culture's executive director, Melinda McCrary, and raised the resources to save, protect and restore an abandoned mural lost in storage after its removal from the Richmond post office during a 1970s renovation. The excellent quality modernist mural was originally painted under the Work Projects Administration in 1941 by Russian immigrant artist, Victor Arnautoff.

The Museum board's vision of exhibiting the restored mural had already rallied support from the community, even at a time when shutting down public venues (due to the 2020 pandemic) was the norm, and the Museum's administration took advantage of the collaborative efforts of their community. When McCrary came on board in 2014, she got to chatting with a long-time Richmond resident who asked, "Have you heard of this post office mural that has been lost?" He told McCrary that the mural had been painted by artist Victor Arnautoff, a protégé of Diego Rivera. Arnautoff was one of the most prominent and influential members of San Francisco's art community. Between 1932 and 1942, he was the artist and director of 11 public murals, including the famous *City Life* (1934) mural inside the Coit Tower lobby in San Francisco.

HISTORICAL CONTEXT AT THE BEGINNING OF WWII

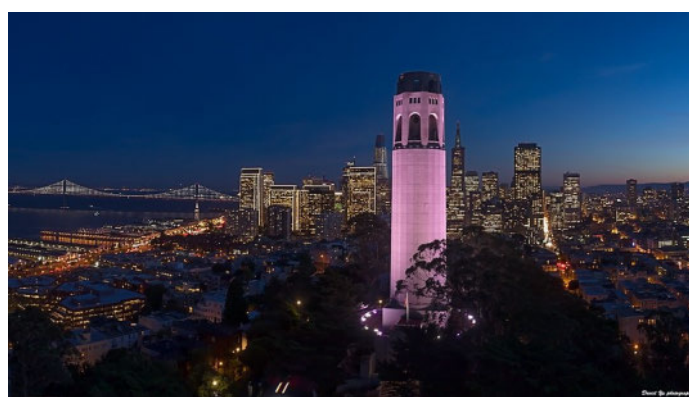
Arnautoff painted the post office mural in 1941, just months before the U.S. entered World War II and at the moment when Richmond was being transformed into an epicenter for wartime ship building, car and tank manufacturing, and shipping.

Historian Robert Cherny, a professor emeritus at San Francisco State University (SFSU), said Arnautoff followed the same process he used for other post office murals in the New Deal era; he started by talking to locals. "Arnautoff talked to the local postmaster, the local newspaper editor," Cherny said. "He walked around the streets." The Richmond captured on canvas is a quiet town on its way to becoming an industrial city. There's a woman in a yellow dress buying fruit. There's a boy with his bicycle. In the background a freight train passes by oil tanks and a refinery spouting black smoke. But Richmond was about to undergo a massive population boost.

With the onset of the war, the population of Richmond exploded from 25,000 to 100,000 in four years. Can you imagine the chaos? But everyone was working. Richmond shipyards



© Richmond Museum Association, 1941



Coit Tower in San Francisco. Photograph by Michael Cheng (2005). Licensed under [CC BY-NC 2.0](#). Original location [here](#).

Newspaper clipping from the "Richmond Independent" March 3, 1941. Image courtesy of the Richmond Museum of Culture and History.

Huge Mural Goes Up at Post Office

On exhibition at the Richmond post office today is a large mural depicting the life of Richmond as it is at the present.

The mural, which is on the wall above Postmaster L. J. Thomas' office, is 20 feet long and 10 feet high. Among the various scenes on the canvas are a graphic view of the Richmond waterfront, an industrial scene, a drawing of Tank Farm Hill showing some of the Standard Oil tanks, a picture of the high school, and a scene indicating the shopping district of the city.

The mural was painted by Victor M. Arnautoss, professor of art at Stanford University, and was put up in the post office yesterday.

Thomas said he is expecting a new stamp issue on March 5, celebrating the 150th Anniversary of the admittance of Vermont as a state. The issue will go on sale March 6.

were the first in the nation to accept women in traditionally male occupations, a narrative the Museum displays proudly. Arnautoff, who at that time was a secret member of the Communist party, dropped subtle political messages into his mural. He depicts four dock workers on their union-guaranteed lunch break, discussing the news of the day. Catherine Powell, director of the Labor Archives and Research Center at SFSU noticed that two of the workers have round pins on their hats, indicating membership with the longshoremen's union. One of the four men is black—a significant gesture at a time when African-Americans made up just 1% of the city's population. Cherny said the local longshoremen's union was one of the first to promote a racially integrated workforce; the union "stood for the equality of all of its workers."

Sadly the Richmond mural was taken down during a renovation in 1976. "It was just forgotten," said McCrary. "It just got lost in the shuffle." You would think that Victor Arnautoff, a well-respected artist in the Bay area, would get some respect. But even an important oil on canvas, commissioned by the U.S. Treasury Section of Fine Arts, was unceremoniously ripped off the wall and forgotten. Stripped of its identity and context, the canvas languished undetected in the building's basement for almost half a century.

THE HUNT

Given the notoriety of the artist and the specific appeal of the mural's subject matter to the Museum's collection, Melinda McCrary decided she had to find it. When McCrary asked the postal employees about the mural, no one had heard of it, nor would they allow her to conduct a building search for the long lost work. Not willing to give up, McCrary enlisted the help of a member of her board, a former city council member who happened to know Richmond's former postmaster. The former postmaster knew a janitor who worked at the post office, and the janitor agreed to look for the mural.

One day after the post office closed, the janitor let McCrary into the basement. "It was totally sneaky," McCrary said. "I



Right: Click the image to the right to watch the video of the mural's installation, or click here: <https://www.youtube.com/watch?v=w2FVuQLBpB0>. Short documentary by Doug Harris for the Richmond Museum of Culture and History.



Center left: Kaiser shipyards, Richmond, California. Miss Eastine Cowner, a former waitress, is helping in her job as a scaler to construct the Liberty ship SS George Washington Carver. Photograph by Joseph, E. F. (Emmanuel Francis), 1943. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>. Image reproduction number: LC-USW3-028673-C (b&w film neg.) Original location [here](#).



Bottom left: "Richmond Industrial City" mural during inpainting by Fine Art Conservation Laboratories. © FACL/Scott M. Haskins.

was not supposed to be down there." Deep underground, the janitor opened the double doors to a small dusty room where a large wooden crate sat alone with a handwritten label that read, "Victor Arnotoff" [sic].

McCrary couldn't verify that the mural was in the box, let alone run off with it. She spent a year persuading the postal service to approve a loan to her museum. Then, just weeks after the deal was signed, McCrary found out that the basement of the post office had flooded. She panicked and rushed to the post office with a couple of art handlers. There they saw a waterline six inches up from the bottom of the crate. "We were all convinced that the mural was ruined," McCrary said. They whisked the crate out of the post office, pried it open with a crowbar, and discovered that the mural had been stored on a set of lifts. "It was an absolutely exhilarating feeling to know that it didn't get wet," McCrary said, with relief still in her voice.

Thinking outside the box, the active historical museum has implemented a vision of community participation that has been both engaging and educational. "This is a compelling work that captures the diversity of Richmond, a blue collar community," said Melinda McCrary. "A wide range of occupations, ethnicities, and scenery demonstrate what life was like in those days. Richmond was a working class American community." The painting is a celebration of life that was especially created for this community.

TREATMENT CONSIDERATIONS

The once-lost WPA mural, having found a new home at the Richmond Museum of History and Culture, was in need of an expert to preserve, restore, and install it for the enjoyment and education of generations to come. Scott M. Haskins, art conservator and author, and his team at [Fine Art Conservation Laboratories](#), were chosen for the job.

An important factor considered when forming a treatment plan was the potential for significant seismic activity in the San Francisco Bay area. To give the mural an independent auxiliary support from the Museum's old brick walls, the mural was first mounted onto a polyester non-woven

Richmond Industrial City mural after conservation, 2020. Photograph courtesy of FACL/ Scott M. Haskins.



Richmond Industrial City, 1941 WPA Mural Conservation. Click the image below to watch the video of the project overview or click [here](#). Video courtesy of Fine Art Conservation Laboratories/Scott M. Haskins.



material called Monotech. With grommets installed around the Monotech perimeter, the mural was bolted to the wall, allowing it independence from the wall's potential movement in an earthquake and also allowing for easier detachment and removal in the future. The bolted border of the Monotech, extending past the outer edges of the mural by 2 inches, was covered with an architectural molding consistent with the style of the room, giving the painting the aesthetic of a framed work on the wall.

Haskins said that before conservation treatment the Richmond mural looked to be in good condition to the uneducated eye, but "the drama and the traumatic effect of taking it off the wall has taken its toll, especially because the lead-based glue used in those days is rock hard. We're looking to have zero impact on causing more stress. We have to stabilize or cancel out the stress in the painting from the past."

Richmond's Arnautoff mural presents interesting preservation and restoration challenges. Haskins mentioned that around World War II, there were many new inventions and technologies prompted by the war including paints, varnishes, glues, and resins developed for battle ships, radiators, new building supplies, etc. This factor, along with the scarcity of supplies during wartime, meant that "if artists found a spare can of paint around, they used it. When we get into our



tediously exacting work, we don't discount the fact that the artist could have used some random, non-art material type paint."

Haskins shares Melinda McCrary's commitment to preserving the mural, "The idea of preserving our heritage and understanding our legacy is very important to the community," he says. "Richmond doesn't have a famous cathedral but we do have things that prompt or trigger our memory. People tell stories that perpetuate the valor and importance of the times. And this mural is not just a decoration or like a picture in a book. It's a panoramic memory-jogging historical view."

In further support of the project after installation of the mural, Scott M. Haskins collaborated with the Richmond Museum to present two Zoom webinars attended by approximately 100 people. The webinars not only shared with the community this mural's history and restoration, but also provided information on what attendees can do on their own to preserve collectibles, heirlooms, and family heritage in their home or office.

Contact [Scott M. Haskins](mailto:faclartdoc@gmail.com) for more information or to arrange a tour of the art conservation laboratory in Santa Barbara, CA, USA faclartdoc@gmail.com +1-805-564-3438

Contact Melinda McCrary at the Richmond Museum: melinda@richmondmuseum.org, +1-510-235-7387
<https://www.RichmondMuseum.org>. If you would like to be associated with the Museum's efforts to protect and save art while telling their regional story, you can contribute here: <https://richmondmuseum.org/donate/>

Read & watch more on the Work Projects Administration and other WPA mural conservation projects by clicking the BONUS CONTENT button to the right, available to all IIC members.



Scott M. Haskins is an internationally renowned art conservator whose firm, FACL, provides professional services throughout the USA for paintings and murals. FACL also has a specialized division for disaster response services for art related items. He has been a member of IIC, AIC Professional Associate, and WAAC since 1976.

✉ IIC.SECC.2021@CAMPUS.FCT.UNL.PT

14-16th
Oct. 2021

SAVE THE DATE

THE FACES OF CONSERVATION

The Sixth Edition of the
IIC Student & Emerging
Conservator Conference

IIC STUDENT & EMERGING CONSERVATOR CONFERENCE: THE FACES OF CONSERVATION

The IIC is proud to announce that the 6th Student and Emerging Conservators Conference will follow the steps of our previous biennial editions and will take place this autumn 2021.

This year's conference "The Faces of Conservation", is being organised by a local committee from the NOVA School of Sciences and Technology in Lisbon, Portugal.

The ambiguous title aims to be a reflection of all of us: professionals at different career stages, working in the most diverse areas all over the world. Getting to know one another and the struggles and solutions we all face are encompassed in the motto for this year's conference.

Given the current pandemic situation, this edition will be organized in an online format that will help us carry on with these wonderful opportunities and traditions which started a decade ago in 2011. This virtual format will also allow us to ensure the wellbeing of our global audience and open new horizons on the learning opportunities and engagement that have always characterized these conferences.

Keep updated on the developments that will be announced soon on our website and in our social media. And save the dates 14-16 October 2021!

Watch for more information here: <https://www.iiconservation.org/content/save-date-iic-secc-2021>

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CONSERVATION AND
PHILOSOPHY SYMPOSIUM:
INTERSECTIONS AND
INTERACTIONS

Presentation recordings now becoming
available on the IIC Community platform.
Click on the BONUS CONTENT button.

IIC IIC COMMUNITY
BONUS CONTENT



WATCH THE PRESENTATIONS: IIC EDINBURGH CONGRESS 2020

Above: IIC Edinburgh Congress 2020 still screen shot taken from presentation “Challenges of Conserving Wall Paintings: A 30-Year Perspective” by Sibylla Tringham, Stephen Rickerby.

The presentation and poster videos from our latest Congress are now on the Taylor & Francis website.

In November 2020, IIC held its first ever online Congress, anchored to Edinburgh, Scotland, but with presentations of conservation work from across the world—from Australia to China and East Anglia.

The associated papers and extended poster abstracts are all collected in a supplementary Special Issue: IIC 2020 Edinburgh Congress in *Studies in Conservation*—[you can see the full contents list here](#). And while all content, including access to full papers, is available for free with [IIC membership](#), we are delighted to announce that the films are available to view by everyone; just click the 'supplemental' button [at the top of any article](#) to see the related Congress presentation.

The screenshot shows the Taylor & Francis Online interface for the article 'Returning Uluru' by Julian Bickersteth, David West & David Wallis. The page includes a search bar, navigation links, and a 'Supplemental' button circled in red. A red callout box with a white background and black text points to the button, stating 'Click here to watch the video presentation'. Below the article title, there is a 'Supplemental material' section with a video player thumbnail.

*If you are using an ad blocker, you may need to press 'download mp3' on the film page - at which point it should start playing in your browser

Find more information and links click here: <https://www.iiconservation.org/content/watch-presentations-iic-edinburgh-congress-2020>

IIC MEMBERSHIP FEES FOR THE 2021-2022 YEAR

HELP FOR OUR MEMBERS

We recognize the challenges facing the field caused by the global pandemic. We are therefore committed to continuing to support our members by holding rates for a 5th consecutive year, and by extending the range of discounts and grants available to all, including through IIC's Opportunities Fund.

To make sure membership is affordable for everyone, IIC Council has approved for discounts (up to 50%) for Students located in Band 2, 3 and 4 countries as well as for Early Career, Individual and Fellow categories with flexible payment terms for Institutions that need it.

We will continue to work closely with our Regional Groups to extend our reach globally and spread the word that IIC offers a **10% discount on IIC membership to all members who also belong to one of IIC's Regional Groups**. This discount is applied in addition to the band/location discounts IIC also offers.

Institutional membership—intended for museums, galleries, libraries, archives, universities, training programs, research institutes, and commercial firms operating in heritage conservation-restoration—now has an add-on package allowing an additional five people access to the IIC Community platform to ensure greater digital access for staff and students to IIC programmes and activities for 2021 and beyond.

DISCOUNTS BY GEOGRAPHICAL REGION

Since 2017, we have shaped our fees in line with UNESCO's guidance on per capita income, so that colleagues from across the world can afford fees and enrich our network. Discounts of 25% - 65% may apply for full members. You can find out the band of your country at: <https://www.iiconservation.org/about/membership/discounts>. This discount is automatically applied when you purchase membership.

DISCOUNTS IF YOU ARE A MEMBER OF ANOTHER NATIONAL BODY

If you are a member of an international conservation body recognised by IIC you will receive a 10% discount. These include IIC Regional Groups, ICOM-CC, AIC, AICCM, CAC, Icon, VDR, and more! You can read a full list at <https://www.iiconservation.org/about/membership/discounts>. Please note that these additional discounts do not apply to Institutional or Student memberships.

The new membership year for 2021-2022 begins on 1 July 2021.

If you would like to join IIC, please either drop us a line at the IIC Office iic@iiconservation.org or visit <https://www.iiconservation.org/content/membership>

	Band One (£)	Band Two (£)	Band Three and Four (£)
Fellows	100	75	50
Retired Fellows	70	52.50	35
Individuals	70	52.20	35
Retired Individuals	50	37.50	25
Early Career	50	37.50	25
Students	25	18.75	12.50



Hand holding world globe. By [Jernej Furman](#) (2020). Licensed under [CC BY 2.0](#). Image original location [HERE](#).

WORLDWIDE CALL TO HOST IIC'S 30TH BIENNIAL CONGRESS IN 2024

Since 1961 IIC congresses have been an essential part of the conservation calendar, providing a forum for the exchange of views and exploration of current practice, as well as the chance for conservation professionals across the world to meet and establish links.

The Edinburgh 2020 Congress 'Current Practices and Challenges in Built Heritage Conservation'—our first congress held entirely online—was a great success, bringing together over 2000 heritage professionals, representing 89 countries online to discuss the latest developments in conservation and to consider how the field might develop in the future. Work on the 2022 Congress is well under way for Wellington, New Zealand. Looking further ahead, IIC's Council are now inviting expressions of interest in hosting the 30th biennial Congress in 2024. This is the chance to bring an international group of conservators, scientists, curators, registrars and other professionals—including those well established in their career and those just at the beginning—to debate a topic of interest, of concern and of fascination to us all.

It is essential that the 2024 IIC Congress is hosted in a location with a relevant heritage backdrop to the event and is accessible to our international membership. The host must be able to demonstrate institutional and partnership commitments and be in a position to offer the support needed to deliver a major international conference as a hybrid event. IIC looks to engage with the local heritage conservation profession as well as generating an international legacy of engagement, research and furtherance of best practice. The venue should also provide the opportunity for our international community to meet (online and in-person), discuss and plan for the future of our shared heritage.

Expressions of Interest should be sent to the IIC office by **30 August 2021**.

If you have any questions, please contact us at the IIC office.

Sarah Stannage
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IIC ANNUAL GENERAL MEETING 2021

Notice is hereby given that the 71st Annual General Meeting (AGM) of the International Institute for Conservation of Historic and Artistic Works will be held online via Zoom on Monday 19 April 2021 at 7.00 pm (BST).

You will be asked to consider and vote on the resolutions below. Resolutions 1 and 2 will be proposed as ordinary resolutions.

1. To receive and consider the Annual Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2020 ([downloadable from the footer of this page of the IIC web-site](#)).
2. To appoint Sayer Vincent as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.

The meeting will also transact any ordinary business of The Institute and will include a special Honorary Fellowship award to Joyce Hill Stoner.

*By Order of the Council
Jane Henderson
Secretary-General
23rd March 2021*

This notice was sent to all eligible members on 23rd March 2021 by email with information on how to register to attend the AGM online.

Important Note to the AGM

There are no elections or special resolutions proposed to the Articles of Association at this forthcoming AGM. Members approved changes to the Articles of Association at an Extraordinary General Meeting (EGM) on 14 December 2020 in order to provide for online and hybrid meetings; these can be viewed together with the minutes of the AGM in January 2020 on the IIC website here: [Core documents | International Institute for Conservation of Historic and Artistic Works \(iiconservation.org\)](#)

Voting at the AGM

Honorary Fellows, Fellows, Individual and Early Career Members of IIC in good standing (that is, having paid their IIC membership fee for 2020- 2021) are able to vote at the AGM.

There are three ways you can vote:

1. In person at the online meeting - eligible members will receive a link to sign up by email (please contact iic@conservation.org if you are an Early Career, Individual, Fellow or Honorary Fellow member for 2020-21 but have not received an email).
2. Logging into your IIC member account online and [visiting this link](#), which is live, and can be used for voting in advance, until 7pm (London time BST) Thursday 15 April 2021.
3. Using the pdf form at the foot of this page, which you can then complete and send to the IIC office by email.

If you intend to vote at the AGM on 19 April 2021 you should not, of course, make use of the online ballot or proxy voting form in advance, and if you use the online ballot please do not send or email in a scanned ballot form.

Proxies

Early Career Members, Individual Members, Fellows and Honorary Fellows may appoint a proxy to exercise all or any of their rights to attend and to speak and vote at the AGM. [The proxy form can be downloaded here.](#)

Forms can be signed digitally or printed and scanned by the voter if preferred and sent by email to: iic@iiconservation.org. Please remember that votes and proxy votes must reach IIC 48 working hours before the meeting, that is, by 7.00 pm (London time - BST) on Thursday 15 April 2021 at the latest; votes and proxies received after then will not be counted.

Completion of a proxy card or voting online will not prevent you from attending and voting at the AGM. If you appoint a proxy or vote online and then decide to attend the AGM and vote there, then the vote at the AGM will override the proxy vote or online vote.

AGM 2021 TALK: REACHING CARBON NEUTRAL AT THE AUSTRALIAN MUSEUM AND THE ROLE OF CONSERVATORS

19 April, 8pm BST

This event follows IIC's Annual General Meeting, but as a separate event after a short intermission, and we welcome everyone, in addition to IIC members, to attend. More information [HERE](#).

As the world approaches COP26 in Glasgow in November 2021, it is appropriate that we have as our guest speaker at the AGM Dr Jenny Newell from the Australian Museum in Sydney to talk about the Museum's journey to a carbon neutral position. This talk also forms part of our [#TogetherWeMakeTheFuture](#) climate programme.



Solar panels on the roof of the Australian Museum. Abram Powell/Australian Museum

The Australian Museum is the first natural history museum in Australia to receive the Australian Federal Government's Climate Active certification and is a Carbon Neutral organisation. As part of the AM's commitment to improving community understanding of climate change, the AM overcame the challenges of its historic buildings and worked internally to reduce its carbon footprint. A key part of this has been reducing energy use working to the AICCM Environmental Guidelines for Australian Cultural Heritage Collections, which themselves were a direct result of the IIC / ICOM-CC 2014 Environmental Guidelines. The implementation of the Australian Museum's Sustainability Action Plan has reduced greenhouse gas emissions and together with three strategic carbon offset programs the AM is proudly carbon neutral. Future goals include converting electricity to a renewable energy supply and ultimately being carbon positive.

AGM 2021 Talk speaker, Jenny Newell, is Manager, Climate Change Projects (Engagement, Exhibitions and Cultural Connection) at the Australian Museum. Jenny works on the cultural dimensions of climate change, focusing on communities in Australia and the Pacific. She aims to increase engagement in environmental stewardship through the medium of museums. With a background in environmental history, Jenny has worked with Pacific communities and collections at the British Museum, National Museum of Australia, the American Museum of Natural History (New York) and the Australian Museum to amplify voices on climate change for broad audiences. Jenny convenes the Museums & Climate Change Network and is a member of the International Council of Museums' Working Group for Sustainability.

[To receive a zoom link to attend this talk please sign up here.](#)

Can't attend live? IIC members will also be able to access this talk on our [Community Platform](#), a few days after the event.

FEATURED JOB LISTINGS

Assistant Conservator, Objects

Employer: Art Institute of Chicago

Location: Chicago, USA

Contract: Full-time

The Art Institute of Chicago shares its singular collections with our city and the world. We collect, care for, and interpret works of art across time, cultures, geographies, and identities, centering the vision of artists and makers. We recognize that all art is made in a particular context, demanding continual, dynamic reconsideration in the present. We are a place of gathering; we foster the exchange of ideas and inspire an expansive, inclusive understanding of human creativity.

Application deadline: 10 Apr 2021

Head, Collections Department

Employer: Getty Conservation Institute

Contract: Full-time

GCI is seeking a Head for our Collections Department—one of the three principal programmatic areas at the GCI—which focuses on the conservation of cultural objects and collections housed in all sizes and types of museums, libraries and archives, historic buildings and sites, and other repositories worldwide.

Application deadline: 16 Apr 2021

Organic Material Conservator

Employer: The British Museum

Location: London, UK

Salary: 28,138UKP

Contract: Full-time, Permanent

The British Museum has an exciting opportunity for 2 Organics to join the Collection department and contribute towards maintaining and developing a world class collection. The main purpose of these roles is to care for the collection through a combination of interventive and preventive measures in support of the museum's operating plan, and contribute to the loan, exhibition and public outreach activities of the Department of Collection Care. This roles require the post holders to have specialist knowledge and experience in the conservation of a range of organic materials.

Application deadline: 16 Apr 2021

Head, Collections Department

Employer: Getty Conservation Institute

Location: Los Angeles, USA

Contract: Full-time

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly

interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

Application deadline: 16 Apr 2021

Conservation Scientist

Employer: University of Glasgow

Location: Glasgow

Salary: £40322 max

Contract: Full-time, Permanent

The School of Culture and Creative Arts, College of Arts at the University of Glasgow is seeking a Lecturer to conduct research, teaching and supervision in the fields of conservation/cultural heritage science and technical art history. You will be responsible for delivering the core science (e.g., preventive conservation, instrumental analysis, cleaning theory) which is part of the foundation of these disciplines. As well as developing research led teaching across the conservation and technical art history programmes.

Application deadline: 23 Apr 2021

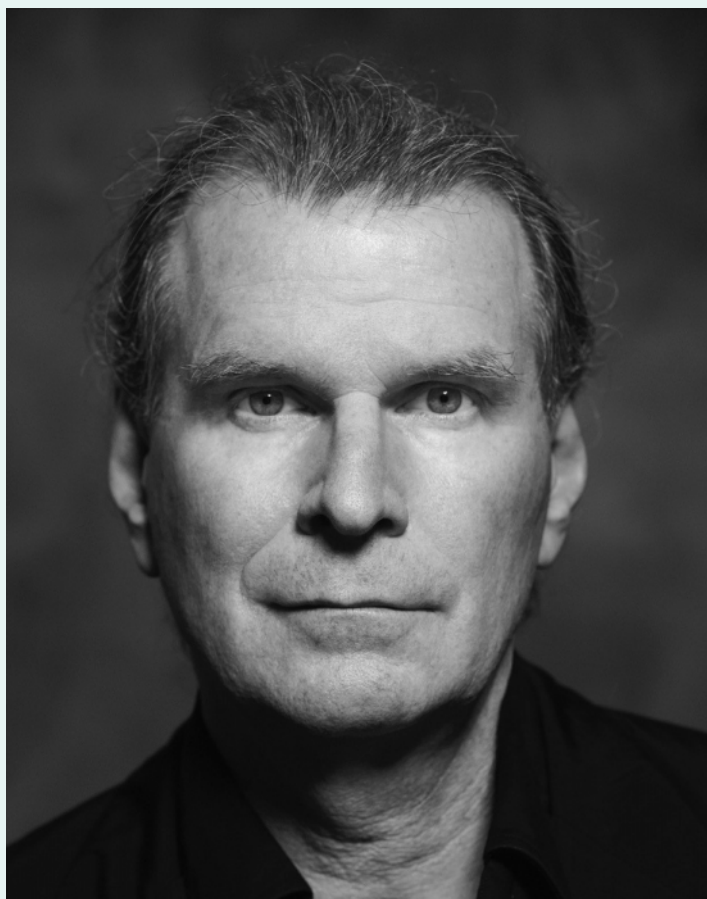
POST A JOB THROUGH IIC

It is free for everyone to post a job at our standard tier and get noticed by thousands of conservators and heritage scientists who visit the [IIC site](#).

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FELLOWSHIP CORNER

Laszlo Cser began working in the field in 1975. Specializing in artefacts and paintings, Laszlo Cser was accredited in 1994 by the Canadian Association of Professional Conservators (CAPC) as a conservator specializing in paintings, in 1995 was named a Professional Associate of the American Institute of Conservation (AIC), and was certified as a Professional Member of the Canadian Association of Heritage Professionals (CAHP) in 1997. He maintains a private practice studio, Restorart Inc., which was incorporated in 1982, and provides conservation and restoration services for the private, public, commercial, institutional, and corporate sectors.



Laszlo Cser specializes in artefacts and paintings. Image courtesy of Laszlo Cser.

Leslie Rainer is a wall paintings conservator and senior project specialist at the Getty Conservation Institute, with international experience in the conservation of decorated architectural surfaces. She has been involved in wall paintings conservation projects in Africa, Europe, China, Central and South America, and the United States. Leslie received a master's degree in the conservation of decorated architectural surfaces from Antioch University and a certificate in mural paintings conservation from ICCROM. In 1998, she received the Rome Prize in Historic Preservation and Conservation at the American Academy in Rome. She has published papers in scholarly journals and co-authored books on the topic, organized symposia with the GCI, and acted as volume editor for their proceedings. She is a member of AIC, IIC, ICOM-CC, and WAAC.



Leslie Rainer is a GCI senior paintings specialist. Image courtesy of Leslie Rainer.

MEET OUR TRUSTEES

Lori Wong is the newest member of IIC's Council having joined as an Ordinary Member in January 2020.

An IIC Fellow since 2016, Lori is a wall painting conservator with over two decades of experience working on painted surfaces in churches, temples, houses, palaces, kasbahs, museums, theatres, schools, caves, and tombs across varied projects in North America, Europe, Africa, and Asia. She is committed to improving approaches and strategies for protecting and conserving cultural heritage sites through research and investigation and capacity development activities that focus on the long-term training of local conservators.

Lori graduated from the Courtauld Institute of Art's conservation of wall paintings program, following her BA in art history and fine arts from Wellesley College. She began her career as a freelancing conservator working in the UK, Austria, and Malta before joining the building & sites department of the Getty Conservation Institute (GCI) in 2002. With the GCI, Lori has worked in China on the conservation of the wall paintings project in Cave 85 and the Visitor Carrying Capacity study both at the Mogao Grottoes, Dunhuang, as well as on the Painted Architectural Decoration at Shuxiang Temple, part of the Imperial Mountain Resort and its Outlying Temples at Chengde; in Egypt in the Valley of the Queens and in the Tomb of Tutankhamen in Luxor; and, in Morocco at Kasbah Taourirt in Ouarzazate with the Earthen Architecture Initiative. Most recently Lori has been involved in a project to conserve the decorated elements at the site of Bagan in Myanmar.



Lori Wong, IIC Ordinary Member of Council. Image courtesy of Lori Wong.

Among her publications, Lori co-edited the project monograph, *The Conservation of Cave 85 at the Mogao Grottoes, Dunhuang* (2013), and is currently working on the book, *The Conservation of the Tomb of Tutankhamen*. She was also actively involved in the planning of the 2016 exhibition at the Getty Center, *Cave Temples of Dunhuang: Buddhist Art on the Silk Road*.

Lori served two terms as coordinator for the Murals, Stone and Rock Art Working Group of the International Council of Museums-Committee for Conservation (ICOM-CC) and is an Expert Member of the International Scientific Committee on Earthen Architectural Heritage (ISCEAH) of the US National Committee of the International Council on Monuments and Sites (US/ICOMOS). In 2019 she was awarded the Charles K. Williams II Rome Prize Fellowship in Historic Preservation and Conservation from the American Academy in Rome, where she researched the application of replicas in conservation.

Lori is always interested in pushing the boundaries of interdisciplinary study. She holds an MBA from The Wharton School of the University of Pennsylvania and she seeks to investigate the economic drivers of heritage and the future health of conservation as a profession. In her role as a Member of Council, she hopes to encourage greater diversity, equity, access, and inclusion in the field and to boost membership and activities in geographic regions where the professional balance of the worldwide conservation profession is less represented.

INVESTIGATING HERITAGE CONSERVATION STUDENTS' PRIORITIES IN THE COVID AND POST-COVID WORLD

By Amber Bhatta and Eleonora Sermoneta

Over the last year, COVID-19 emerged as a global crisis that greatly impacted communities and deeply affected the way we learn and experience heritage.

Taken by surprise, heritage and teaching institutions around the world faced difficult challenges in order to continue serving their communities. Universities and museums were forced to close their doors, and as a consequence, students were profoundly affected as the closure of universities resulted in a lack of hands-on learning opportunities, and museum placements were no longer feasible. In response to this, the institutions began to explore alternatives to sustain engagement.

In the midst of uncertainty, innovative practices and opportunities for collaborations surged in response to the societal changes triggered by the pandemic. In this environment, it became apparent that there was a need for dialogue and connection between institutions to overcome the challenges of the pandemic. The "Heritage Conservation Learning in the COVID World" webinar was organised as a response to this need by ICCROM, Athabasca University and IIC.

The purpose of the webinar was to facilitate discussion between educators and students of heritage conservation and explore the challenges that both faced during the first wave of COVID-19. The panel brought together international speakers: four teachers and two student representatives. Each panellist was assigned a question to address during the webinar.

Coming from different disciplines within the heritage sector, namely heritage conservation and heritage management, we acted as representatives for heritage conservation students' concerns. Our designated question to answer during the webinar was "What are the priorities for heritage conservation students in a COVID and post-COVID world?" In order to answer this, we wanted to create a virtual community and provide students the opportunity to voice their opinions and concerns.

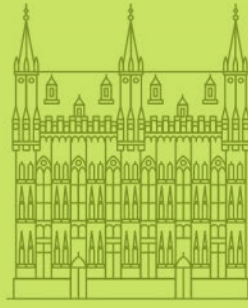
Our goal was to reach out to students world-wide to ensure that diverse perspectives would be represented. Engaging with students and listening to their experiences allowed us to collect data to understand how COVID affected their learning and their expectations for their professional future.

Different social media platforms were used in order to maximize our reach and allow for a large scope of people to engage in a global dialogue. Our username incorporated keywords from the webinar, including:

Facebook: [hc.covidlearning](#)
Instagram: [hc.covidlearning](#)
Twitter: [HCovidlearning](#)

We created our own visual identity, logo and graphic content to differentiate our student social media from those of the webinar organisers. The social media functioned as a communication channel with students and as a promotional tool for the webinar. This medium seemed to be the natural choice for a project such as this, as it elicited spontaneous feedback from the users in the form of likes, shares, reactions and comments. It also allowed us to connect with pre-existing virtual communities of practice, such as heritage and conservation Facebook groups and pages.

Over the course of two months (August-September 2020), we collated students' comments and coded and thematically analysed them to identify emerging trends regarding the impact of COVID-19 on their learning experience. Supporting user engagement and communication was critical to the success of our social media research; this was achieved through



a range of digital content that was relevant to heritage conservation students.

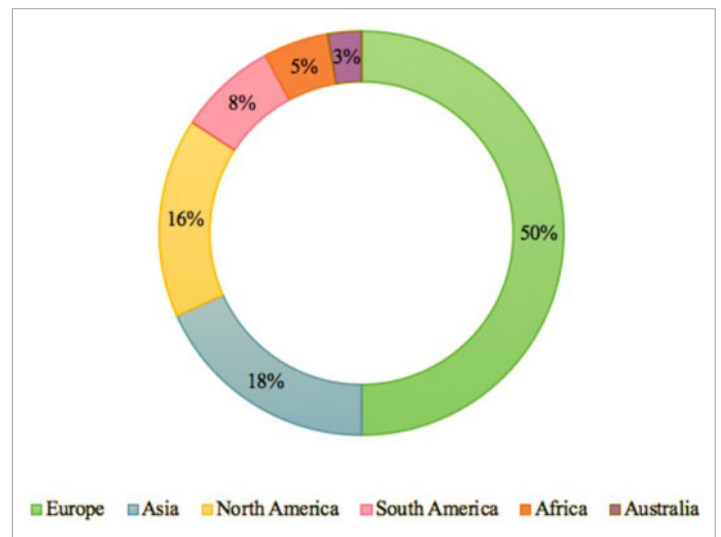
A survey for teachers of heritage conservation had been disseminated by ICCROM¹, the results of which were to be presented during the webinar. We compiled our own questions to mirror this survey, and together with our designated panel question, this formed a more nuanced picture of student concerns whilst bridging the gap between teacher and student perspectives. Questions touched on issues such as:

- Whether or not students were able to continue with their learning.
- Whether their course/training shifted online.
- Whether or not they felt supported by their instructors.
- How they felt a lack of hands-on experience would affect future employability.
- Some positives or opportunities that emerged from changes to their learning.

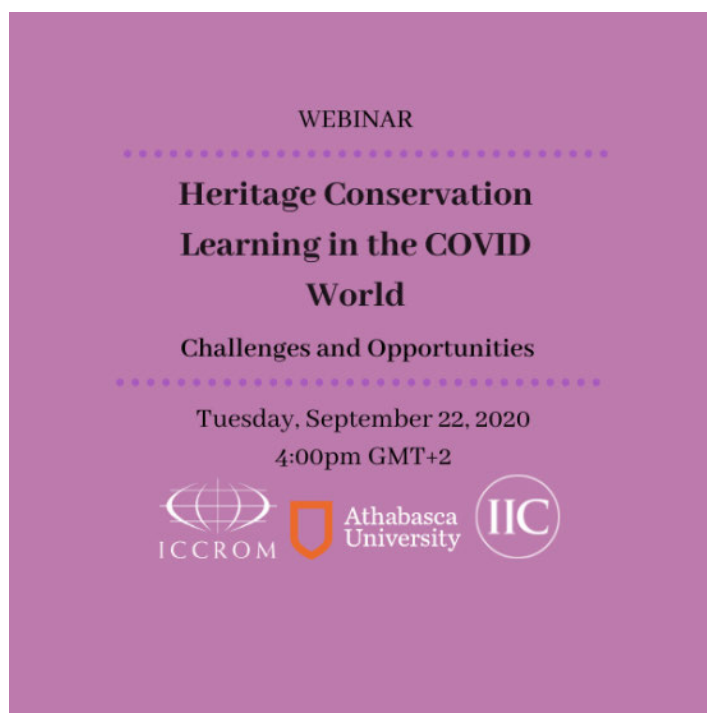
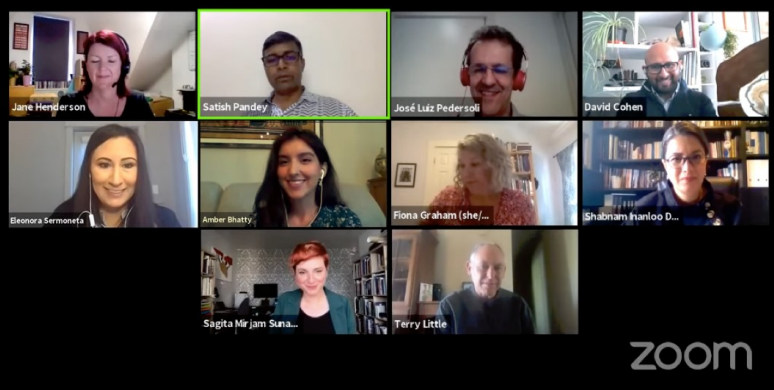
The staggered posting of these questions worked as prompts to sustain online engagement and maintain consistent communication flow with students. The question posts were integrated with content promoting the webinar organisers' activities and online resources, as well as light-hearted posts such as memes and follower milestone celebrations to express our appreciation for their growth.

Due to the heterogeneous nature of the interactions we recorded on social media, data were extracted through a mix of quantitative and qualitative analysis approaches. Quantitative approaches included volume and relationship analysis and provided data through social media analytics on user demographics, number of social media followers, number of comments, likes, shares and reactions. Qualitative approaches included active and passive netnographic analysis², as we observed users behaviours and directly interacted with them. Particularly, thematic analysis of textual material such as social media comments was used to identify priorities and emerging trends among the students.

Over the first month, we gained over 1,000 organic followers, and our posts reached more than 13,000 organic users across the three platforms³. Our data shows that users originated from 46 countries across Europe, Asia, North



Top: Cover photo for the social media platforms. Image created by Amber Bhatti. Created using Canva (One Design Use License). **Centre:** Chart 1- Users geographical provenance. Image courtesy of Eleonora Sermoneta. **Bottom:** One of the memes used for our social media campaign (credits: @fun_conservators).



Above: Zoom webinar screenshot. Image courtesy of the authors. Below: Profile picture for the social media platforms. Image created by Amber Bhatti. Created using Canva.

queries on the effectiveness and limits of online teaching, practitioners maintaining realistic expectations towards inexperienced students and gaps in access to ICT resources. The post-webinar reflection document with additional queries and their answers is available on ICCROM's website⁴.

The webinar's attendance reflected the need for such a discussion as both teachers and students sought ways to understand and overcome the challenges that COVID-19 posed to the sector. Attendance records show that 1,205 people registered for the webinar, of these, 954 total users attended; this is roughly 79% of our total registered users, indicating that the webinar topic was relevant to the target audience, namely heritage conservation students and teachers⁵. Due to the capacity limitations of the platform used for the webinar, it was necessary to live stream the video on YouTube simultaneously to make it accessible to all our viewers. The views on the YouTube recording have since continued to grow, showing an ongoing interest in the matter; it currently has over 3,500 views.

Connecting with an internationally diverse audience provided us with the opportunity to investigate the impact of COVID-19 on heritage conservation students on a global level. The webinar brought a community together and highlighted the resilience of both teachers and students of heritage conservation as they came to terms with the "new normal". Since the webinar, the world has experienced a second wave of COVID and there are challenges ahead as institutions and members of the conservation community learn how to be more proactive and prepared while continuing to find ways to adapt and cope with uncertainty and ever-evolving circumstances.

As much has changed since the webinar in September, we are hoping to have a follow-up event in June 2021 on the theme of 'Pandemic insights: revealing the essential of heritage conservation' to learn about developments that have since taken place, and to discuss the new challenges and opportunities in heritage conservation learning.

America, South America and Australia (Chart 1). Of the students that interacted with us online, about 78% shared that they experienced some level of disruption of their learning during COVID; a majority of these, however, were able to continue with their studies or training in other forms such as remote or virtual learning.

The interaction with students highlighted their priorities and concerns about learning heritage conservation in a COVID and post-COVID world; emerging trends included:

- Finding alternative placement and volunteering opportunities; students expressed that they would like support in finding alternatives to traditional placements.
- Wanting to make sure they would have enough hands-on learning and lab time.
- Students recognised that the theory elements could be learned online, however, nearly all of those who commented said that they felt online learning could not replace the practical element of heritage conservation.
- Students expressed concerns regarding employability post-COVID due to a lack of practical experience.
- Many students expressed positives such as gaining knowledge via the increased offers and accessibility of newly available resources such as webinars, online courses and online conferences.
- Students mentioned spending their time focussing on in-depth research and digital skills building for the conservation heritage sector such as 3-D photogrammetry, Photoshop, documentation, writing articles etc.
- Some students stated that they missed the classroom experience and the social dimension of learning.

We shared these findings during the webinar, which, during the Q&A, provided the opportunity for viewers to ask questions and discuss additional issues. Among these were

REFERENCES

ON24 (2020), *Webinar Benchmarks Report*. Retrieved from: [ON24 Webinar Benchmarks Report 2020](#).

Heritage Conservation Learning in the COVID World - Challenges and Opportunities
ICCROM-Athabasca University-IIC Webinar, September 22, 2020 / 16:00-18:00 GMT+2
[Heritage Conservation Learning in the COVID World - Challenges and Opportunities Webinar](#)

Heritage Conservation Learning in the COVID World - Challenges and Opportunities
ICCROM-Athabasca University-IIC Webinar (2020). *Post-webinar Reflections*. Retrieved from: [Post-webinar reflections Q&A](#)

Kozinets, R.V. (1998), "On Netnography: Initial Reflections on Consumer Research Investigations of Cyberculture", in *NA - Advances in Consumer Research Volume 25*, eds. Joseph W. Alba & J. Wesley Hutchinson, Provo, UT : Association for Consumer Research, Pages: 366-371.

Pedersoli, J.L. Jr. (2020), *Teaching heritage conservation amid COVID-19. Survey Results*. Retrieved from: [Teaching Heritage Conservation amid COVID-19 Survey Results](#)

ENDNOTES

1 Pedersoli, J.L. Jr. (2020), *Teaching heritage conservation amid Covid-19. Survey Results*. Retrieved from: https://www.iccrom.org/sites/default/files/Heritage%20Conservation%20Teaching%20survey_ICCROM-AU-IIC%20webinar_JLP_170920.pdf

2 In the context of this article, the word *nethnographic* refers to a qualitative research methodology that encompasses elements of anthropology research methodologies, and applies them to the research of online social interaction in contemporary digital environments, such as social media. The word *Nethnography* was first used by Robert V. Kozinets in 1998, in his publication "On Netnography: Initial Reflections on Consumer Research Investigations of Cyberculture".

3 Organic followers, as opposed to paid followers, are real, unpaid followers who actually view and/or engage with the online content. Organic user reach is the number of people who had an unpaid post from our page showing up in their feeds.

4 [Heritage Conservation Learning in the COVID World - Challenges and Opportunities](#)

5 The average registrant to attendee percentage rate for webinars is between 35-45% (ON24, 2020, p. 12).



Eleonora Sermoneta is a museum professional with over 15 years of international experience. She currently works as the adult learning programmer at the Royal Alberta Museum. She received a master's degree in history of art from the University of Rome La Sapienza, a master's degree in cultural economics from the University of Rome Tor Vergata, and a graduate diploma in cultural resource management from the University of Victoria. She is currently a student of heritage resources management at the Athabasca University.



Amber Bhatti is a postgraduate student currently studying conservation practice at Cardiff University. She has a background in egyptology with a BA in egyptology and classical civilisation and an MA in ancient Egyptian culture, from Swansea University.

EMERGING CONSERVATOR ZOOM TALKS: PURSUING A PHD

By Mariana Escamilla

Sixteen out of twenty hands were counted over Zoom in response to one of the first questions on the networking call on 10th February: "Please, react by raising your hand virtually if you are interested in doing a PhD".

Increasingly more emerging and established conservators are considering the pursuit of a PhD. But what do PhD positions in conservation look like? If interested in pursuing this path, where does one go? What are supervisors looking for? And what profile should an ideal PhD candidate have?

The first meeting in the "Emerging Conservator Zoom Talks" series tried to dig deeper into this topic. The event was divided into two calls; the first included networking and discussion. At this stage of the event, participants were divided into break-out rooms, which gave them space to meet each other and discuss their particular situations and potential questions for the second call. Although not recorded, many reoccurring issues were mentioned during this call: where to get funding, as well as concerns regarding the divergence from practical work during the PhD research time, and the common reality of not being able to accomplish both simultaneously, are some examples.

The second call included short presentations by the four guest speakers followed by a live Q&A session. During this second part of the event, Stavroula Golfomitsou, Gunnar Heydenreich, Joyce Hill Stoner and Austin Nevin met with 106 participants from all continents to present their particular experiences surrounding the pursuit and completion of a PhD. The different profiles, nationalities and experiences of the speakers gave participants a broader scope of what the various possibilities for a PhD might look like.

Based on the experiences shared during the call, PhD programs can take on various forms including full-time research positions or part-time research and part-time teaching positions, depending on the type of funding, the hosting faculty and the University. Although more seldom, some positions might even allow part-time research, granting the candidate the chance to work practically elsewhere at the same time.

Mentioned clearly and often was the counsel that potential PhD candidates should be able to independently research and develop a topic of interest which they will be willing to commit to for at least three years.

The fact that some topics which arose during the first call were left unmentioned during the second showed that, while our event provided a good introduction to pursuing a PhD, this particular topic clearly needs further discussion and transparency to provide potential candidates access to reliable information on PhDs in the conservation profession. Feedback received as a result from both event calls suggests the desire and need for more networking and informative sessions on the topic.

A social media poll asked IIC's followers to vote on the next Emerging Conservator Zoom Talk topic. One of the most voted for topics was "Studying in an International Context". See the poster and link to the right for more information on this next Zoom Talk and how to register.

Click on the BONUS CONTENT button below for access to the Zoom Talk recording on the IIC Community platform, which is free for all IIC Members.





28 APR 2021



EMERGING CONSERVATOR ZOOM TALKS: STUDYING IN AN INTERNATIONAL CONTEXT

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

More
program and
speaker info will
soon be found,
HERE.

Which challenges do international conservation students face, and how can you overcome these?

Conservation ethics and codes of conduct are similar worldwide. Nonetheless, many conservation programmes, regardless of their participation in the Bologna Process, have diverse focuses, lengths and acceptance requirements.

This fact, although enriching, makes student exchange and studying with graduate and post-graduate programs in different countries particularly difficult for conservation students.

Which challenges do international conservation students face, and how can you overcome these? What does it look like to come back to your country of origin after having studied elsewhere?

These and similar topics will be discussed during the next chapter of the Emerging Conservator Zoom Talks: Studying in an International Context.

Meeting date and time: 28th of April 2021
First call 18:00 CET // 17:00 GMT // 12:00 EST
Second call 19:30 CET // 18:30 GMT // 13:30 EST

Space is limited. Register by clicking the following link:
https://docs.google.com/forms/d/108BdIXb0GNpHiAxZ6mRQouYfK5WQ2jZstsxVZK3H1u8/viewform?gxids=7628&edit_requested=true

BOOK CONSERVATION AND DIGITIZATION

Reviewed by Marc Holly

Book Conservation and Digitization – The Challenges of Dialogue and Collaboration.

By / Ed. Alberto Campagnolo (and Contributors)

ARC Humanities Press, 2020

300 Pages, 109 € / 125 USD

ISBN: 9781641890533

The intent of the publication is to provide perspectives on the digitization and technical challenges in the field of book conservation and digitization. The book is intended to represent a dialogue between those who are concerned with the physical preservation of the objects and those who are concerned with the technical aspects.

STRUCTURE OF THE BOOK

The book is developed in three parts. The first part, “Books as Objects and Their Digitization”, sets the context “by presenting the issues related to the understanding (or lack of thereof) of the artificial value of books as objects” (p. 3).

This chapter helps both conservators and art historians to develop a deeper understanding for the artificial value of books. Campagnolo describes different concepts of value and how they were discussed and improved by the scientific community over the years. The understanding of a book as an object or artifact, and the development of a framework for their study, is described.

The influence of the changing perception of the book as an object on its conservation is repeatedly touched upon. The limitations of digitization and the growing interest in the materiality of the book over the last few years are also taken into account by Campagnolo.

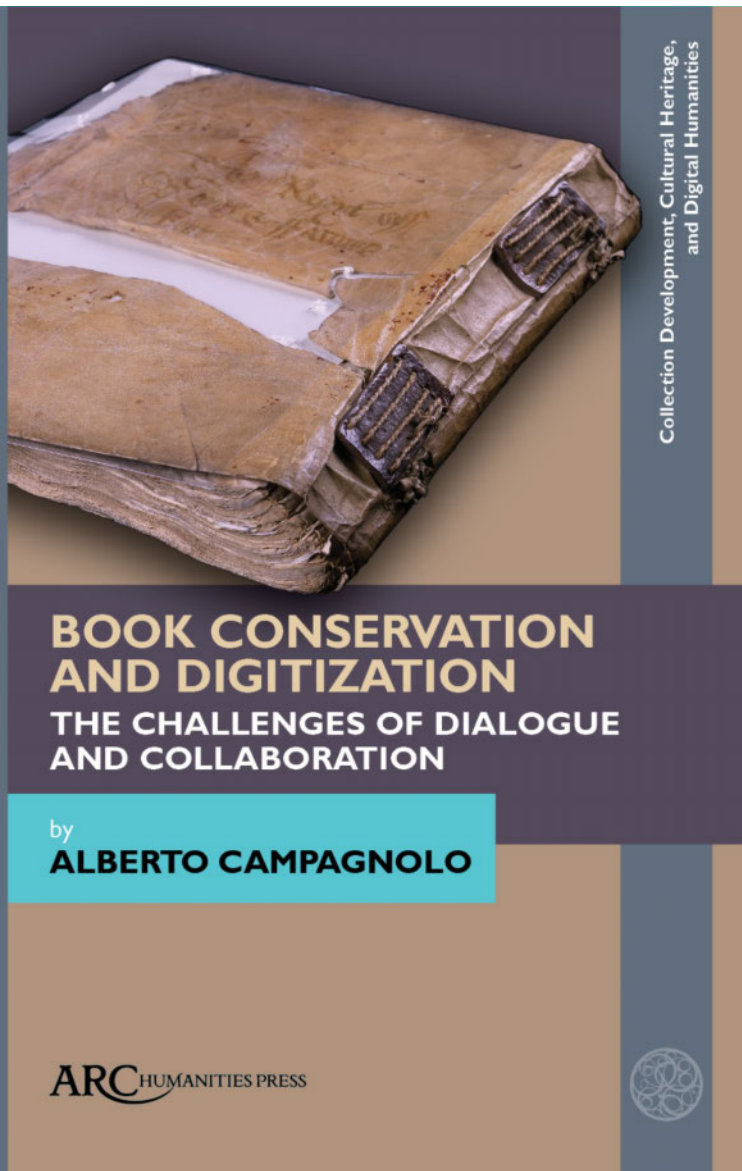
He discusses the effects of digitalization for book collections and raises the provoking question: will we see books in the future more as museums objects? This topic is discussed with necessary complexity and provides comprehensive statements and approaches to solutions.

The author continues to discuss how the standards of book conservation change over time. He addresses both the conservation-to-digitization workflow and digitization-to-conservation. Both topics are taken up in detail by several authors in the second part of the book.

The second part, “Conservation and Digitization in Practice”, presents a series of case studies to illustrate the role of the conservator in digitization projects. The nine authors report on the relationship between the team of object experts (conservators, curators, etc.) and digital data experts (photographers, database engineers, etc.) and how this relationship developed over the project; this insight is extremely valuable. Practical and structural changes and solutions are also discussed.

The projects presented in part two vary in size and aim—from technical solutions for book digitization to the mass digitization of whole collections, from large-scale objects to small almanacs and scrolls, from analog cameras with film to multi-spectral imaging cameras with digital files. Campagnolo’s well-made selection of projects covers almost every kind of situation that could be faced within libraries, museums or archives.

The last part, “Conservators and Digitization Experts in Dialogue”, contains two contributions from book conservation and digital humanities: the authors describe the role that they have played in several digitization projects and how they perceive the relationship between the two fields. Abigail Quandt (head of book and paper conservation, Walters Art Museum, Baltimore, USA) and Melissa Terras (professor of digital cultural heritage at the University of Edinburgh’s College of



Book cover provided by Amsterdam University Press. [Twitter: AmsterdamUPress](#) / [Facebook: AUPAcademic](#)

Arts, Humanities and Social Sciences) provide a lively discussion about the goals and expectations within digitization projects based on the perspective of their professional disciplines.

CONCLUSION

The book addresses a large target group. In addition to conservators and those responsible for digitization, it also offers great added value for art historians, whether they are involved in digitization projects or not. While the first part is an academic discussion of the subject, it becomes more practical in the second and third parts.

It uniquely bundles internationally well-known digitization projects and the authors' related experiences, thus making them directly comparable and comprehensible. The numerous case studies provide a good insight into the diversity of experiences and procedures related to digitization. The transparent and detailed description of the projects offers the reader a great gain in knowledge. Anyone planning a digitization process, or those designing their own processes around the conservation of large collections, will find important insights and experiences in the book, which will help them to adapt and develop concepts for their own collection, avoiding certain problems from the very beginning.

Some of the projects described date back to the 20th century. However, this is not detrimental to the book's topicality. On the contrary, the detailed description of experiences in the field of digitization over such a long period of time, help the reader to develop a feeling for his or her own approach to the topic. This approach to the subject makes the book particularly interesting, and it also introduces the subject to readers who have been less involved with book conservation and digitization. The rapidly growing range of technical solutions for digitization can thus be well categorized for the individual processes, and "users become aware of the untransferable qualities of a book" (p. 48).



Marc Holly is a PhD student at the Dresden Academy of Fine Arts and is currently working at the Dyestuff Collection of the Hochschule Niederrhein in Krefeld. After his training as a bookbinder, he studied book and paper conservation at the Cologne Institute of Conservation Science (CICS), TH Köln, Germany.

ICCROM LIBRARY: SERVING THE PUBLIC DURING THE PANDEMIC

By Daniela Sauer

It was 21 February 2020. I was returning from work at ICCROM Library, situated in the famous Quartiere Trastevere in the centre of Rome, Italy. I was listening to the radio when suddenly I heard the notice of the first official COVID case in northern Italy.

Three days later, on 24 February, extraordinary preventive hygiene measures were introduced in the office, and the first instructions to minimize travel for staff were given. An emergency response team was established, and it was recommended that we adopt partial teleworking measures. On 5 March the Library and the Archives were closed to the public. Four days later it was decided to close the premises to all staff except for the emergency team.

The first time my colleagues and I could enter the Library again was at the end of May. Since then, ICCROM has been closed three times, for several weeks at a time, due to COVID-19 related occurrences. Today, a limited number of staff are coming to the office, but we're still closed to the general public.

It was a special moment when we could finally enter our spaces after nearly 3 months! Luckily, we did not need to worry about the conservation conditions of our collections; our books and periodicals were standing there, dry and patient on their shelves, despite the proximity of our Institute to the banks of the Tiber.

In the meantime we had received many document delivery requests from all over the world. The Document Delivery Service is heavily used even under normal circumstances, due to the many unique materials in the field of conservation-restoration that our library owns. It is generally a rather labour-intensive service, and so normally we ask people to either limit their orders or we charge a handling fee for large orders. However, we were aware that in this time of pandemic, providing users with copies of bibliographic materials from our holdings would be extremely important, and so we decided immediately in early June to offer this service completely free of charge and without any restrictions other than those imposed by copyright. I believe that this was—and still is—a real help for many professionals and students working on their theses and dissertations.

The fact that Document Delivery is a valuable tool for Libraries in the time of COVID also became clear to a colleague in the [URBiS network](#) (the network of libraries of the Roman Foreign Academies and ICCROM), prompting some of the libraries in URBiS, ICCROM included, to start working together on a project that aims at a cooperative service. This innovative project, with its shared digital platform, is currently being put into practice. At the same time, we were continuously striving to significantly expand our electronic media collection. Luckily, we had already established the Open Athens service in 2019, through which certain user groups (course participants, masterclass students of our Regional Office's course, and other ICCROM-related groups) can access our licensed media—so the infrastructure was already in place! For this reason, in March we decided to focus on a deliberate acquisition priority of electronic media (books and journals).

Another goal was to focus on publicizing open access publications. Libraries are closed, people are at home, so resources have to find their way into the homeworking environment—and in the best of cases, freely available to everyone. But we are not always aware of the resources that are available to us; the world wide web is an immense landscape, and the materials of interest for us may be located in very different locations. Therefore it is necessary to have good maps and tools. For this reason, my colleague Cécile Gallon,



The Tiber river and Roman landscape viewed

who is responsible for the journal collection in our library, compiled a thematic list of [Open Access journal titles that can be accessed via our website](#).

Apart from the virtual initiatives listed above, we are of course also a reference library, and the public usually has direct access to our shelves. We are now taking advantage of the extraordinary situation to realize other projects, *in loco*. In this respect, we are using the closure to rearrange some parts of the collection, to process and integrate donations, and to perform a kind of general housekeeping!

Last but not least, we are using the closure to bring forward an interesting retro-cataloguing project. A small portion of our collection on the shelf has no corresponding documentation in our online catalogue. During our last inventory, we realized that these are very important historical texts that document the history of modern conservation and are crucial for the understanding of the collection building of the ICCROM Library. So now we're giving a well-deserved digital identity in our catalogue to many of those interesting books.



Image from the ICCROM Library. Image courtesy of Daniela Sauer.



Publications which are part of the retro-cataloguing project at the ICCROM Library. Image courtesy of Daniela Sauer.

Most of our activities described here aim to build bridges between specialized information and the outside world. Libraries, in these difficult times, have the task of extending interaction between users and information as far as possible, opening virtual doors and gates and facilitating the flow of knowledge!

For more information please visit our [website](#) or contact us: library@iccrom.org

This report covers the main news and activities of our Library during these times of COVID, but as far as ICCROM as an organization is concerned, the last 12 months have brought drastic changes. Many of our training activities had to be transformed from face-to-face to online courses, and new technologies and methods were successfully applied. A series of online lectures was offered, and now there are 25 episodes, all of which can be streamed on the [ICCROM YouTube channel](#).



Daniela Sauer is the lead librarian and conservation specialist at the ICCROM Library. She is in charge of collection development, preservation, reference activities, cataloguing and holds responsibility for a range of other library operations including project planning. She holds a bachelor's degree in conservation of cultural heritage and a master's degree in conservation of mosaics. She is currently pursuing a master's degree in library and information science.

SELECTED ACQUISITIONS: ICCROM LIBRARY

Ideas for reading by Daniela Sauer

For the April-May 2021 issue of News in Conservation, the ICCROM Library is again contributing a list of new acquisitions and presents a few titles hand-picked by the librarian. As usual, the list includes most new acquisitions (both purchases and donations) of the ICCROM Library from May 2020 to February 2021 ([download the full PDF here](#)). In this way, we hope to give you a panoramic view of our new acquisitions including newly published titles in the field. Do not hesitate to explore our entire catalogue [here](#). For any further information, please contact: Daniela Sauer ds@iccrom.org; library@iccrom.org

To give you a taste of our newest holdings, we present a few titles below.

One long year has passed since the COVID-19 emergency began to change our lives. Finally, there seems to be some light at the end of the tunnel, thanks to medical progress, but we're all aware that the length of the tunnel may vary quite a bit across the globe, and probably for some the end of the pandemic dark may only transition into another difficult period. One of the greatest challenges during the next months, years and probably decades—including in the field of heritage preservation—will be to work against exclusion. That's why my first choice for the three titles in this column falls on the second volume of the "Issues in Preservation" series published by Columbia University:

Preservation and social inclusion

Edited by Erica Avrami

New York: Columbia University (2020)

ISBN: 9781941332603; Page count: 251 p.; ICCROM: II 563

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=125638>

The volume is the result of a symposium on themes of preservation and social inclusion held in February 2019, in New York, United States. In particular, this event examined "how multiple publics are – or are not – represented in heritage decision-making, geographies, and policy structures." In the introduction Erica Avrami shares with the reader three questions that were posed to the participants of the symposium. The first question asks "how diverse narratives and communities are represented or excluded through preservation." The second question addresses the actors participating in the preservation processes and the responsibility of decision-makers, and the final question asks about the "effects of preservation policies and processes on communities". I'm sure your interest in how these questions can be approached will entice you to read this book, which is available as an Open Access publication: <https://www.arch.columbia.edu/books/reader/503-preservation-and-social-inclusion>

SUMMARY FROM BACK COVER

The preservation enterprise helps fashion the physical contours of memory in public space, and thus has the power to curate a multidimensional and inclusive representation of societal values and narratives. Increasingly, the field of preservation is being challenged to consider questions of social inclusion, of how multiple publics are—or are not—represented in heritage decision-making, geographies, and governance structures. Community engagement is increasingly being integrated into project-based preservation practice, but the policy toolbox has been slower to evolve. Recognizing how preservation and other land use decisions can both empower and marginalize publics compels greater reflection on preservation's past and future and collective action beyond the project level. This requires professionals and institutions to consider systemic policy change with integrity, sensitivity, and intentionality.

Preventive conservation: collection storage
 Edited by Lisa Elkin, Christopher A. Norris,
 American Institute for Conservation of Historic
 and Artistic Works (AIC); Society for the
 Preservation of Natural History Collections
 (SPNHC); Smithsonian Institution; Museum
 Studies Programme, George Washington
 University.

Washington DC : American Institute for
 Conservation, (2020)

ISBN: 9780997867923; Page count: 944 p.; IC-
 CROM: XXI 886

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=125706>

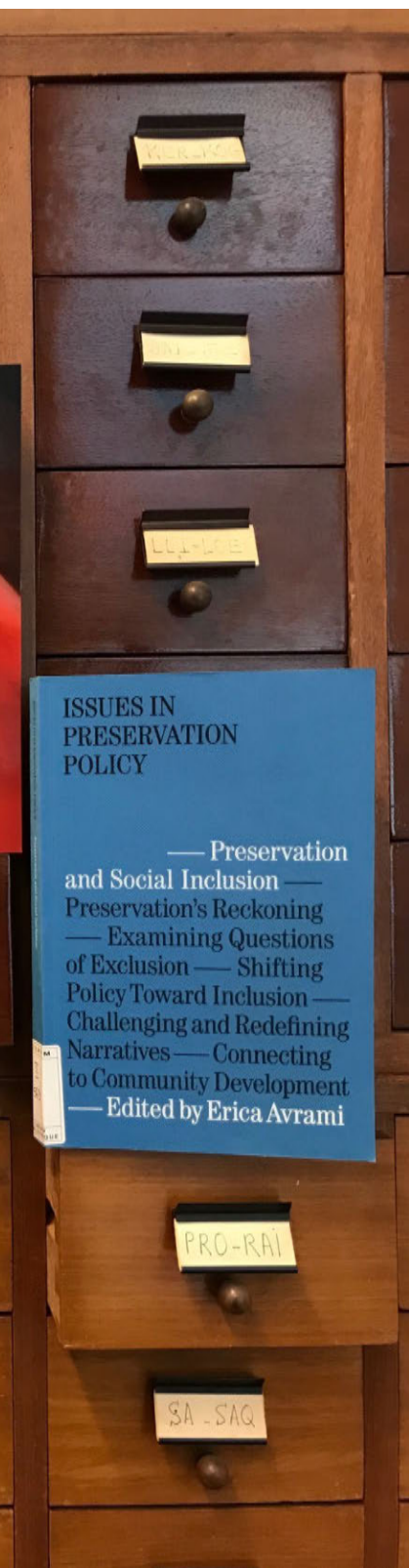
While we are all living through this unprecedented situation, life somehow goes on, and all our 'normal' daily practices in relation to collection care must continue as well. Material heritage is in constant need of steady preventive care and conservation management, applied to ensure sustainable preservation of heritage collections. In relation to maintaining quality control and improving our daily routines, many answers to questions on the themes of preventive conservation and storage can be found in this new publication. It is compiled as a very valuable handbook, and in my view, the nearly 1000-page book will certainly be a tool of great interest for all practitioners in this field.

SUMMARY FROM PUBLISHER

Good storage is the foundation of effective collection care—advancing conservation while promoting accessibility and use. *Preventive Conservation: Collection Storage* covers all types of collections, including science, fine and decorative art, history, library, archive, and digital collections. It concentrates on preventive conservation and emphasizes a risk-management approach. Reflecting the breadth of its scope, the new book is a collaboration between the Society for the Preservation of Natural History Collections, the American Institute for Conservation, the Smithsonian Institution, and the George Washington University Museum Studies Program. It will be useful to anyone in the field of collection care looking for an overview of collection storage—be it an established specialist, an emerging professional, or a student.



Book covers for “Preventive Conservation Collection Storage”, “Tales of the Unexpected in Paintings Conservation” on the ICCROM Library card catalogue drawers. Image by Daniela Sauer.



ected" and "Issues in Preservation Policy"

Tales of the unexpected in paintings conservation

Edited by Mary Kempfski, Jo Kirby, Victoria Leanse and Kristina Mandy

London: Archetype (2020)

ISBN: 9781909492745; Page count: ix, 137 p.;

ICCROM: X D 438

Link to ICCROM Library catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=125736>

Last but not least, I would like to propose to you this new Archetype publication, especially to the painting conservation community. This interesting book—the result of the last BAP conference held in Wales in January 2020—touches upon the materiality of paintings and the 'secret' artistic intentions that materials may hide, which are sometimes unveiled during conservation analysis and treatment.

SUMMARY FROM THE PUBLISHER

Conservators' prolonged proximity to paintings makes them ideally placed to notice anything unusual or surprising which might arise during examination or treatment. Ensuing investigations, often aided by technical analysis, include the recent increasingly widespread use of macro X-ray fluorescence (MA-XRF) scanning which has led to a raft of new discoveries. The papers in this volume, presented at the British Association of Paintings Conservator-Restorers' conference "Tales of the Unexpected in Conservation", look at the unexpected from a variety of periods and places of origin, and from a range of perspectives: practical, technical, historical and ethical.

Daniela Sauer

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Along with these three mini-reviews, I marked a selection of books that I find particularly interesting with this orange arrow on the PDF of the full list of recent acquisitions, found [HERE](#).

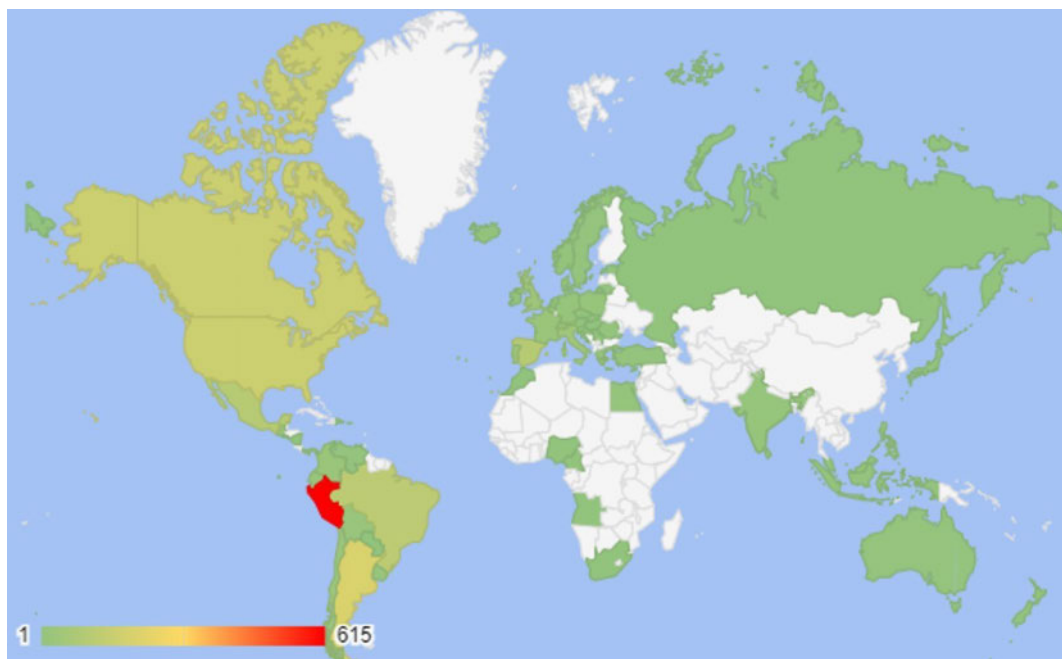
UTEC WEBINARS AND PANDEMIC LOCKDOWN

By Rosanna Kuon Arce

One of the main challenges faced by different professionals around the world in this time of pandemic is how to continue the communication and dissemination of information. Knowing this, the Research Center for Heritage Conservation of the Universidad de Ingeniería y Tecnología (UTEC) in Lima, Perú, launched a series of free webinars during the COVID-19 pandemic, which have been followed by professionals from around the world. These virtual meetings brought together—in fourteen sessions, from October 2020 to mid-February 2021—more than 1,500 professionals from Latin and North America, Asia, Africa, Europe, the UK, and a significant number of participants from Perú.

These interesting master lectures developed interdisciplinary topics related to heritage and its conservation. Lecturers from world-class institutions such as ICCROM, the Canadian Conservation Institute, University of Delaware, the Museo Nacional Centro de Arte Reina Sofía, Museo D'art de Catalunya, and the Serbia Institute for Conservation were invited to the well-attended UTEC webinars. The series was carried out as thematic modules. Historical sources, and their encounter with science for conservation, was the first theme. Modules of preventive conservation, collections management, and risk assessment lectures were scheduled as well as imaging techniques including the process and creation of multi-spectral images of pictorial works as essential for documentation in museums.

Among the very interesting topics exposed during the webinars, the concepts of conservation illustrated by Gaël de Guichen and his particular way of presenting them were of special interest for the public. Also of interest were the lectures around deterioration agents, storage, packaging and transportation, lighting for exhibition, and the RE-ORG methodology.



Global attendance of the UTEC Webinars. Image by Gabriela Delgado.



Lucila Iglesias



Tomás Ant



Arianne Vanrell



Benoit de T



It is interesting to note that the webinars were advertised using social media networks and by email, with people from around the world sharing and resharing the invitation to the events. In general, the format of the webinars has been 40-60 minutes of lecture followed by a round of questions for 10-20 minutes. During the webinars, it became customary to receive greetings from different countries and to acknowledge the presence of colleagues from varying countries during the round of questions and answers.



elo Ellen Pearlstein Nieves Valentín Joelle Wickens Jean Jacques Ezrati Stavroula Golfomitsu
    

apoll Jean Tétreault Gaël de Guichen Sara Kelloway Veljko Dzikić Jose Luiz Pedersoli Jr.
    



UTEC Webinar lecturers. Image courtesy of Rosanna Kuon.

The research center at UTEC was created to promote interdisciplinary research in conservation of the vast Peruvian cultural heritage and, by extension, of the material heritage in this region and the wider world. Aware of the need to link with the public interested in collections management and preventive conservation, a group of researchers and staff at the Center started the idea of the webinars, proposing the lectures to distinguished professionals on an international level. The team in charge is now preparing a second round of webinars and other initiatives to maintain the communications that we have cultivated between conservators and professionals interested in heritage around the world.

Link for video conferences: <https://www.youtube.com/channel/UCOr-enHBVh5znh4QBVSpxdg>



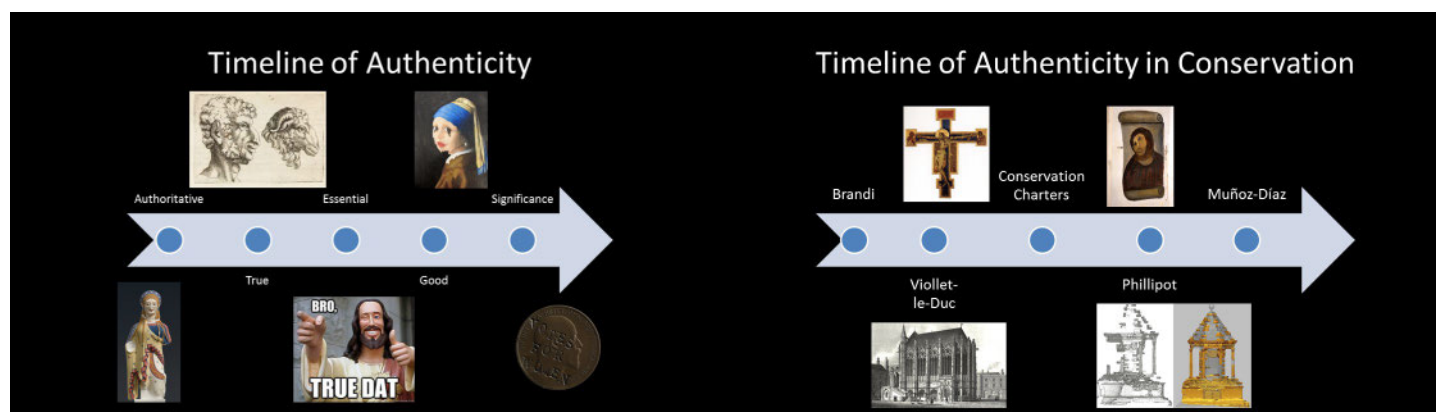
Rosanna Kuon is an architect, master in museum and cultural management, and conservator of easel paintings. She is a founding member of the Centro de Investigación y Conservación de Patrimonio at the Universidad de Ingeniería y Tecnología –UTEC in Lima, Perú and a researcher of interdisciplinary projects at this institution. She launched the Conservation and Restoration Department at Museo de Arte de Lima- MALI as well as being a consultant in conservation to UNESCO heritage projects.

CONSERVATION AND PHILOSOPHY SYMPOSIUM

By Jessica Lewinsky

On 26-27 November 2020 the Conservation and Philosophy Symposium was held online. This event stemmed from IIC's Special Interest Community for Authenticity and Ethics, championed by IIC Fellows Jonathan Ashley-Smith and David Scott and was organized superbly by Ellie Sweetnam.

During this symposium, we hoped to explore the relationship between philosophy and conservation, drawing attention to the ethical, authentic and interpretive aspects of conserving our cultural heritage. The presentations and texts were released in advance so the speakers' time could be spent discussing the philosophical issues, raising questions and examining different approaches. The format allowed for a genuine exchange of ideas among attendees, which was further enhanced by the chat section where people shared papers, links and noteworthy articles.



Screenshots from Jessica Lewinsky's talk "Tru-dat: The Evolution of Authenticity" as part of the Conservation and Philosophy Symposium.

Something that rang true and was noticeable throughout the many presentations and opinions was that conservation is an act of love and understanding. The Symposium's main goal was not consensus, but questioning. In every session more questions came up leading us to the understanding that many of the terms we use in the field—such as meaning, value, use and significance—need to be clarified further. We must also take into account what our professional responsibilities are, how we handle them and how we share our work.

The symposium topics were divided into seven sessions, the full program can be found at this [link](#), while a selection of presentations and abstracts can be found on the IIC Community site, available to all IIC members; during 2021 a special issue of *Studies in Conservation* on the symposium will be published.

During the first session titled "scene setting" we examined the evolution of the concept of authenticity, noting that our definitions of authenticity can have a substantial impact on the treatment an object receives. Additionally, taste and subjectivity were discussed, leading to questions about how conservation can accommodate all experiences.

In the second session titled the "breadth of the problem" the subjects of replicas, copies, homages and inspiration were touched upon. Additionally, we talked about how replicas in a way synthesize what is valued; the absences and exclusions we notice in our collections tell us a lot about our society, culture and objects.

The third session "fakes and forgeries" also dabbled on value. Manifestations of art are particular expressions; even fakes can represent information. That is to say, these concrete entities are part of the timeline of the object. We therefore asked if we are accepting and using our heritage in the most useful way for the present.

During “arbitrary rules of intervention”, the fourth session, we were able to discuss bespoke ethical codes, bias and raising awareness of how conservation is not neutral. Our discipline is also the product of many of the colonial processes that affect our objects, the cultural baggage we carry doesn't always reflect the diversity of our society and its communities. The term 'disruptive conservation' was mentioned as an invitation to explore our practice and to consider what we mean by the neutrality of conservation and the outcome of the treatments we present. Likewise, we considered repair culture as a way to enhance and showcase the value of damage, of making sure we not only mend what is physically broken, but also try to pinpoint and amend the actions that led to that collapse. This debate highlighted how conservation has become less about following strict guidelines and more about managing risk—and learning how to accept loss.

Watch Jessica Lewinsky's presentation “Tru-dat: The Evolution of Authenticity” and other presentations from the Conservation and Philosophy Symposium on the IIC Community Platform, free to access for all IIC Members. Click the BONUS CONTENT button below.



In the fifth session “intervention and ontology” we delved into the conceptual place artworks occupy and pondered the access that the community has to these iconic constructs. As a result, we talked about how conservation treatment and intervention can alter our conceptions and approaches to cultural objects. Conservation is an added layer to the artwork, and it is part of our work to be the interface between objects and the public, leading us to discuss the fine line between conservation, creation and interpretation. Should we start adding dialogue boxes next to what we exhibit with some of the reasoning or discussions that took place to allow the object to be displayed? Should conservators collaborate more with artists?

In the sixth session “preservation of heritage” we once again went from the micro scale of particular cases to the grand scheme of things by addressing the role of heritage. Art only becomes art when it is supported by the public in a particular place and at a specific time, due to the art itself having very little autonomy. The passage of time affects objects, concepts and reorganizes the hierarchical values we ascribe to them. even mutes the brand new aspect of themes and urgencies.

The last session on “philosophical and scientific issues” focused on the death, extinction and mutation of art and culture. Using biological metaphors, we demonstrated the necessity of diversity to sustain life, to sustain knowledge and the importance of sharing the knowledge that we are creating in our respective disciplines. The instantiations, performances and different experiences pose new questions and challenges for conservators who are trying to be faithful to the artwork and to the discipline's guiding principles and criteria. By integrating methodological queries we address the differences in perception and start to embrace different experiences and instantiations and performances as a way to try and be faithful both to the artwork and to our guiding principles and criteria.

In conclusion, we left the symposium energized, with much to consider and a lot of questions still unanswered. We recognized that other voices and perspectives would be beneficial to both the conservation field and the institutions and societies in which we reside. We still have much to do and many more discussions to have, but we ended with a sense of optimism. We were able to see from the quality of the presentations that there is a studious community that is questioning the practice of conservation and searching for ways to adapt philosophical ideas to better preserve, interpret and understand our cultural heritage.

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Jessica Lewinsky specializes in collections care and preventive conservation. Currently she is the preventive conservation officer at the Israel Museum, Jerusalem. She enjoys discussing conservation theory and engaging with fellow conservators. Recently she started managing the IIC Community platform, a space where members can have discussions and share ideas. You can follow her on twitter or on Instagram @jessicalewinsky.

OTHER PEOPLES' SECRETS AND THE ALL-SEEING EYE OF THE CONSERVATOR

By Charlotte Parent

*In the October-November 2020 issue of *News in Conservation* (p. 36), a photo showing an Egyptian mummy was printed alongside the announcement that “*Conservation in Action: Saving the Perth Mummy*” was nominated for the 2020 IIC Keck Award. Over the past year and a half, I have been thinking about what it means for archaeology and museum professionals, including conservators, to access and share images of Egyptian mummies. I have been invited to write a reflection on this topic. I hope that in doing so here, I will be able to raise some important questions, although I do not pretend to hold their answers.*

It is widely accepted by conservators that “human remains are not just another artifact” (Cassman et al. 2006, 1). Most conservation professionals believe that human remains must be treated with respect, decorum, and care. This leaves me asking what constitutes respect to the deceased when another people’s dead are concerned; beliefs surrounding the dead or ancestors are culturally-specific. Basing my practice solely on shared humanity and applying Euro-Western sensitivities—which are perhaps too often the basis of conservation practice—to the care, display, and documentation of all human remains overlooks fundamental differences in worldviews and human experiences across cultures and time. This is why I will focus here on what we know as Egyptian mummies specifically, rather than on “human remains” in general.

Egyptologist Heba Abd el Gawad and others have criticized the use of the word “mummy” (Abd el Gawad et al. 2020), pointing out that it contributes to the objectification and dehumanization of ancient people by obscuring the fact that mummies are human remains. I generally tend to use “mummified human remains” or “mummified person” whenever appropriate. In this case however, I will use the word “mummy” while inviting readers to keep in mind the valid concerns raised by Abd el Gawad and others because I wish to emphasize that mummies are more than human remains, more even than ancestors, in the sense that they are also sacred things, as will be explained below. No other word seems to correctly convey this idea in English. It is extremely tempting to use the ancient Egyptian word (which I will introduce shortly) as a way to relocate agency and show respect (in the same way that we should use Indigenous words when documenting Indigenous belongings), but chances are I would misuse it. The ancient Egyptian word might not encompass the different conditions and statuses of mummies currently housed in museums, amongst other issues.



The author examining an ancient Egyptian mummy. The pictured human remains are blurred. Photograph by Charlotte Parent.



mummy at the Royal Ontario Museum. The photograph by Stephanie Allen.

MUMMIES SACRED AND SECRET

The ancient Egyptian word typically translated as “mummy” is *sah* (literally “noble one”). It refers to the intact mummy: the wrapped body with its head covering and beard (Riggs 2014, 86). It is not the word for “corpse.” In this sense, while the consideration of a mummy’s human-ness is certainly not misplaced, it is not enough.

The most common interpretation of mummification is that its goal was the material preservation of the body as a vessel for the soul, which would enable the individual to attain eternal life. This interpretation developed in the nineteenth century, and “aligned ideas of Egyptian afterlife with commonplace Christian aspirations after death,” namely a quest for eternal life (Nyord 2018, 77). Christina Riggs and Rune Nyord have argued that this analysis mistakenly equates the effects of mummification with the aims of the people who performed it. They believe instead that mummification rituals sought not so much to preserve the body as to transform the deceased into an ancestor (Nyord 2018, 79) – preservation would be a side effect of rituals and environmental conditions.

The dead body was sacralised through mortuary rituals with secrecy at their core: “the act of wrapping and, often, concealing them was what marked, made, and maintained their sacred character” (Riggs 2014, 215). The resulting intact, complete mummy (the *sah*), including its wrappings, blurs Euro-Western categories: the mummy is human remains, but it is also a sacred object. It is a sacred ancestor most people in ancient Egypt would never have seen because it is in “a state of being that fell within the purview of a sacred, secret world” (Riggs 2014, 107).

Disregarding the ancient Egyptian emphasis on secrecy by revealing sacred ancestors and sacred objects in the name of science, education, or entertainment implies a perceived hierarchy of value systems and of cultures. The Euro-Western world does not easily accept limits to its consumption of knowledge, and Egyptian mummies have long been a target of its destructive curiosity: “For European rationality to triumph, there could be little regard for what other, lesser cultures, living or dead, considered sacred. In many ways, unwrapping a mummy is homologous with the derogation of indigenous autonomy and action” (Riggs 2014, 44).

MUMMIES AND VIOLENCE

Mummies have been unwrapped, dissected, probed, and scanned for centuries. That these human remains were central to knowledge production by the Euro-West (about Egypt and about itself) from the nineteenth century onward is not coincidental: "In its objectified state, the ancient Egyptian body became a focus of discourse for colonial anxieties about race, gender, and cultural heritage" (Riggs 2014, 3). Many ancient Egyptian human remains were studied "for questions of race, ethnicity, brain capacity, and other variables, some of which helped legitimize colonial domination and racial stereotyping" (Ikram 2018). European scientists claimed ancient Egypt as belonging to the West, culturally and historically by means of the Bible and the Greeks, and genetically through eugenics and racial evolutionary theory.

Western mummy unwrappers saw themselves not only as the rightful heirs of ancient Egypt but also as its saviors:

Like mummies concealing valuables, modern Egyptians were regarded as 'ignorant people sitting on land full of historical treasures' whose significance they were incapable of recognizing (Shohat 1997, 35). Many Europeans believed that a gulf existed between the past and the present that they alone could bridge with expert knowledge, and that they were charged with rescuing the remains of the past from its foreign captors (ibid.: 34-35). (Day 2007, 30).

In this sense, conservation was always at the heart of imperial archaeology, in the same way that it was at the heart of the violent collecting of Indigenous belongings in settler-colonial states. As Lynn Meskell wrote, "Colonizing the monumentality of the past—a process that has its roots in bygone centuries—has served to separate countries such as India and Egypt from their past glories and future potentials in the service of the ruling empire" (Meskell 2005, 128).

The history of revealing mummies is fraught with imperial violence.

ALL-SEEING CONSERVATORS

Through their work, conservators in Western museums witness so much of Egyptian mummies: their wrapped form, their unwrapped skin, their bones and organs made visible by x-rays and CAT scans. I believe it is reasonable to question what to do with this unmitigated access to other peoples' secrets and the images and information that it

produces, which seem to reinforce the idea that every people's knowledge is ripe for the taking by the West. Can our seeing and sharing cause harm by participating in histories of violence?

What I like about these blurred images, however, is that they are disruptive. They signal my discomfort. They are not so much a solution as an acknowledgement that there is a problem.

Egyptian mummies in museums are at a crossroads between irreconcilable worlds: "In the galleries and store-rooms of museums, we see many things we were not meant to see. This is all but unavoidable, for we are entangled with the things of ancient Egypt in our world, not in theirs" (Riggs 2014, 221). In our world, mummies bear the marks of imperialism and scientific hubris. We

have to consider those histories as well as the original ancient Egyptian meaning of mummification as we ponder what to do with what we see.

My approach has been to blur out mummies in photographs in my presentations and social media posts. It is an imperfect solution: doesn't the very existence of the unblurred photograph point to a sacrilege of sorts? Why would I appoint myself as the keeper of other people's secrets? What I like about these blurred images, however, is that they are disruptive. They signal my discomfort. They are not so much a solution as an acknowledgement that there is a problem.

I hope that readers will consider these thoughts next time they see ancient Egyptian mummies in labs, storerooms, and galleries, or their photographs in professional publications, presentations, or in museum marketing. I hope conservators will recognize that access gives them power and will ask themselves what responsibilities that power entails. I believe that consideration of issues around how to approach another people's sacred secrets can make our field more just and more conducive to good relations with the people whose heritage we care for.

CITED WORKS AND FURTHER READING

Abd el Gawad, Heba, Sanchita Balachandran, Ahmed Elgharably, Charlotte Parent and Alice Stevenson. 2020. "Your Mummies, Their Ancestors? Caring for and About Ancient Egyptian Human Remains." Online panel, Co-organized by Everyday Orientalism, Egypt's Dispersed Heritage and Egypt Exploration Society, August 18th. <https://youtu.be/CLGUhS2qUi8>

Cassman, Vicki, Nancy Odegaard, and Joseph Powell (Ed). 2006. *Human Remains: Guide for Museums and Academic Institutions*. Rowman Altamira.



Blurred-out image of a mummy at the Royal Ontario Museum. Photograph by Charlotte Parent.

Day, Jasmine. 2007. *The Mummy's Curse: Mummymania in the English-Speaking World*. Routledge.

Ikram, Salima. 2018. "From Thebes to Cairo, the Journey, Study, and Display of Egypt's Royal Mummies: Past, Present, and Future." In *Volume In Onore Di M. Capasso*, ed. P. Davoli, 867-883. University of Lecce.

Meskell, Lynn. 2005. "Sites of Violence: Terrorism, Tourism and Heritage in the Archaeological Present." In *Embedding Ethics*, ed. Lynn Meskell and Peter Pels, 123-146. Berg Publishers.

Riggs, Christina. 2014. *Unwrapping Ancient Egypt: The Shroud, the Secret, and the Sacred*. Bloomsbury Academic.

Stevenson, Alice. 2019. *Scattered Finds: Archaeology, Egyptology and Museums*. UCL Press.

Nyord, Rune. 2018. "'Taking Ancient Egyptian Religion Seriously': Why Would We, And How Could We?" In *Journal of Ancient Egyptian Interconnections* 17: 73-87.

Reid, Donald Malcolm. 2002. *Whose Pharaohs? Archaeology, Museums, And Egyptian National Identity From Napoleon to World War I*. University of California Press.

Reid, Donald Malcolm. 2015. *Contesting Antiquity in Egypt: Archaeologies, Museums & the Struggle for Identities from World War I to Nasser*. The American University in Cairo Press.



Charlotte Parent is an objects conservator specializing in archaeological conservation currently working freelance in Montreal. She was the 2019-2020 Samuel H. Kress Conservation Fellow in the Organic Materials Lab at the Royal Ontario Museum (ROM) where she focused on the ethics of caring for ancient Egyptian human remains.

ANNOUNCEMENTS

Due to the rapidly evolving situation regarding Covid-19, many event details are changing. We are trying to update these listings as much as we can, but readers should contact event organizers directly for the most up-to-date information on specific events, conferences, workshops, etc. Thank you, from the IIC Communications Team.

CALLS FOR PAPERS

Young Professionals Forum 2021: Starting from HOW and WHY

1-2 July 2021

Online

Abstracts due: 9 May 2021

For more information [visit here](#).

M&M 21 (Microscopy & Microanalysis)

1-5 August 2021

Pittsburgh, PA, USA

Call for papers

More information can be found here: <http://www.microscopy.org/MandM/2021>

Icon Bath 2021 Conference: Ceramics, Glass and Stained Glass

16-17 October 2021

Bath, UK

Abstracts due 1 May 2021

For more information [visit here](#) and send abstracts to: IconBath2021@gmail.com

6th International Virtual Meeting on Retouching of Cultural Heritage (RECH6)

4-5 November 2021

Online (Spain)

Abstracts due: 1 July 2021

For more information visit: <http://rechgroup.pt/rech6.html>

Future Talks 021—the digital one—SMART SOLUTIONS IN THE CONSERVATION OF THE MODERN

8-10 November 2021

Online

Abstract deadline: 16 April 2021

For more information visit: <https://dnstmd.de/en/future-talks-021-call-for-papers/>

Eastern Analytical Symposium

15-17 November 2021

Plainsboro, NJ, USA

Oral abstracts due: 3 May 2021

Poster abstracts due: 4 September 2021

For more information visit: <https://eas.org/2021/?p=2155>

Knocking on Wood: Materiali e metodi per la conservazione delle opere in legno

19-20 November 2021

Venaria Reale, Italy

Submissions due: 27 May 2021

For more information visit: www.cesmar7.org or write to: cesmar7@gmail.com

Collection Care: new challenges in preventive conservation, predictive analysis and environmental monitoring

1-3 December 2021

Valencia, Spain

Abstracts due: 1 June 2021

For more information visit: <https://www.collectioncare.eu/conference>

Metal 2022

5-9 September 2022

Helsinki, Finland

Abstract deadline: 15 April 2021

For more information [visit here](#) or contact: admin.metal2022@paper-flow.com

CONFERENCES, SYMPOSIUMS

Addressing the Climate Crisis Through Culture: preserving heritage and supporting green transition

12 April 2021

Online

For more information [visit here](#).

Study Day: Conservation of Ceramics in the Open Air (IGIIC)

15 April 2021

Faenza, Italy

For more information visit: <http://www.igiic.org/?p=6293>

Icon Textile Group Spring Forum

Conservation: Out in the Open—the challenges of displaying & conserving textiles on open display

15-21 April 2021

Online

For more information [visit here](#).

SoPHIA: Cultural Heritage—Rethinking Impact Assessments

21-22 April 2021

Online

For more information visit: <https://sophiaplatform.eu/en/news/events/stakeholder-conference>

Icon Paintings Group Talk

Seamless solutions: treating a contemporary painting with agarose gel

23 April 2021

Online (UK)

For more information and registration [visit here](#).

AIC / SPNHC Virtual Annual Meeting

3 May-24 June 2021

Online (USA)

For more information [visit here](#).

ICOM-CC Triennial Conference Beijing

17-21 May 2021

Online

For more information [visit here](#).

2021 AAM Annual Meeting & Museum Expo

24 May, 7-9 June 2021

Online

To register and learn more, [visit here](#).

12th Baltic States Triennial Conservator's Meeting

RESEARCH.DILEMMAS.SOLUTIONS

26-29 May 2021

Vilnius, Lithuania

For more info visit: <http://conservation2020vilnius.ldm.lt/>

Virtual 35th Biennial Congress of the International Paper Historians

7-11 June 2021

Online (USA)

For more information and to register visit: <http://www.paperhistory.org/index.php>

Terra 2021 13th World Congress on Earthen Architectural Heritage

8-11 June 2021

Santa Fe, New Mexico, USA

For more information visit: <https://www.terra2021.org/website/8033/>

Archiving 2021

9-18 June 2021 (Short Courses)

21-24 June 2021 (Technical Program)

Online

For more information visit [HERE](#).

The State of the Art 19 (IGIIC)

Autumn 2021

Udine, Italy

For more information visit: <http://www.igiic.org/?p=6871>

EAA 2021-Archaeometallurgy

8-11 September 2021

Online

More information found here: <http://www.e-a-a.org/ea2021/scientificprogramme>

Space and Time-Joseph Beuys' Installation Art, Its Presentation and Conservation

16-17 September 2021

Kassel, Germany

For more info write to: t.kraemer@museum-kassel.de

Pest Odyssey Conference 2021

20-22 September 2021

UK

For more information [visit here](#).

12th International Conference on Structural Analysis of Historical Constructions (SAHC 2020)

29 September-1 October 2021

Barcelona, Spain

[Visit the webpage](#) for more information.

Icon Book & Paper Conference 2021

Mod Cons: Modern Conservation. Modern Constraints. Modern Conveniences.

4-7 October 2021

UK

For more information [visit here](#).

IIC-Student & Emerging Conservator Conference

The Faces of Conservation

14-16 October 2021

For more information [visit HERE](#).

International Conference-Curation and Conservation: Dress and Textiles in Museums

21-22 October 2021

Turin, Italy

For more information visit: <https://dresshistorians.org/cfp-turin-2020/>

Eastern Analytical Symposium & Exposition

15-17 November 2021

Plainsboro, NJ, USA

For more information visit: <https://eas.org/2021/?p=2155>

COURSES, WORKSHOPS

Eastern Analytical Symposium & Exposition

Various online short courses

May-July 2021

Online

For more information visit: <https://eas.org/2021/?p=2155>

Conservation Through Transformation: keeping performance art alive in the museum (Workshop)

7, 11 June 2021

Online (USA)

To register and read more information [visit here](#).

Eastern Analytical Symposium & Exposition

In-person short courses (over 30 to choose from)

14-17 November 2021

Plainsboro, NJ, USA

For more information [visit here](#).

Workshop on Asian Papers and Their Applications in Paper Conservation

2022 (date TBD)

The British Library, London, UK

For more information [visit here](#).



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