



## Focus on Conservation 2022: **Facing Climate Change**

29 November – 2 December 2022, online

Climate change is creating new threats to the preservation of cultural heritage. Museums may already struggle to provide the best possible care for their collections, and with increasing weather extremes and shifting pest species ranges, the challenges are mounting. This virtual conference will address some of the issues, exploring sustainable pest management; protecting collections and heritage from climate change; using more environmentally friendly conservation methods and incorporating these themes into conservation education. The meeting will take an international perspective, with contributions from the global South and the global North.



All times are given for UTC+0. Please check your own time zone.

## Day 1

November 29

### Sustainable pest management solutions

- 13.00 Welcome
- 13.15 Pascal Querner & Angelica Isa in dialogue
- 13.45 Q&A Session
- 14.10 Udaya Cabral:  
A repellent for protecting museum objects from pests, with special reference to indigenous palm leaf manuscripts in Sri Lanka
- 14.25 Agnes Brokerhof:  
The positive side of global warming
- 14.40 Tom Strang:  
Lessons on sustainability from advising on IPM for thirty-five years
- 14.55 Q&A Session
- 15.20 Breakout rooms
- 15.40 Closing remarks

## Day 2

November 30

### Climate change and collections protection

- 07.00 Amanda Pagliarino & Stefan Simon in dialogue
- 07.35 Q&A Session
- 08.00 Mutanu Kyany'a:  
Digitizing heritage as a response to climate change
- 08.15 Alexandra Jeberien:  
Facing climate change: it is never too late to have a disaster (prevention) plan
- 08.30 Joel Taylor:  
Factors that influence the climate specifications for museum loans in practice
- 08.45 Q&A Session
- 09.10 Breakout rooms
- 09.30 Closing remarks

## Day 3

December 1

### Sustainable conservation practice

- 14.30 Rachel Tabet & Caitlin Southwick in dialogue
- 15.05 Q&A Session
- 15.30 Mariana Escamilla Martinez:  
Green solvents: introduction, theory & practice
- 15.45 Flavia Ravaoli:  
A methodology for selecting locally available conservation materials
- 14.40 Lorraine Finch:  
Three S's for a sustainable studio. Where to start and what to do.
- 16.15 Q&A Session
- 16.40 Breakout rooms
- 17.00 Closing remarks

## Day 4

December 2

### Educating a new generation

- 13.00 Beatriz Haspo & Anupam Sah in dialogue
- 13.35 Q&A Session
- 14.00 Juan Carlos Rodriguez-Reyes:  
Challenges and opportunities in the development of a Master's degree in preventing conservation in Peru
- 14.15 Alison Murray & Kyna Biggs:  
Global Initiatives and Innovations in Science Teaching
- 14.45 Justine Wuebold:  
Preliminary research into education for sustainability in cultural heritage conservation
- 14.45 Q&A Session
- 15.10 Breakout rooms
- 15.50 Closing remarks

# Day 1

November 29: Sustainable pest management solutions

**Pascal Querner** is a biologist and expert on Integrated Pest Management in museums with over 15 years of practical experience in insect pest monitoring in different museums, archives, libraries and historic buildings. He specialises in museum pests, their occurrence across different building types, and advises museums on measures like climate, cleaning, sealing the building or treatment of infested objects. Currently he works at the Natural History Museum in Vienna where he is leading a research project on climate change and museum pests (insects and fungi) in Austria. He regularly teaches IPM, publishes papers and has organised two international conferences.

**Angélica Isa Adaniya** completed her MA studies in Conservation of Archaeological and Museum objects at the University of Durham (UK) in 2015. For several years, she worked for the Pachacamac Museum (Ministry of Culture of Peru) in Lima, Peru. She is a Community Board Member for environmental monitoring

company Conserv and volunteers as the Vice Chair of the Talent and Participation Committee for the International Institute for Conservation of Historic and Artistic Works (IIC). She is also engaged with the Research Center for Heritage Conservation in Lima. One of Angelica's primary interests is sharing information about museum conservation with the wider public through a small website where she publishes articles, guides, and courses for non-specialists and students. She has an active social media presence promoting the wider visibility of heritage conservation on Twitter, Reddit and LinkedIn, with a new Instagram account in the works.

**Udaya Cabral** is a conservator specialising in mural paintings, archaeological artefacts and paper materials. He is an expert in palm leaf conservation and the founder of traditional herbal extraction, widely used in Sri Lanka for the conservation of palm leaf manuscripts. He has studied the environmental factors in the tropics and the permanence of paper materials stored in libraries and archives in Sri Lanka for his research studies. He is also specialised in integrated pest management; pests in museums, archives and libraries in the tropics and control measures. The heat box method was a low cost control measure patented by him recently. Presently he is serving as an assistant director (conservation) at the National Library of Sri Lanka and the director of the IFLA (International Federation of Library Associations and Institutions) Preservation and Conservation Centre (PAC) Sri Lanka.

## Day 1

November 29: Sustainable pest management solutions

**Agnes Brokerhof** works as a senior scientist at the Cultural Heritage Agency of the Netherlands in Amsterdam. Her interests are in preventive conservation, risk management and value management for collections. She started her career in the previous century introducing Integrated Pest Management strategies in museums and developing pest control methods that are friendly to objects, humans and the environment.

**Tom Strang** earned a PhD from the Department of Conservation, University of Gothenburg, and Master of Art Conservation (Artifacts) from Queens University and a BSc (Hons) in Biology for Carleton University. Since 1988, Tom has generated solutions to problems presented by organisms deleterious to cultural property. He is an expert in IPM for all types of collections facilities and has conducted IPM reviews for leading museums, galleries and archives in North America. He has established efficacy of thermal control methods against insect pests and investigated the risk

of adverse effects of pest control treatments on material culture. Tom's recent research has been a sabbatical with the University of Kyoto, Graduate School of Agriculture, examining aspects of killing wood-damaging pests through whole building treatment with full moisture control.

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**Amanda Pagliarino** is the QAGOMA Head of Conservation and Registration. She is a graduate of the Queensland University of Technology and the University of Canberra and is a Churchill Fellow. In 2016 Amanda began working as a member of the AICCM Sustainable Collections Committee on environmental guidelines. This included a major national survey of collections management practices, a review of the 2014 AICCM interim position, and drafting of the guidelines ratified in 2018 and recently reviewed in 2022. As an advocate for change, Amanda convened a group of senior professionals from several state art museums in 2019 that successfully lobby the Council of Australian Art Museum Directors to use of wider environmental parameters for loans between the member organisations. Amanda is interested in supporting the conservation profession to adopt climate active practices and publishes on the topics of climate change, climate projections and energy efficient collection management.

**Stefan Simon** has been Director of the Rathgen Research Laboratory with the National Museums Berlin since 2005. Trained as a heritage scientist, Simon earned his Ph.D. in Chemistry from Ludwig Maximilian University, Munich. He served as a Council Member and Vice President of ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property. As inaugural Director of Yale's Institute for the Preservation of Cultural Heritage and Director of the Yale's Global Cultural Heritage Initiatives (2014-2019), Stefan Simon prioritized the advancement of sustainable conservation strategies triggered by global climate change and the green museum debate. He is a leading voice in the international "Culture in Crisis" debate and acting on public stage as advocate for sustainability principles in preservation and against illicit traffic of cultural property.

**Mutanu Kyany'a** is the Programs and Outreach Coordinator at African Digital Heritage, an organization that works at the intersection of cultural heritage and technology. A digital society scholar, Mutanu works with African communities to identify how they can use technology to protect, preserve and promote their culture and heritage assets. Mutanu has extensive knowledge in running programs that centre control within communities. Programs built around concerns of access to the means of cultural production, as well as to the technologies of distribution. She has extensive experience in designing holistic digital approaches that support research and innovation in the cultural heritage sector.

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**Alexandra Jeberien** is a trained conservator for archaeological objects. She also holds a masters in heritage preservation and a doctoral degree in cultural heritage sciences from the European University Viadrina Frankfurt (Oder). She is a university researcher and lecturer in the conservation programme of University of Applied Sciences (HTW) Berlin. Her interests include preventive strategies in cultural heritage, specifically collections and risk management. Her latest projects deal with sustainable climate monitoring, detection of volatile compounds and preventive measures for archaeological mass complexes.

**Joel Taylor** is a senior researcher at the Norwegian Institute for Cultural Heritage Research (NIKU) working in the fields of heritage studies and conservation. He has published on sustainable approaches to conservation, preventive conservation, heritage va-

lues, conservation theory and decision-making, intergenerational justice, politics and policy in heritage, and digital humanities. Prior to joining NIKU in 2020, he was a Senior Project Specialist at the Getty Conservation Institute in Los Angeles (2015-2020), where he co-managed the Managing Collection Environments initiative; he has also worked at the University of Oslo (2011-2013), NIKU (2012-2015) and University College London (2002-2011). He has a BSc and PhD in Conservation. His professional interests include the role of heritage in society, heritage values and policy, sustainability, and conservation.

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**Rachel Tabet** is a Collections Care Specialist from Beirut, Lebanon. She joined the Arab Image Foundation in 2015 as Senior Archivist and completed her M.A. in Preventive Conservation at the University of Northumbria, Newcastle upon Tyne, England, via distance learning. She graduated with Distinction in 2019. In 2021, Rachel was awarded the Andrew W. Mellon Conservation Fellowship in the Department of Photograph Conservation at The Metropolitan Museum of Art in New York. Her 12 months fellowship research focused on creating alternative housings for photographs using materials manufactured in Lebanon.

**Caitlin Southwick** is the Founder and Executive Director of Ki Culture and Sustainability in Conservation (SiC). She holds a professional doctorate in Conservation and Restoration of Cultural Heritage from the University of Amsterdam. Before founding Ki Culture, Caitlin worked in the conservation field for eight years

in museums and sites around the world, including the Vatican Museums, the Getty Conservation Institute, the Uffizi Gallery and Rapa Nui. She is Secretary of the Working Group on Sustainability for the International Council of Museums (ICOM) and a Climate reality Leader for the Climate reality Project.

**Mariana Escamilla Martinez** is a paintings conservator working at Studio Redivivus in The Hague. She is a graduate of the Cologne Institute of Conservation Sciences (CICS) where she completed her Master's Thesis project focused on the investigation of so-called Green Solvents for their use in painting conservation. She completed international internships while working at various private conservation studios in the UK, Germany, Poland, and the Netherlands. At Redivivus, her most recent projects deal with technical imaging and the documentation of artists' techniques such as Kazimir Malevich.

**Flavia Ravaioli** is a Research Associate and Objects Conservator at the Fitzwilliam Museum (University of Cambridge). She is interested in materials based research that spans art history, conservation and heritage science. Prior to joining the museum, she was a Researcher in Conservation at University College London (UCL) for the project titled ,Materiality and Preservation in Islamic Contexts (2015-2017). She previously worked as an archaeological conservator in Italy, Egypt, Iraqi Kurdistan and Turkey. Flavia holds



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an MSc and MA in Conservation from UCL and a BA in Classics and Archaeology from the University of Bologna.

**Lorraine Finch** is a sustainability specialist in cultural heritage. She is founder and director of LFCP, which is accelerating the cultural heritage sector's climate and environmental actions through research, knowledge sharing and resource creation. Lorraine advocates on the international stage for sustainability in cultural heritage, participating in conferences, publishing blogs and articles and collaborating with leaders in the field. Lorraine is co-founder and Chair of the UK Institute for Conservation's Environmental Sustainability Network. In recognition she was awarded a David Middleton Sustainability finalist award. Lorraine is a Director of Climate Museum UK and an accredited conservator of archives, photographs, film and sound.





## Day 4

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**Beatriz Haspo** is the Collections Officer at the Library of Congress, adjunct faculty at the University of Maryland in charge of the master degree course in Library and Archives Preservation, and a doctoral student in Museology at the Lusofona University of Humanities and Technologies in Portugal with a scholarship from UNESCO - Education, Citizenship and Cultural Diversity. She serves as volunteer Executive Director of APOYOnline - Association for Heritage Preservation of the Americas, a non-profit organization that promotes communication, knowledge exchange and professional development in the field of heritage preservation in the Americas and in Portuguese and Spanish speaking countries since 1989.

**Anupam Sah** is the Head of Art Conservation, Research and Training at CSMVS Museum, Mumbai. A trans-disciplinary practitioner, he works with a systems approach based on inter-relatedness and networked cycles of effects and causes, allowing him to engage heritage conservation with other sectors. Earlier he ser-

ved as Director Projects (Conservation) at Indian National Trust for Art and Cultural Heritage. A prodigious educator, he also teaches conservation at University of Mumbai. Presently, with backing of supporting institutions, he is helping develop facilities across India aimed at strengthening art conservation education and practice.

**Juan Carlos Rodriguez-Reyes** is Director of the Research Center for Heritage Conservation and Professor of the Department of Chemical Engineering, both positions at the Universidad de Ingenieria y Tecnologia - UTEC (Peru). He is a chemist (BSc from Peru's Catholic University and PhD from University of Delaware, USA) and applies his experience in materials science to areas such as heritage conservation, extractive metallurgy and nanomaterials. At the Research Center for Heritage Conservation he coordinates activities relating to research and education, including the design and launching of the first Master's program in preventive conservation in Peru. Recently Juan Carlos has been named a Fellow of IIC.

**Kyna Biggs** is the current David Booth Fellow in Conservation Science at the Museum of Modern Art in New York City. She conducts material analysis of modern art objects within the museum's collection and is working on a large scale plastics survey research project. She obtained a Bachelor of Science in Molecular/Cellular Biology with a minor in Art History from the University

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of Ottawa, then completed a Master of Art Conservation in Conservation Science at Queen's University. Her research explored the susceptibility of acrylic paints to mould under different environmental conditions. Kyna has previously held positions at the Geological Survey of Canada, the Canadian Conservation Institute, Parks Canada, and has taught within the Master of Art Conservation program at Queen's University.

**Alison Murray** is an Associate Professor in the Art Conservation Program, Department of History of Art and Art Conservation at Queen's University in Kingston, Canada. She received her PhD degrees in Materials Science and Engineering from Johns Hopkins University in Baltimore, specialising in conservation science, offered through a joint program with the Smithsonian Institution. Her research has integrated information from mechanical testing data, chemical analysis and surface analysis, with the goal of quantifying changes brought about by the cleaning process, ageing and environmental conditions. Another area of research is improving the

teaching of science to art conservation students. She is a Fellow of the International Institute for Conservation.

**Justine Wuebold** has worked in museums and cultural heritage for nearly a decade, and has specialized knowledge in collections care, conservation, and green museum practices. She holds a dual Masters in Museum Studies and Business Administration from John F. Kennedy University where she penned her thesis on Sustainable Materials in Collections Care, and has a Bachelors in Art History from San Francisco State University. Justine was the Research Associate in the Embedding Sustainability in Conservation Education Initiative and is currently the Program Manager for the Preservation of Indigenous Collections and Cultural Resources program for the UCLA/Getty Program in the Conservation of Cultural Heritage. She serves as Recording Secretary on the Board of Directors for the Bay Area Art Conservation Guild and Secretary for the AIC Sustainability Committee.

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