

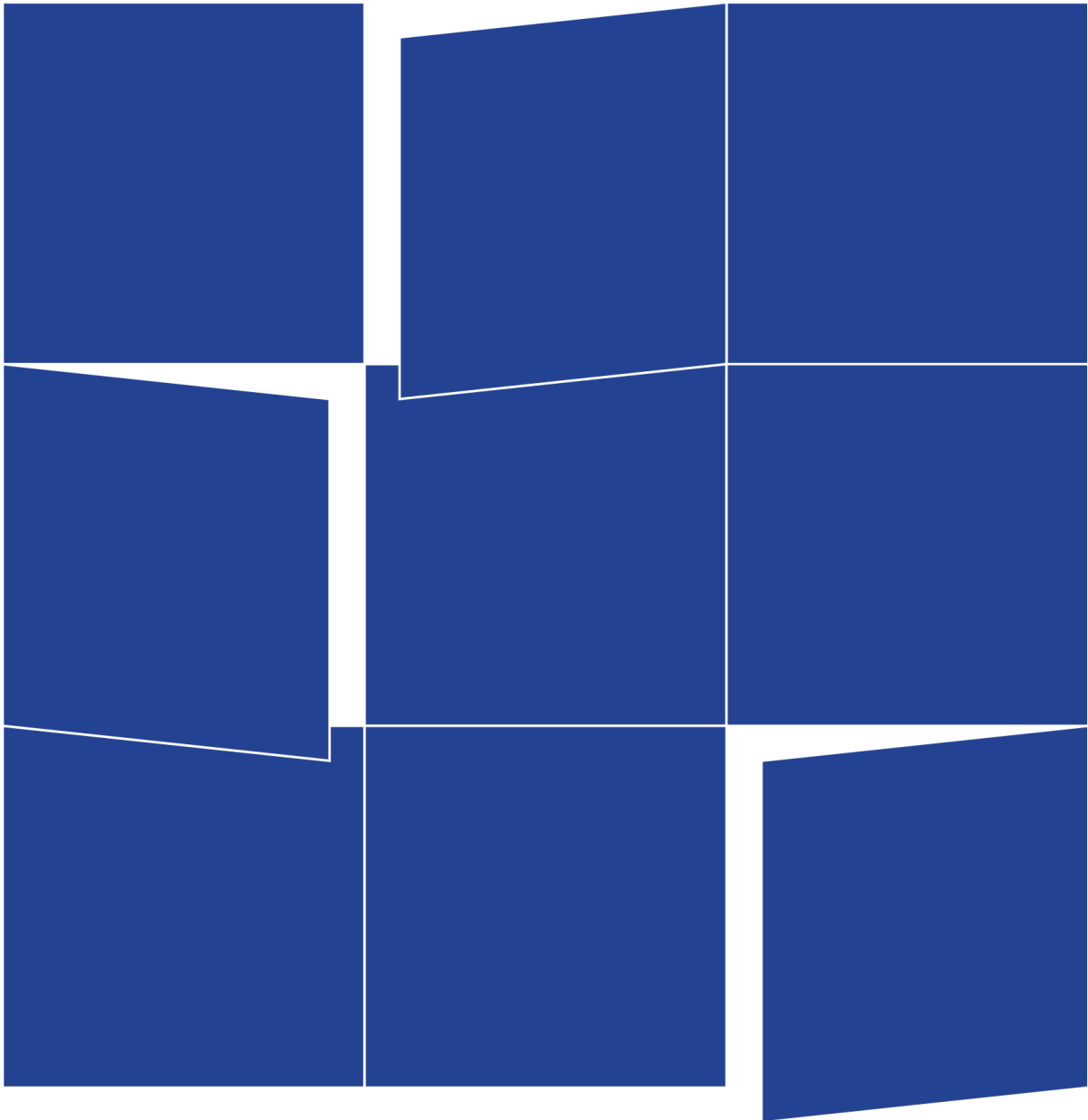
MUSEUM

INTERNATIONAL CONFERENCE
SORBONNE-NOUVELLE UNIVERSITY, PARIS

29 TO 31 OCTOBER 2024

CURRENT SITUATION AND NEW CHALLENGES

STORAGE



MUSEUM STORAGE

Current situation and new challenges

This international conference on the issue of museum storage around the world, organized jointly by ICOM's Working Group on Collections in Storage, the International Committee for Museum Architecture and Technology (ICAMT) and the Sorbonne Nouvelle, follows on from the international survey of museum storage launched by the Working Group, the results of which were shared by ICOM in May 2024.

The technology devoted to the development of storage and the preservation of collections has continued to develop, both in terms of the architecture of spaces and innovation in preventive conservation, particularly in terms of adaptation to climate change. It is in this context that, following the Resolution of the 34th General Assembly, ICOM set up a working group on collections in storage in March 2022, made up of members from the various national and international committees of ICOM. An international survey project was launched in 2023, aimed at taking stock of the situation of reserves throughout the world. This report is not an end in itself, but the beginning of a discussion that ICOM intends to pursue, by inviting professionals and researchers to discuss the current situation of museum storage around the world, the communication and interpretation actions that are organized around them, the technological transformations and new types of storage that have been set up, as well as their possible evolution in the coming years and the means best suited to meeting the challenges of tomorrow.

The aim of this conference is to bring together professionals and researchers to discuss the issue of museum storage, to debate the current state of this sector at the heart of the museum system, its evolution and the main challenges associated with it, so that ICOM can best respond to these issues. It will bring together nearly a hundred speakers, in plenary sessions and parallel sessions.

Program

Monday, October 28th, 2024

Visits to museum storage rooms **outside Paris** are possible, subject to prior booking and validated registration (appointment on site, details once registration has been confirmed). Storage descriptions are given at the end of the program.

- Centre de conservation du Louvre à Liévin
- L'Union Sociale - Strasbourg museums storage
- A day in Champagne // Reims and Epernay museum storages

Tuesday, October 29th, 2024

Université Sorbonne Nouvelle, 8 avenue de Saint-Mandé, 75012 Paris

8:30 Registration
9:00-9:30 Coffee

9:30 Official opening
Amphitheatre AS16 (Translated into English and French)

Medea EKNER, Director General, ICOM
Mickaël RIBREAU, Vice-President of the Sorbonne Nouvelle
François MAIRESSE, Chair of the Working Group on Collections in Storage

9:45-12:30 Plenary session – Storage around the world: current situation (1)
Amphitheatre AS16 (Trans. Eng.Fr.)
Session Chair: Jean-Louis GEORGET

09:45 -10:30 François MAIRESSE, « Museum storage around the world: a survey »
10:30 -11:15 Patricia RAHEMIPOUR, « The situation: A survey on the museum storages in Germany »
11:15 -12:30 Hélène VASSAL, « Professional storage dynamics and environmental interactions: towards new models?? »

12:30-14:00 Lunch

14:00-18:00 Parallel sessions (1 to 5)

1. Museum Storages through a territorial lens
Amphitheatre AS16 - 500 places, trans. Eng.Fr.
2. Collections
Amphitheatre B012 -120 places, trans. Eng.Fr.
3. Transforming spaces
Amphitheatre B013 -120 places, trans. Eng.Fr.

4. Opening up storages
Amphitheatre B015 -120 places, English session
5. National surveys : an overview
Amphitheatre B115 - 60 places, English session

Coffee break from 16:15 to 16:45 for each sessions

18:00-18:30 **Break**

18:30-20:00 **Plenary session – New infrastructures, new architectures**
Amphitheatre AS16 (Trans. Eng.Fr.)
Session Chair: Alba LETTS

Round-table

Jean HILGERSON, « ART Storage KMM »

Wouter HIJNBERG, « Advancing Sustainability in Preventive Conservation: The KEEP Concept »

Sandra KISTERS « Depot Boijmans Van Beuningen : A new infrastructure to share the collection with an engaged audience»

20:00-21:00 **Opening of the poster session**
Reception – Cocktail

Wednesday, October 30th, 2024

Université Sorbonne Nouvelle, 8 avenue de Saint-Mandé, 75012 Paris

09:00 Welcome

09:30-13:00 **Plenary sessions – Storage around the world: current situation (2)**
Amphitheatre AS16 (Trans. Engl. Fr.)
Session Chair: Lucia FERRUZA

09:30-10:15 Marjolijn DEBULPAEP, « The oil-stain effect. Spreading the RE-ORG method through an appropriate strategy: impact and success factors»

10:15-11:00 Simon LAMBERT, « Storage facilities in Canada : challenges and solutions »

11:00-11:30 Coffee break

11:30-12:15 Alain GODONOU, « The national collections project in Benin : issues and challenges »

12:15-13:00 Marica MERCALLI, « The management of security deposits of movable heritage in Italy. Guidelines and examples »

13:00-14:00 **Lunch**

- 14:30-18:30** **Parallel sessions (6 to 10)**
6. Transformations in professional practices and skills
Amphitheatre AS16 - 500 places, trans. Eng.Fr.
 7. Reorganizing : management, inventory
Amphitheatre B012 -120 places, trans. Eng.Fr.
 8. Contemporary issues : digital, environment
Amphitheatre B013 -120 places, trans. Eng.Fr.
 9. Reorganizing : the Re-ORG project
Amphitheatre B015 -120 places, English session
 10. Management, rationalization, planning
Amphitheatre B115 - 60 places, English session

Coffee break from 16:45 to 17:15 for each session.

18:30-19:00 **Break**

19:00- 20:00 **Presentation** of the book *Les réserves des musées, écologie des collections*, edited by **Yaël Kreplak** and **Tiziana Nicoletta Beltrame**.
Conference of **Alexander COLLOT D’ESCURY**, CEO Bruynzeel, “Creating Space for a Healthy Planet”.

In a world where space is a scarce and valuable asset, sustainable preservation (of collections) is critical. Optimizing space utilization for collection storage avoids unnecessary new construction and directly saves CO₂, time and money!

Amphitheatre AS16 (Trans. Eng. Fr.)

20:00-21:00 **Aperitif**

Thursday, October 31th, 2024

Université Sorbonne Nouvelle, 8 avenue de Saint-Mandé, 75012 Paris

09:00 Welcome

09:30-11:00 **Plenary sessions: Challenges and prospects**

Amphitheatre AS16 (Trans. Engl. Fr.)

Session Chair: Yaël KREPLAK

09:30-10:15 Mirjam BRUSIUS, « Museum Storage in the Age of Repatriation: Chances and Opportunities for Decolonial Museum Practice »

10:15-11:00 Bruno BRULON SOARES, « The Right to Store: Politics of Collecting and Making Museums »

11:00-11:30 *Coffee break*

11:30-13:00 **Conclusions and future projects**

Session Chairs: Gaël DE GUICHEN et Hélène VASSAL

Daniel MOUCHARD, President of Sorbonne Nouvelle

Emma NARDI, President of ICOM (video)

Summary of discussions by session rapporteurs

Discussion of future projects

Afternoon

Visits to museum storage (*see below*)

Visits to museum storage rooms outside Paris are subject to prior booking and validated registration (appointment on site, details once registration has been confirmed). The number of places is limited.

Keynotes speakers



Bruno Brulon Soares is a Brazilian museologist and anthropologist, and Lecturer in Museum and Heritage Studies at the University of St Andrews, Scotland. His most recent book, *The Anticolonial Museum*, explores the rhetoric of decolonization in museum theory and its political and material consequences in Europe and Latin America. Between 2019 and 2022, he was president of the International Committee on Museology (ICOFOM) and co-chair of ICOM's Standing Committee for the Definition of the Museum, undertaking a global participatory process to arrive at a new definition of the museum for this organization. His research has focused on reflexive museology, community museums and the political uses of museums and cultural heritage.

The Right to Store: Politics of Collecting and Making Museums

Throughout the modern history of museums, collections and storages have been fundamental to their existence and operational functioning. While many view material collections as the defining characteristic of a museum, the significance and relevance of collections have varied throughout the 20th and early 21st centuries. As museums increasingly embrace their social responsibilities and public outreach—fueled by the principles of New Museology—the traditional place of storages and the value assigned to material preservation have been challenged in various institutions. The contemporary discourse surrounding repatriation, and the decolonisation of museums often highlights the tension between the need for preservation and the high costs and complex structures associated with storage in both large and small institutions. This presentation reflects on the role of storages in the past, present and future of museums, to interrogate who has the right and the means to store. It will analyse three examples in South America seeking to demonstrate how practices of collecting and storing carry political implications by looking into the ongoing efforts of marginalised groups to preserve heritage and make museums.



Mirjam S. Brusius (PhD Cantab) is a research fellow in Colonial and Global History at the German Historical Institute, having held posts at the University of Oxford, Harvard University, and the Max Planck Institute for the History of Science. Her research concerns the movement of visual and material culture between Europe, Asia, and Africa: from ancient artefacts entering Western museums, to photography moving into the Islamic world. In 2023/24 she taught as a Visiting Professor at École Normale Supérieure in Paris. In 2022 she was awarded the Dan David Prize in History.

Museum Storage in the Age of Repatriation: Chances and Opportunities for Decolonial Museum Practice

Museum storage rooms are typically considered to be dusty spaces where millions of objects are hidden – many stolen or ‘collected’ in colonial contexts – and yet never shown. In some cases, holding on to these unshown collections is a symbol of power. In others, they became an inconvenient ‘waste’ of resources in the eyes of the institutions that hold on to them. In the age of repatriation, a critical look at the storeroom seems justified. What is the future of these objects, and who should determine the conditions of their return? This paper presents storage not as a problem but as an experimental space with potential for change. This approach will ultimately not only transform the meaning of stored objects, and the binary between ‘front stage’ and ‘back stage’, but also the ethical role of museums themselves.



Marjolijn Debulpaep is head of the Preventive Conservation Unit at the Royal Institute for Cultural Heritage in Brussels, Belgium, where she leads a team of researchers and advisors. She has a leading role in developing RE-ORG strategies in Belgium and abroad. Together with ICCROM and CCI she organized the first RE-ORG International Seminar in Brussels (September 2016). They also published on teaching methods for RE-ORG, results of and experiences with RE-ORG regional or national strategies and in 2021 the ‘Becoming a RE-ORG Coach’ guide was made available online. In 2019–2020 Marjolijn launched and coordinated the international SHARE-ORG Competition to stimulate innovative use of (reorganized) collections in storage.

The Oil Stain Effect: Spreading the RE-ORG Method Through an Adapted Strategy – Impact and Success Factors

In 2015, the Royal Institute for Artistic Heritage (IRPA) and ICCROM collaborated to integrate the RE-ORG method into the Belgian heritage landscape, to centrally tackle the pressing problem of museum reserves. As the federal institution responsible for the inventory, restoration and

conservation of Belgium's heritage, IRPA has adapted its RE-ORG Belgium strategy from that of the Canadian Conservation Institute (CCI). The starting point for both strategies is the oil-spill effect, where the RE-ORG experience spreads across the country or a region via the museum professionals themselves. Different types of strategy have since spread throughout the world, as witnessed by the numerous conferences on RE-ORG at this congress. This presentation will show the impact that a centralized RE-ORG strategy can have, and the main conditions needed to encourage as many cultural institutions as possible to reorganize their collections in storage and make them accessible to the world again.



Alain Godonou, a trained historian, was curator of the Royal Palace in Porto-Novo, Benin. In 1998, he founded the Ecole du Patrimoine Africain (EPA) in Porto Novo, Benin, which he directed until his appointment in 2010 as Director of Cultural Programs at UNESCO, then as representative of the Cluster Offices in Gabon (Central Africa) and Samoa (Pacific). In 2018, he was appointed Director of the Museums Program of the Agence nationale des Patrimoines touristiques au Bénin (ANPT), attached to the Presidency of the Republic, to oversee major national projects including the Musée International de la Mémoire de l'Esclavage, the Musée des Rois et des Amazones du Danxomè and the Musée International du Vodun.

The national collections project in Benin: issues and challenges

Since 2016, Benin has embarked on a vast project to build museum-type facilities, destined to play an important role at the very heart of its sustainable economic development. The path between the closure of existing museums and the construction of new ones reveals arduous issues that require time for reflection and indispensable resources, but which were not always thought of in the initial project. The national collections project is one of the areas where this unexpected tension is expressed. If designing new reserves and working meticulously on them is exciting and gratifying, what about the organization and management of collections during the 5 years it may take to deliver the new reserves? In Benin, the issue is not only infrastructural; it is also legal, community-based and an exceptional training ground for young professionals.



Wouter Hijnberg is a Dutch professional with over 30 years of experience in the field of Cultural Heritage. He graduated in Preventive Conservation from the Reinwardt Academy in Amsterdam. Wouter is the founder, owner, and director of multiple companies within the Dutch Conservation Group, including the European Conservation Center, Preservables, and Helicon Conservation Support, where he serves as its director and senior consultant. Wouter is known for his innovative and pragmatic approach, strong management skills, and excellent communication abilities across all levels. His expertise includes extensive work in storage design and realization, having contributed to numerous projects worldwide. Key projects include the Ghent City Depot, Museum Jan Cunen Oss, and the Provincial Archeological Collection Depot Gelderland. Wouter has also pioneered various product developments within the conservation field.

Advancing Sustainability in Preventive Conservation: The KEEP Concept

For the past 25 years, Wouter Hijnberg, through his company Helicon Conservation Support, has focused on delivering preventive conservation services to museums, archives, libraries, and cultural institutions, both public and private. His approach prioritizes the preservation of objects over buildings, leading to the development of sustainable storage solutions. One notable innovation is the "PauseBox," a passive storage system designed to protect collections in museums, available so far throughout the Netherlands and Belgium. Based on the "ten agents of deterioration" framework, Wouter's work emphasizes preventive conservation. The Netherlands, a leader in building new storage facilities over the past 20 years, underscored the need for object-centered storage solutions. In response, Wouter developed the KEEP concept, which employs sustainable, zoned storage strategies to ensure the long-term preservation of cultural objects. In his talk, Wouter will explore the KEEP concept and the sustainable practices employed in the care of cultural collections.



Jean Hilgersom is a museum consultant, trained as an architect in the Netherlands and Switzerland. With over 35 years experience, he works for the Kröller-Müller Museum as Project Manager for the extension. From 1995 until 2021, Jean worked as CEO for a consultancy firm with the focus on museum projects. Jean has led major projects for the large museum institutions in the Netherlands, like the renovation of the Museum Boijmans Van Beuningen and the maintenance strategy of the Rijksmuseum. He has written the functional and technical requirements for the storage facilities of both institutions. Jean is a member of ICOM, chair of ICOM-ICAMT (2013 to 2019), the International Committee for Architecture and Museum Techniques, and was member of several the ICOM Working Groups. He is also the Chair of the supervisory board of KiCulture, a non-profit organization which provides sustainable solutions for cultural heritage institutions.

ART Storage KMM

This presentation is about the continuous improvements of the art storage facility at the Kröller-Müller Museum. The Kröller-Müller Museum is a museum of modern and contemporary art in the Netherlands. The collection started as a private collection and is nowadays one of the collections owned by the state of the Netherlands. The collection is still growing. What is the long-term ambition, what are the long-term challenges, what are the options for the museum and how to come to decisions. In his talk, he will start to talk about the history of the museum, especially of the storage facility. What has been done in the past, and what steps were taken to make this facility work as it works today. He will continue with the future plans because of the growth of the collection, in combination with the sustainability ambition of the museum, sharing the work they doing currently on planning for the future of the storage facility. He will give a brief introduction of these future plans, and then address the steps required to take the project from vision, strategy, research, design to the realization of the new art storage facility.



Sandra Kisters is Director of Collections and Research of Museum Boijmans Van Beuningen, Rotterdam. She is the co-author and -editor of *Depot Boijmans Van Beuningen* (2021), and author of articles about the Depot in *OASE – architecture magazine* (2022), and *Museum International* (2021). Kisters holds a PhD (2010) from VU University, Amsterdam in modern and contemporary art. Other publications are *The Lure of the Biographical. On the (Self-) Representation of Modern Artists* (2017), and as co-editor and -author *The Mediatization of the Artist* (2018) and *A Dream Collection. Surrealism in Museum Boijmans Van Beuningen* (2017)).

Depot Boijmans Van Beuningen : A new infrastructure to share the collection with an engaged audience

Depot Boijmans Van Beuningen opened in 2021, as a counterpart of the museum building. Both are located – next to each other - in the Rotterdam Museumpark. The Depot is a 'working' building, where the collection is stored, conserved, researched and managed, and the Museum a 'show' building, where the collection is curated and enriched. The Depot also has a public function, which is supported by its spectacular design by MVRDV, attracting public that normally does not visit museums. It is not a regular storage, but also not a museum, it operates somewhere in between – inviting the public to participate and engage with the collection in new ways. In her talk she will address the Depot concept and architecture including its main functions, the cooperation with private and corporate collections in the building, and the type of presentations that are currently organised. Once the museum building reopens after the large scale renovation, the function of the Depot will find its completion in becoming 100% a knowledge centre, where the visitor is invited to participate.



Simon Lambert is Manager of the Preventive Conservation Division at the Canadian Conservation Institute (CCI), where he leads a team of scientists, engineers and advisors. Simon coordinated and delivered the RE-ORG: Canada training program (2014-2019) and co-authored the *RE-ORG Method* (2017) didactic materials and the *Becoming a RE-ORG Coach* (2021) guide with international partners. Before joining CCI, Simon worked as a consultant for ICCROM, assisting in the coordination of international conservation training activities, working on the development the RE-ORG method, and launching the *ICCROM-UNESCO International Storage Survey* (2011).

Storage facilities in Canada: challenges and solutions

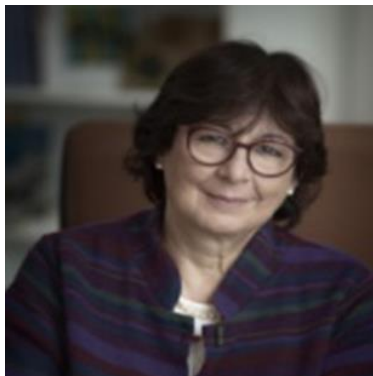
This presentation provides an overview of storage in heritage institutions across Canada, addressing the key issues related to storage that threaten the conservation of collections. Ten years ago, the Canadian Conservation Institute (CCI) made reserves one of its strategic priorities in response to needs expressed by the heritage community itself. The presentation highlights the solutions offered by CCI through RE-ORG Canada's training program for museum staff, made possible through a special collaboration with the Department of Canadian Heritage's Museums Assistance Program. It also highlights the results of this program and the role of community involvement in promoting collections on reserve. By presenting these examples, the discussion aims to inspire concrete strategies in other countries or regions facing similar issues.



François Mairesse, Head of the Working Group on Collections in Storage, teaches museology and cultural economics and holds the UNESCO Chair on the study of museum diversity and its evolution, Museum Prospect, at the Université Sorbonne Nouvelle (Paris 3). He also teaches museology at the Ecole du Louvre. He was formerly President of the International Committee for Museology of ICOM (ICOFOM) and Director of the Musée royal de Mariemont (Morlanwelz), in Belgium.

Museum storage around the world: a survey

In 2023, the Working Group on Collections in Storage, established by ICOM in 2022, launched a survey on the state of storage facilities worldwide. More than a thousand museums responded to this call, describing the types of spaces used to store non-exhibited collections, both on and off site, the condition of these spaces and storage facilities, and the possible evolution of the conservation and funding conditions associated with them. The main results of this survey will be presented and discussed during this presentation.



Marica Mercalli has been a manager of the Ministry of Culture with the positions of Superintendent of Historical and Artistic Heritage for the provinces of Venice, Belluno, Padua and Treviso and since 2016 of Superintendent of Archaeology, Fine Arts and Landscape of Umbria. From June 2020 until February 2023, she was Director General of the Directorate General for Cultural Heritage Security and currently holds the role of consultant to the Director General. She coordinated the interventions to safeguard cultural assets after the 2016/2017 Central Italy earthquake. She was also manager of the Service for the Protection of Historical, Artistic and Architectural Heritage at the General Directorate of MiC. She is the author of numerous scientific publications.

The management of security deposits of movable heritage in Italy. Guidelines and examples

In Italy today, the creation of security deposits is at the centre of the debate among museology experts, museum curators, and those involved in the security and protection of mobile cultural heritage. Italy has often suffered very serious damage due to natural events resulting from various phenomena (earthquakes, volcanic eruptions, floods, landslides, violent climatic changes) that induce extraordinary effects and lead to emergency situations that need to be tackled promptly in order to secure and safeguard the cultural heritage involved. One problem is the removal of movable assets for a long period of time from the site of the calamitous event, a typical situation in the case of natural disasters due to the strong exposure of heritage both to weather events, theft or deliberate damage. The sheltering of such assets in temporary storage facilities is therefore the

only solution to safeguard them. Temporary storage and related emergency response workshops must be identified at non-emergency times. Even in the serious seismic emergency of 2016 that affected the regions of central Italy (Abruzzo, Lazio, Marche, Umbria), the presence of equipped places in which to quickly shelter the works removed from the rubble of collapsed buildings made it possible to work not only for their preservation, but also to immediately start the first 'safety' and restoration work. At present, thanks to European funding from the Next generation EU, 9 large temporary long-term storage facilities (5 designed by the Ministry of Culture) have been planned at strategic points throughout the country for the safekeeping, recovery and also exhibition of movable property, equipped with all the necessary equipment and infrastructure, and associated with appropriately sized restoration laboratories.



Patricia Rahemipour studied Prehistoric and Classical Archaeology, as well as Philosophy, and gained first experiences as head of the study collection at the Department of Prehistory at the University of Leipzig. Thereafter, she worked as project manager and senior curator for the German Archaeological Institute and the Excellence Cluster “Topoi.” After two years at the Romano-Germanic Commission and Jewish Museum Frankfurt, she arrived at the Botanical Garden Berlin in 2014, advancing to Director of the Botanical Museum and the Department of Science Communication in 2016. She has been Director of the Institute for Museum Research at the Staatliche Museen zu Berlin since 2019.

The situation: A survey on the museum storages in Germany

This talk sheds light on the often-overlooked world of museum storages in Germany, tracing their evolution from modest beginnings to the sophisticated systems of today. It explores how institutions grapple with the growing challenge of preserving vast collections, while ensuring accessibility and proper documentation. By looking at both historical and modern approaches, the presentation highlights the crucial role storages play in protecting cultural treasures for future generations.



Hélène Vassal is Chief Curator specialised in Preventive Conservation, Registration, Collection and Exhibition Management. Since 2023 she has been appointed as Director of Collections Support at the Musée du Louvre after 3 years at the Institut National du Patrimoine as Deputy Director in charge of Continuing Education for Heritage Professionals in France and abroad and 7 years at the Centre Pompidou as Head of Registration Office than Head of Collections Management Department. In 2022 she directed the publication of the first French-language handbook on museum registration. She has participated over the last thirty years in the creation and renovation of many museums and storage facilities including the Musée du Quai Branly, the Louvre Abu Dhabi, the Musée Guimet and the Centre National des Arts Plastiques.

Professional storage dynamics and environmental interactions: towards new models?

Open spaces and workplaces, spaces for dissemination and conservation, storages are innovative and attractive places. Beyond the idea of being visible or visitable, near or far, they are places for protecting and enhancing collections, but also conservatories of know-how and laboratories for a number of professions still too little known to the general public. Nevertheless, the current health and climate crisis is impacting on these new dynamics, calling into question professional practices and skills that until recently had been described as intangible. This talk will take a look at the emergence of a “French storage model” that favours both outsourcing and wider access to storage for professionals and the general public, revealing that these places are subject to societal concerns for inclusion and openness, a phenomenon that is also reflected in the transformations carried out in the name of the dual “sustainability” of heritage and natural resources.

Parallel Sessions

1. STORAGES THROUGH A TERRITORIAL LENS

Session Chair: Emilie GIRARD, ICOM France

Amphitheatre AS16 - 500 places, trans. Eng.Fr.

Brigitte AUZIOL, Maître de conférences

Université de Nîmes

Le design sort de sa réserve : le Vitra Schaudepot

Face aux défis que représentent la sécurité et l'intégrité des collections, la plupart des projets de médiation des réserves rendent celles-ci plutôt visibles que réellement visitables. Pour autant, dans ce contexte, ce type de découverte des fonctions muséales peu connues du public reste contributif aux objectifs visés. Cette communication questionne les stratégies de mise en scène des fonctionnalités tangibles et symboliques d'une réserve non accessible au public et de ses effets sur l'intelligibilité d'une collection. Elle a pour objet le Schaudepot, bâtiment dédié par le Vitra Design Museum à sa collection de design. Cet espace participe aux stratégies expographiques culturelles et marchandes mises en œuvre par un éditeur de mobilier contemporain sur le Campus Vitra.

Isabelle BERTRAND, Directrice

Musée de Chauvigny

Plaidoyer pour des réserves à Chauvigny (France) : les enjeux et les défis d'un musée de France de province.

La commune de Chauvigny (7 800 habitants), dans le nord de la Nouvelle-Aquitaine, possède plus de 13 000 œuvres et objets issus d'un territoire entre les vallées de la Vienne et de la Gartempe. Une richesse quasi disproportionnée au sein de cette commune, héritage d'une dynamique patrimoniale et culturelle ancienne ; synonyme d'une potentialité exceptionnelle pour animer un territoire. Aujourd'hui, plusieurs espaces sur la commune font office de réserves, à cette dispersion s'ajoutent des conditions de préservation non maîtrisées, un accès compliqué, etc. En 2024, doter les collections de réserves adaptées est devenu indispensable pour assurer leur pérennité et la qualité de leur exploitation. Un ancien silo agricole (surface aménageable 2500 m²) situé dans un quartier historique de la ville devant être réaménagé, se présente comme un lieu adapté à la réalisation de réserves. Cette problématique que rencontrent nombre de musées « de l'ombre » interroge la place de ces institutions dans la société, à une époque où créer son musée est encore un signe culturel fort, mais où préserver le musée existant peut être déprécié.

Pamela BIANCHI, Enseignante-chercheuse

ENSA Paris-Belleville

Narbo Via. Entre Réserves visibles, propos expographique et expérience architecturale

Comment montrer l'étendue du patrimoine culturel dans sa globalité ? Comment éviter de l'inscrire dans une logique d'exposition sélective en l'ouvrant plutôt à des publics issus d'horizons culturels et sociaux différents ? Comment intégrer le dessin architectural dans cette vocation muséologique ? Comment favoriser la mise en place de formules expographiques inclusives et innovantes au sein de ces préoccupations ? Ces questions ont structuré la conception du musée Narbo Via (2021), musée régional de Narbonne, construit par les architectes Foster+Partners, et dont la SAG (Studio Adrien Gardère de Paris) a conçu le design muséographique. Le bâtiment abritant toute la collection de découvertes archéologiques liées à Narbona Romana a été conçu afin de rendre visible le volume de ce patrimoine en intégrant son dessein dans l'ontologie même des logiques constructives des agglomérats romains.

Charlotte BRUYERRE, Directrice générale adjointe

Centre Pompidou

Le Centre Pompidou Francilien : un projet culturel au cœur d'un pôle d'excellence pour la conservation et la gestion d'une collection.

Le Centre Pompidou a souhaité se doter, pour la gestion et la conservation de la première collection d'art moderne et contemporain d'Europe, d'un outil d'une nouvelle génération : le Centre Pompidou Francilien, à Massy. Ce nouveau bâtiment, dont l'ouverture est prévue à l'été 2026, associe pour la première fois un lieu professionnel de conservation, de recherche et d'expertise technique et scientifique à un lieu culturel, offrant à un large public un nouvel accès à l'art moderne et à la création contemporaine. Ce projet illustre le partenariat entre deux grands établissements nationaux puisqu'il accueillera aussi les réserves du Musée national Picasso Paris. Avec une ouverture prévue à l'été 2026, soit un an après la fermeture pour travaux du bâtiment parisien, le Centre Pompidou Francilien bénéficiera d'une visibilité accrue et constituera un « laboratoire » pour la préparation de la réouverture du Centre Pompidou en 2030.

Ludovic CHAUWIN, Responsable du département de la régie des collections et du pôle d'études et de conservation

Musées de la ville de Strasbourg

L'Union Sociale, Pôle d'Étude et de Conservation des Musées de la ville de Strasbourg : Faire musée autrement.

Le projet de Strasbourg réinvente l'héritage industriel dans lequel il s'implante. Le bâtiment investi est conservé, réparé, augmenté, réinventé par la programmation spécifique qui s'y implante. Son architecture se fonde sur les qualités de l'existant et contribue à son identité singulière tout en offrant une cohérence fonctionnelle et technique. La maîtrise de la circulation de l'eau, la végétalisation réfléchie, son alimentation énergétique et le niveau de climatisation unique affichent des ambitions techniques et environnementales. Il s'agit également de développer un pôle d'étude et de recherche sur les collections. Les fonctions spécifiques du bâtiment et les métiers exercés par les professionnels du patrimoine font l'objet d'une médiation affirmée. Elles s'incarnent sur les façades ou courent une série de vitrines et une réserve témoin positionnée en regard de l'espace de médiation qui accueille le public participant ainsi à l'animation urbaine.

Alison HESS, Lecturer, University of Westminster, Laura HUMPHREYS, Laura BLAIR, Research Manager, Science Museum Group, Diane GWILT, Head of Capital Projects – Collections, Amgueddfa Cymru – National Museum Wales, Caroline BUTTLER, Head of Collection Development, Amgueddfa Cymru – National Museum Wales; David PANTALONY, Curator, Science and Medicine, Ingenium - Canada's Museums of Science and Innovation; Sarah JARWORSKI, Assistant Curator, Science and Cultural Equity, Ingenium - Canada's Museums of Science and Innovation

‘But it's not a museum!’ What does accessible storage mean for tomorrow’s museum?

This presentation will present the findings of a six-month collaborative research project on the museum storeroom funded by the UK Arts and Humanities Research Council. This project has asked curators, conservators, engagement specialists and community stakeholders, to imagine what meaningful access to reserve collections looks like in the museum of tomorrow. The relationship between communities and the public-facing side of museums has been the subject of substantial academic study but storerooms far less so. We will explore: 1) Beyond facilitating visiting academics and public tours, what other forms of access are there? 2) How can moving the conversation on from access to inclusion in museum practice facilitate other activities taking place in museum stores? 3) Through inclusive museum practice, can we reframe the discussion to dissolve the walls of the store, and create new value in, and uses for, our collections?

Peter OSTRITSCH, Head of collections

Sörmlands museum

Collections are about people and stories. New ways of communicating museum collections in visitable storages and its challenges.

Collections are not about objects; they are about people and their stories. If museums shift their focus from object categories and materials to the narratives within or behind the objects, our common heritage/a society’s collective memory has a bigger potential to become more accessible and understandable for the public. This approach opens up new perspectives and possibilities to engage the public in contributing to museum collections and making use of them in different contexts. Sörmlands museum, a regional museum of cultural history in Nyköping, Sweden, has been applying this concept for its visitable “Narrative Storages”. In 2018, when the then 100 years old museum moved into a new building, not only did the storage facilities become its heart, also the physical presentation of the collections was re-organized: It is no longer the objects themselves that are the main criteria of the ordering structure but narratives and biographies. We have entered a new borderland between exhibition and storage.

2. COLLECTIONS

Session Chair: Marjolijn Debulpaep, IRPA
Amphitheatre B012 -120 places, trans. Eng.Fr.

Frank BERGEOET, Senior Consultant Movable Heritage, Netherlands Cultural Heritage Agency

Evelien MASSELINK Business Developer, Heritage House South-Holland

The Sleeping Beauty Scenario: orderly forgetting collections in an oubliette

A recognizable dilemma for many museum professionals: what to do with endangered sizeable (private) museum collections? The core of the Sleeping Beauty scenario: when the owner can no longer take care of the museum, the integral collection is put to sleep for 30 years, at least one generation. The idea behind this is that next generations can judge much better what is of value to them than we do now. Instead of picking the usual currants from the museum porridge, the initiators postpone selection by forgetting in an orderly manner. This pragmatic approach with a depot-oubliette is new and radical and harbours many uncertainties and untrodden paths. How to become uncertainty-savvy? The Sleeping Beauty scenario is a deep time museological experiment after an idea of ethnologist Gerard Rooijackers supported by Erfgoedhuis Zuid-Holland (the South Holland Heritage House) and the Netherlands Heritage Agency (the Rijksdienst voor het Cultureel Erfgoed / RCE).

Carly Sèdjro DEGBELO, Directeur et conservateur

Cellule Diocésaine du Patrimoine Religieux de Porto-Novo (CDPR -Porto) & Laboratoire de recherche « HERITAGES » de l'Université Cergy Paris.

Quelles réserves pour les biens restitués ? Les fonctions des objets comme facteur d'aménagement des réserves.

Plusieurs pays africains, propulsés par le vent de la restitution, s'efforcent de construire des musées aux normes internationales avec des réserves assorties. Toutefois, il ne serait pas superflu de se poser la question de l'adéquation de ces nouvelles réserves par rapport aux objets restitués ou à restituer. Le cas de la Restitution des 26 biens au Bénin par la France en 2021 est très parlant. Certains visiteurs avaient estimé que ces biens royaux spoliés par Dodds au Royaume de Danhomé en 1894 retournent désormais au Palais. Mais la décision exécutive est de les mettre dans un musée national sacrifiant ainsi aux exigences du modèle occidental. La fonction des objets restitués nous invite à nous poser cette question toute simple : quelles réserves pour les biens restitués ? La problématique ne se pose pas au niveau de la dimension des réserves, ni de leur qualité, mais en lien avec la fonction des objets dans leur communauté.

Cristina FIORDIMELA, Professeur en Projet d'exposition architectural et muséographie, LABA Académie des Beaux-Arts Rimini & ICOM Italia groupe de travail sur les "Réserves et circularités".

Exposer l'accumulation. Le dépôt comme catalyseur de nouvelles méthodes dans la muséographie contemporaine.

L'architecture du musée contemporain en relation avec son objet caché, le dépôt, pourrait être lue comme une histoire de l'accumulation, et vice versa. S'inspirant de l'archive, selon Rancière et Derrida, comme fission de l'ordre et du mouvement, qui engage le présent et le futur dans un même feu d'artifice, la dernière génération du dépôt muséal contemporain apparaît comme une sorte de « machine à lire “ ultra-archivistique, ” une machine d'oppositions où le texte remplace son programme » (Aymes 2004 : 69-77). L'analyse des dernières architectures de dépôt, du MAS (2011) au dépôt Boijmans Van Beuningen (2021), du V&A East Storehouse (2025) au futur Seoripul Open Storage Museum à Séoul (2028), met en évidence que l'architecture du bâtiment oscille entre fonctionnalisme et symbolisme, tandis que le thème des réserves est (encore) une architecture d'exposition, évoluant vers des réserves ouvertes qui reconnectent les objets à l'expérience, en pensant à John Dewey (1934-2020), et qui, par l'art de l'exposition, reconnectent le musée au « quotidien ».

Hans Peter HAHN, Professor

Goethe University Frankfurt

Long-term storage, material conservation and securing object information: Challenges of value preservation in the field of ‘contextual value’

If cultural artefacts are kept in the museum collection for longer than one generation, this may require in many cases extensive conservation measures. Many museums have achieved a high level of professionalism in this area, which allows a good prognosis for the preservation of the material status. Advances in scholarly knowledge about material culture and culture history demands primarily that older descriptions be transferred to the standards of current documentation. The need to constantly update contextual information and present it in new terms becomes particularly clear in the process of digitisation. As soon as information on objects can be accessed via databases or internet interfaces, it becomes possible to check contextual knowledge from practically anywhere in the world. Inconsistencies in the description, outdated terminology and incomplete documentation substantially reduce the value of the collection itself. As a more radical consequence, however, such shortcomings can also lead to political criticism of the museum and thus substantially reduce the significance of the museum as a whole.

Ciarán LAVELLE, Head of Collections Services,

Heather MCGUICKEN, Collections Operations Manager

National Museums NI

The National Museums NI Collections Access Plan – Putting collections access at the heart of collections storage and management solutions

Like many museum institutions, National Museums NI is facing working through a collections storage infrastructure quagmire. The organisation consists of four museums and two off site storage facilities spread across Northern Ireland. Housing our diverse collections spanning Natural History, Transport and Industry, Social History, Art, Archaeology, Libraries, and archives, our storage needs are multifaceted and heterogeneous, making a ‘one size fits all store approach’ impractical. While the physical storage infrastructure remains a long-term redevelopment priority for the organisation, the collections management process is an important priority that requires redevelopment and investment. Through the digitalisation and standardisation of our collections management processes, National

Museums NI aim to lay the framework to sustainably and economically future proof our collections management and storage infrastructure, with accessibility as a cornerstone principle.

Andreia NOGUEIRA, Auxiliary Researcher

TECHN&ART (Technology, Restoration and Arts Enhancement Centre), IPT, Portugal

Rethinking the accumulation of the past: inherent vice & creative conservation in tomorrow's museum

Many objects are not being destroyed or disposed of and yet they are not worthy of preservation. This means that they are just being permanently accumulated in storage. This is of particular significance in the realm of modern and contemporary art because artists are increasingly turning to the use of materials prone to inherent vice, which is usually regarded in conservation discourse as a condition in which objects and materials self-deteriorate particularly fast due to their internal properties. What to do with this accumulation? How can we think of fragility, decay, loss, and inherent vice in a new and positive way? There will be a time when it will not be possible anymore to ignore what to do with this accumulation. We will explore potential benefits in applying the newly developed Creative Conservation approach. Creative Conservation can be said to be a framework that promotes artistic creativity in its intentional application to aid the sustainable preservation of severely damaged or decayed objects.

3. TRANSFORMING SPACES

Session Chair: Cécile CAMART, Sorbonne Nouvelle

Amphitheatre B013 -120 places, trans. Eng.Fr.

Jillian HARROLD, Dr, ACR,

Zofia WYSZOMIRSKA-NOGA, ACR

The Parliamentary Archives, UK

Adaptable solutions and new opportunities: conservators' journey from bespoke Victorian repository to sustainable storage

As members of the UK Parliamentary Archives Collection Care team, we are entrusted with the preservation of over three million records, a vast collection of parchment and paper documents housed within the historic Victoria Tower. Our journey has taken an unexpected turn as we face an unprecedented move prior to the restoration of the Palace of Westminster, that is part of a UNESCO World Heritage Site. This transition involves shifting our collections from a bespoke Victorian repository to more stable and sustainable storage. This move not only presents logistical challenges but also provides us with opportunities to revisit our preservation methods and priorities. As we prepare, we see this as an opportunity to assess, survey, and rehouse our collections. As conservators, we had to adopt new ways of thinking, considering the collection in its entirety, to develop packing methodologies and test temporary stabilization methods. We have been able to use the information collected as part of the preparation for the move to identify research opportunities and to carry out pilot treatment projects hopefully arriving at workable adaptable solutions. We will discuss two case studies to illustrate this process.

Saskia VAN DE VOORDE, Curator Textile and Equipment

War Heritage Institute, Brussels

Storage spaces within the War Heritage Institute and their future

The War Heritage Institute is the successor of the Royal Military Museum in Brussels and manages a collection of approximately 140,000 objects ranging from art, uniforms and weapons to tanks and aircrafts. The great diversity of the collection, combined with the quantity of objects creates challenges in preserving the pieces correctly. Besides the search for better use of the spaces, the presence of dangerous heritage within this military collection is also an increasingly pressing concern. Numerous questions also come to the forefront in function of the continuation of the collection. A disposal policy is not possible so far due to Federal legislation but the possibilities in the reserves and exhibition rooms have reached their limit. To what extent can volunteers be used to manage the collection? What about military personnel and collectors working with the collections? How to deal with the many moves because of the dependence on Defence for spaces and then also the possible loss of information?

Kate LEWIS, Chief Conservator

Christy THOMPSON, Senior Deputy Director, Exhibitions & Collections

Stefanii RUTA-ATKINS, Director, Registration & Collection Management

The Museum of Modern Art, New York

A Century of Collecting and Storage at The Museum of Modern Art: Current Realities and Critical Questions

The Museum of Modern Art started in 1929 with a modest initial gift comprising eight prints and one drawing, and embarked on the progressive notion of collecting contemporary art. The museum now holds over 200,000 works, spanning a diverse array of mediums. The physical storage is nearing capacity within its purpose built confines. This situation coincides with a pivotal moment in the museums' history as it nears its centennial anniversary bringing internal introspection of the museum's collection strategy and ability to present more of the collection, and recalibration amid broader societal shifts. The presentation aims to provide frank insight into the museum's present storage infrastructure, explore discussions surrounding collection size, and delve into strategies for optimizing and (re)organizing existing capacity. Additionally, it explores potential storage expansion, and the evolving landscape of digital art storage. Central to this exploration is a holistic vision, underpinned by collaboration across museum departments, with fiscal considerations and sustainability imperatives guiding the discussion.

Raquel LORENZO-CASES, Conservation and Restoration Technician

Sofía DE LÉON VERDASCO, Technician Conservation & Restoration Laboratory

CENIEH - Centro Nacional de Investigación sobre la Evolución Humana

A room of one's own: storage of the archeo-paleontological collection at CENIEH. Past, present and future of the archeo-paleontological collections from Sierra de Atapuerca sites at the National Research Centre on Human Evolution (Burgos, Spain) storages rooms

The National Research Centre on Human Evolution focuses on the research of Late Neogene and Quaternary eras, including projects at sites all over the world. In addition, the CENIEH takes up the

role of a museum by safeguarding, managing and conserving archeo-paleontological collections from the Pleistocene Sierra de Atapuerca sites (Burgos, Spain), declared UNESCO World Heritage. The CENIEH has over 300 m² with 1,460 linear meters of shelves, distributed in compact storage bins. Every room is independently RH & T-controlled with a monitoring system. Throughout these 18 years, we have struggled for scientists and managers to recognize that the value of this heritage lies not only in their scientific data, but it also has a cultural and natural value in itself. We believe that preserving the cultural wholeness and realize its scientific purpose are both goals equally important and not mutually exclusive, and it should start by giving them a proper room of their own.

Pipit MEILINDA, Collection and Storage Manager

Indonesian Heritage Agency

Paleoanthropological and Paleontological Collection Management in Sangiran Museum Storages

Indonesia is one of the countries rich in paleoanthropology and paleontology because it is the location where Java Man was found. The Sangiran site is a prolific fossil-bearing site from the Quaternary period and contributes to more than 50% of Homo erectus findings worldwide, renowned as the Homeland of Java Man. There are at least 40,000 objects managed by the Indonesian Heritage Agency, which oversees 5 representative storages in Sangiran. Thousands of objects were collected decades ago and currently are still being collected by the locals. How the relationship between the locals as the frontman of fossil discovery and the museum as a cultural preservation institution will be discussed. Community involvement is very important in collection management for the sustainability of conservation in Sangiran. Future challenges in the management of storage and collections are becoming increasingly evident in light of the Indonesian government's efforts to improve the quality of collection management and also storage readiness as a location to store repatriated objects.

Loic PRAT, Registrar Unit Head

Louvre Abu Dhabi

The Conservation Building of Louvre Abu Dhabi: hosting a developing collection

The Louvre Abu Dhabi opened to the public in 2017 as the result of a ten-year project between the United Arab Emirates and France. The architectural project includes not only the galleries and the famous dome but also technical and storage spaces. A key aspect of the planning was that the storage and logistical spaces were designed for a collection that still did not exist at the time of conception. A second important aspect was the incorporation of workflow logistics into the design schema. The building is divided into zones for different collections management activities such as documentation, logistics, storage, conservation and museography. The schematic design of these zones reflects the interconnection of the different activities to allow for efficient workflow patterns as the objects move through collections management. We will examine the design's effectiveness in terms of collection management and conservation after seven years of use. We also address the facilities objectives within the context of its environment both in terms of climate and logistics

Sophie SIMON, Conservatrice des collections communales

Caroline DUMOULIN, Chargée de la valorisation scientifique des collections

Artothèque - Pôle muséal - Ville de Mons

L'Artothèque de Mons : bilan après 10 ans de fonctionnement et projection pour les dix prochaines années.

L'Artothèque est le lieu de conservation, de gestion, d'étude et de restauration des collections communales montoises. Véritable centre névralgique du Pôle muséal montois, elle fédère et mutualise les collections et les expertises pour les douze sites et lieux d'expositions qui constituent le Pôle sur le territoire montois. Ayant ouvert ses portes en 2015 dans le cadre de « Mons, capitale européenne de la culture », l'Artothèque a misé sur un modèle d'organisation unique en Fédération Wallonie-Bruxelles, tant pour les aspects de gestion des collections que pour l'accessibilité à celles-ci sur place par son parcours d'exposition temporaire et par l'implication dans des projets d'exposition et de médiation sur le territoire. Après dix ans de fonctionnement, nous proposons de tirer un bilan critique sur ce modèle de gestion mutualisée des collections, en abordant les objectifs poursuivis et ceux atteints.

4. OPENING UP STORAGE

Session Chair: Egidia SOUTO, Sorbonne Nouvelle

Amphitheatre B015 -120 places, English session

Louise BASCOMBE, Collection Stores Manager; Jennifer CROTHALL, Collections Storage & Access Manager; Khursheed HUSSAIN, Collections Engagement Producer ; Debbie WILLIAMS, Collections Storage Officer

Royal Museums Greenwich

Visible and Visitable Storage: Reflections on the Prince Philip Maritime Collections Centre, 5 years on

This conference has provided a timely opportunity to reflect on the benefits and challenges of making our inaccessible spaces accessible, through the creation of new visible and visitable storage, and to share experiences of our journey. Purpose built and completed in 2018, PPMCC includes conservation studios, a photographic studio and digitising suite, learning and research facilities, and storage for the Royal Museums Greenwich's (RMG) collections, (previously dispersed across three sites). The objectives were 3-fold: establish more efficient, sustainable working practices; improve collections care and preservation; and increase access to the collections. This presentation will explore how a new storage facility can be designed for public access, with interpretation and communication of its storage spaces as a focal point and will demonstrate our view that visible and visitable storage is a more than appropriate response to showcase stored collections.

Samantha HAMILTON, Chief Executive Officer, Rock Art Australia

Amanda MEIKLEJOHN, Senior Associate, Williams Ross Architects

Sharing the hidden jewels of the Australian Performing Art Collection

The APAC Reveal project at Arts Centre Melbourne attempted to respond to Ames' provocation by endeavoring to creatively solve three major problems holistically and opportunistically: 1) The lack of storage for the Australian Performing Art Collection (APAC). 2) The lack of spaces available to manage, preserve and make APAC accessible. 3) The lack of awareness, onsite visibility, and accessibility of APAC. This presentation will focus on the methods applied to solve the lack of awareness, visibility and accessibility issues. It will share how it took six years of internal and external stakeholder advocacy, education, communication, and relationship-building to demonstrate the value and impact of this collection, raise the necessary funding and deliver the project in September 2023. The solution involved the development and delivery of a visitor experience including guided public tours, education programs and exclusive events.

Lien LOMBAERT, Coördinator depot, Erfgoedsite Ename

Daan DE CLERCQ, Policy officer heritage landscapes / green heritage, Province East-Flanders (Belgium)

Outside the Box. Trees in and Objects out of Storage

In Flanders, Belgium, there is a distinct separation between cultural heritage and immovable heritage. At the Ename Heritage Site, we view this not as a limitation but as an opportunity. Our site encompasses archaeological collections, parts of protected monuments, and since the COVID-19 pandemic, even heritage trees stored in our depot. However, this raises a challenging question: how do you preserve immovable heritage ex situ, particularly when its value and story are intrinsically tied to its original location? Moreover, how do you effectively communicate these stories to the public? This year we inaugurated a new exhibition focusing on heritage conservation principles. A key aspect of the exhibition is damage patterns observed in various objects. We scoured our own collections and those of other museums to find the most degraded, aesthetically challenged items. Visitors are then invited to peer into our depot spaces, offering a glimpse into the conservation process, though entry is restricted.

Mayara MANHÃES DE OLIVEIRA, Coordinator of Museology Sector

Museu da Vida Fiocruz, Rio de Janeiro, Brazil

Museum storages and public access: notes from a bibliographic review

This research examines the issue of museum collections being stored away from the visitors and explores ways to provide public access to these spaces. Three strategies were identified: I) visible storage system, in which objects are preserved according to the logic of a museum storage and at the same time can be viewed by visitors; II) visible museum storage, which allows visitors partial or full visibility of museum work and storage areas; III) visitable museum storage, which allows access through guided tours. The bibliographic review was conducted using seven databases with academic journals, theses and dissertations covering the time frame from 1970 to 2023. The results suggest some possibilities for redefining the relationship between visitors, objects and museum professionals. The study highlights the importance of educational activities and interdisciplinary planning, encouraging the reflection on the broader implications of preserving and disseminating cultural heritage.

Felicia RAPPE, Dr, Deputy Director, Head of Collections,
Museum Abteiberg, Mönchengladbach, Germany

Storage + Fluxus: A Paradoxical Partnership? Establishing a Visitable Storage for ANDERSCH COLLECTION/ARCHIVE at Museum Abteiberg, Mönchengladbach, Germany

The paper provides insights in the process of establishing a visitable storage within the permanent exhibition space at Museum Abteiberg, the iconic postmodernist museum building in Mönchengladbach with its collection of modern and contemporary art. The visitable storage is conceived for ANDERSCH COLLECTION/ARCHIVE, which is centered on Fluxus art. The paper discusses the challenges behind the twofold aim of choosing a storage as a display for an art movement which originally aimed at participation: preserving the heterogeneous, partly fragile holdings and making them accessible for scholars and a non-specialist public. How does the public respond to the communication and interpretation of the storage so far? How is the concept of revealing the process “behind the scenes” received? Amongst the feedback is the recurring question whether a storage as a display fails to activate Fluxus art and whether it is at odds with its experiential nature.

Nicky REEVES, Dr., Curator of Scientific & Medical History Collections
The Hunterian University of Glasgow

Literal Transparency and the Ends of Immediacy

Visible storage in museums and collections study centres is often invested with the apparent properties of the dashboard, the ubiquitous management tool which claims to reveal an unmediated account of how things are. Dashboard Transparency insists that accountability is achievable, disclosure is inherently virtuous, and data is neutral and comparable. In making public massive quantities of data, an institution claims to be facilitating democracy via public scrutiny, but it is invariably the case that this takes place at exactly the same time that forms of scrutiny and oversight traditionally undertaken by, or the responsibility of, the state, or other legislative or juridical institutions, are either diminished, outsourced or privatised. A constant and immediate revelation of data and performance indicators is necessary but most of all sufficient: we have been transparent, what more do you want? The ultra-visibility and apparent immediacy of both museum collections and museum work in various visible storage configurations can thus be usefully critiqued as a political information system.

Angela SEGALLA, Director of the Collection Center and Collection Stewardship
Peabody Essex Museum

Beyond the Gallery: The Museum Storage Experience at the Peabody Essex Museum

In 2018 the Peabody Essex Museum (PEM) in Salem, Massachusetts, established the Hawkes Collection Center (HCC) in nearby Rowley. The 120,000 square foot storage facility became home to the museum's entire library collection and a portion of its museum collection, temporarily stored in boxes until suitable storage furniture could be acquired. In April 2020, PEM responded to the growing interest in museum storage by launching virtual "behind-the-scenes" tours of the newly established HCC. Encouraged by this enthusiasm, PEM resumed offering in-person tours of the HCC in October 2020, attracting the maximum number of attendees. PEM's efforts highlight a wider movement within

the museum community to bridge the divide between storage areas and public engagement, enhancing the visitor experience and fostering a deeper understanding of heritage preservation and collections management.

Eva ZAMKOVSKA, Curator

Museum of the Slovak National Uprising

The Open Depository Project at the Museum of the Slovak National Uprising

The Museum of the Slovak National Uprising (SNU) in Banská Bystrica has undertaken an innovative project titled the Open Depository, which has redefined the traditional museum storage system in Slovakia. The project was completed on 1 May 2024, when the Open Depository (visible "open" collection storage) was officially opened to the public. The Open Depository is not an exhibition; however, its design is both functional and engaging. Its main part – Visible Open Storage – has been designed to provide a visually appealing and accessible way for visitors to view a broader range of items. Moreover, in its centre is Conservation Laboratory, where visitors can observe the processes of conservation and restoration. This transparency not only educates the public about the importance of preserving historical objects but also demystifies the often-hidden work of museum conservators. In other words, it helps raise awareness of the challenges of heritage preservation and collections management.

5. NATIONAL SURVEYS: AN OVERVIEW

Session Chair: Christoph LIND, ICFA

Amphitheatre B115 - 60 places, English session

Claire BARBARA, Preventive Conservator

Heritage Malta

Public Access to Reserve Collections: challenges, dilemmas, and future potential in Museums in Malta.

This study, conducted in 2018, investigates public access to reserve collections in some of Malta's museums (Europe). The accessibility of the reserve collections for eight national museums was explored through in-depth interviews with museum professionals responsible for the collections. Challenges include lack of resources, the location of museum storage facilities, collection safety and security, and issues related to collections management. Several future opportunities emerged, including increasing donations, the introduction of an online catalogue, and raising public awareness of reserve collections, with accessibility acting as a catalyst for better management of stored collections. The study highlights the resource-intensive nature of providing public access to reserve collections and the need for developing tailored solutions for each collection in its specific context.

Andrea BERNATH, Head of Research and Collection Conservation, ASTRA National Museum Complex; Raluca Iulia CAPOTĂ, Documentarist & Course manager and trainer, National Institute for Cultural Research and Training, Romania

Storages in transition: a Romanian perspective

The progress in the last twenty years with regard to storage conditions for museum collections in Romania can be attributed, among other things, to improved financial circumstances and professional awareness towards the importance of preventive conservation. Through the construction of the Astra Centre for Heritage, by Astra Museum, Sibiu (2011, EEA Grants) and the new storage facility to be designed by the National Museum of Transylvanian History (2021 – 2026, NRRP Investments), the Danish model for museum storages reached our practice, too. Promoting and implementing concepts of conservation facilities to protect cultural heritage, in line with sustainable and green environmental recommendations, require the involvement of informed, aware professionals. Other challenges evoked the need to complement the expertise in the Romanian museums, to integrate highly regarded international guidelines and standards, or to overcome the skepticism towards efficient approaches, such as the "unheated storages".

Isah ISHAQ ISHAQ, Lecturer

Ahmadu Bello University, Zaria, Nigeria

Current State of Collection Storage in Nigerian Museums

This study presents conditional assessments of three storage spaces in Nigerian National Museums and one University Museum. Through interviews, observation, Focus Group Discussions and desktop search, it reveals that the building of the depot is not conducive for both the collection and staff. With critical microclimatic conditions, storage is highly overcrowded, and inventory registers are manual and poorly documented. Lack of trained personnel as well as tools and equipment were responsible for non-adherence to collection storage standards in line with the international best practice. In addition to proper implementation of preventive conservation measures in storage, partnerships between Nigerian Museum's experts and international organisations such as ICOM are considered essential in sharing ideas about specific case studies of storage practices and for training and retraining of personnel.

Signe LILLEBÆK, Conservator, Royal Danish Academy, Institute of Conservation

Kristiane STRÆTKVERN, Conservator, National Museum of Denmark

The storage conditions for 100 Danish museums and their 350 storage buildings. Results of a national survey and how to follow up.

In 2022-23 a national survey on the preservation condition in state subsidized museums' storages was conducted in Denmark. The survey was initiated and financed by the Danish Cultural Ministry to obtain an updated picture of the museum storages, compare the results with a similar survey carried out in 2006 and indicate where and how to improve the preservation condition of the low-quality storages. 103 museums participated in the survey, 350 buildings and more than 850 storage rooms were physically inspected, and the results recorded. The survey covered museums with both art collections, cultural history collections and natural history collections. All types of storage facilities, ranging from modern purpose-built storages to old barns were inspected. The presentation will show

the overall results and tendencies from the survey but focus on where and how the storage situation can be improved and the museums' own role in this work.

Alfonso Monges MIRTHA, Head Coordinator

Grupo de investigaciones Arqueológicas - Arqueopy

Museum storage in Paraguay: a case study at the Museo Etnográfico Dr. Andrés Barbero

In 2023, the Museo Etnográfico Dr. Andrés Barbero undertook a project to tackle the problematic situation in the storage of the archaeological collection. One of the main objectives was to turn one of the exhibition rooms into a visitable deposit. Thanks to the acquisition of materials and equipment by the Fondo Nacional de la Cultura y las Artes (FONDEC) and an extension project at the Universidad Nacional de Asunción (UNA), undergraduate students of history, architecture, visual arts and industrial design, under the direction of archaeologists, conservators and museologists, partook in different tasks related to the management and care of the almost 30,000 archaeological objects.

This contribution presents and discusses challenges of the project, solutions and lessons learned during the process, by focusing on environmentally and economically sustainable strategies and fostering new ways to facilitate community involvement in the museum.

Anne-Laure RAMEAU, Chargée de mission de conservation préventive / Administratrice

Musées de Clermont Auvergne Métropole / AFROA

Insight into museum storage: collection managers' points of view

In June 2024, the AFROA, the French registrar group, organised a conference about museum storage. About forty speakers investigated this essential part of museums, with four directions: needs and choices, layout, daily issues and eventually ecological challenges.

A survey went along with this conference, to give a clear picture of the functions of a museum storage and the satisfaction of its users, the management of preventive conservation, safety and security and finally the awareness of sustainable development. The 150 answers came mainly from collection managers. They showed the importance of storage within the museum, the dynamism of projects carried out there but also the regular problems they have.

Ruohan MAO, ZJU100 Young Professor, Zhejiang University

Guiling ZHAO, PhD Candidate, Fudan University

Shared Storage Management Practices in Small and Medium-Sized Museums in China

The research examines the challenges of storage management in small and medium-sized museums in China, which account for over 60% of the nation's museums, boosting to over 4000. These institutions face significant financial constraints in managing storage effectively. By conducting an in-depth analysis of official data from the "Evaluation of the Fifth Batch of National Museum Grading in China (2024)", it examines the deficiencies in storage management across the selected 587 institutions, based on their administrative affiliations and museum building sizes, with a particular focus on supporting facilities, regulatory frameworks, and professional expertise. Through case studies involving shared storage, technological cooperation, information integration, and talent development, the study underscores the importance of inter-institutional collaboration for improving collection management efficiency and mitigating storage pressures. The research ultimately proposes strategies to enhance storage

management, including the use of digital platforms for information sharing, advancing technological collaboration, and strengthening professional training programs for museum staff.

6. TRANSFORMATIONS IN PROFESSIONAL PRACTICES AND SKILLS

Session Chair: Fabien VAN GEERT, Sorbonne Nouvelle

Amphitheatre AS16 - 500 places, trans. Eng.Fr.

Marion ALLARY, Chef de la régie des collections

Sylvie MAILLARD, Chargée de la conservation préventive

Musée des Arts et Métiers, le Cnam

Matériaux dangereux dans les collections. Focus sur l'évolution de la gestion de l'amiante et de la radioactivité au sein des réserves du musée des Arts et Métiers

La prise de conscience des musées quant à la gestion de matériaux dits dangereux est assez récente. En effet, durant des décennies, des objets contenant des substances nocives (mercure, plomb, amiante, éléments radioactifs...) ont été stockés et manipulés sans prendre les mesures nécessaires à la protection des personnels, des prestataires, voire des visiteurs. Dans la dernière décennie, cette question a été mise en avant par l'équipe du Département des Collections du musée des Arts et Métiers. Depuis quatre ans, les actions se sont concentrées sur la gestion des collections comportant de l'amiante. Les actions entreprises témoignent de la riche collaboration entre les différents services œuvrant à la conservation des collections du musée. Si de nombreux protocoles – d'encapsulation et de confinement notamment – restent encore à définir, le musée des Arts et Métiers est aujourd'hui pionnier en France dans le domaine de la gestion des collections amiantées en réserves et continue à travailler activement sur le sujet au travers de plusieurs projets.

Aude CHRISTOPHE, Chargée de projets relations internationales, Institut national du patrimoine ; Elena PELOSI, Coordinamento Area Formazione, Fondazione Scuola dei beni e delle attività culturali; Marta SAMEK LODOVICI, Project Expert - International Unit, Fondazione Scuola dei beni e delle attività culturali

Gestire i depositi / Gérer les réserves : retour sur les apports d'une formation internationale

L'intervention vise à présenter les apports d'un nouveau concept de formation internationale qui fait le pari du croisement des approches françaises et italiennes en matière de gestion des réserves. Le projet, mis en œuvre au printemps 2024, est né d'une volonté de favoriser les échanges entre professionnels français et italiens sur leurs problématiques, leurs pratiques, leurs recherches de solutions et les résultats obtenus dans le cadre d'expériences individuelles, locales, régionales ou nationales. La dimension internationale permet de sortir de sa zone de confort et de s'ouvrir à d'autres points de vue et d'approfondir la réflexion sur l'adaptation nécessaire des normes internationales aux contextes locaux.

Patricia LUCAS MURILLO DE LA CUEVA, Régisseur,

Isabel SOUSA GARCIA, Conservateur-Restauratrice

Museo Nacional del Prado

Le rôle des musées dans la formation des professionnels des réserves. Expériences au Musée National du Prado, Madrid.

Les musées ont un rôle majeur à jouer dans la formation des professionnels dans les réserves. Cette présentation a pour objet de partager les dernières expériences menées à partir d'un projet de formation Musée National du Prado (MNP), conçu par le Registre des œuvres d'art. Le projet a consisté à réviser, déplacer, concevoir et exécuter un nouveau système de stockage pour les collections de miniatures, médailles et monnaies (2599 pièces). Son intérêt réside dans le fait qu'elle a permis la formation d'une stagiaire dans tous les aspects liés au travail des réserves : identification des besoins et améliorations; formulation et planification des actions; estimation des moyens humains et matériels; sélection du matériel et recherche de fournisseurs locaux; exécution et documentation. Le but de cette présentation est de fournir des informations spécifiques sur toutes les étapes du projet suivant trois critères principaux : application de la conservation préventive, faible coût économique et simplicité d'exécution, parfaitement exportable à tous les types de musées.

Marie-Lys MARGUERITE, Directrice du Centre de conservation

Musée du Louvre

Le Centre de conservation du Louvre (CCL) : de la méfiance à l'efficience ? Comment un équipement technique dernier cri bouleverse les pratiques professionnelles du plus grand musée du monde

Le 8 octobre 2019, le Musée du Louvre inaugurait le Centre de conservation du Louvre. Ce bâtiment exceptionnel de près de 20 000 m², entièrement dédié à la conservation, l'étude et la restauration de quelque 250 000 objets, dont le musée du Louvre a la responsabilité et qui ne sont pas présentés au public, a été créé sous le coup d'une urgence : celle de l'anticipation du risque de crue de la Seine. Ce projet a suscité à son origine méfiance et résistance de la part de certains professionnels. La réponse architecturale qui offre des garanties en termes de conservation préventive fait aujourd'hui consensus, mais instaure néanmoins une profonde mutation des pratiques professionnelles.. Cette intrusion technologique constitue un changement radical pour les équipes du Louvre. Mais en tant qu'outil du Louvre contemporain, le CCL ne peut se départir des pratiques professionnelles de l'institution, elles-mêmes considérées comme un patrimoine, au risque de perdre son sens et son efficacité. Comment alors mettre la technologie au service de l'expertise et du « faire » des équipes scientifiques, du « voir » et du « sa-voir » des publics ?

Maria MERTZANI, Director, Hellenic Ministry of Culture - Directorate of Conservation of Ancient and Modern Monuments; Maria KRINI, Conservator of Cultural Heritage - Museologist, Hellenic Ministry of Culture - Directorate of Conservation of Ancient and Modern Monuments

Laura Melpomeni TAPINI, Managing Director, Diadrasis;

Storage management in Greek archaeological museums: improvement through training

A major project for the museums in Greece, introduced by the Hellenic Ministry of Culture, is the museum accreditation scheme. The procedure is divided into three phases: survey and evaluation, proposals for improvement, and implementation. In this context, the Directorate of Conservation of Ancient and Modern Monument, serving as a central mentoring facility for the regional services in the sectors of preventive conservation, conservation-restoration and care of collections in exhibition and storage, has organized a series of seminars and workshops for the State archaeological museums, with the view to promote stable and organized museum storage areas, targeting museum professionals who are responsible for the storage care and management, with different specialties and background. The workshops, although largely based on the RE-ORG method developed by ICCROM, have been adjusted to fulfill the needs and the structure of the museum system of our country, as well as the characteristics of archaeological museum storage. The scope was not only to provide an organized, safe and functional storage area, but rather to embrace a new way of addressing collections in storage, to have a clear storage policy and to work as an interdisciplinary team.

Ujjwal RANA, Assistant chemist

National Museum, New Delhi

Integrating Indigenous Practices with Modern Storage Techniques for Manuscripts

India is a country with a wealth of cultural legacy, and our manuscripts provide written evidence to that legacy. Manuscripts, being organic in nature, are vulnerable to various natural and man-made disasters including mishandling, floods, fires, pest infestations, natural aging, etc. These disasters have always been a potential threat to this priceless cultural heritage. With aging these deteriorating factors become more powerful so appropriate storage systems become inevitable for their survival. Few traditional practices of using local resources and organic elements for storing and preserving manuscripts have proven very effective by preserving these manuscripts till date. The indigenous practices are widely used even in modern storages due to their effectiveness. This study examines the traditional storages based on historical practices of Indian sub-continent and how such practices can be incorporated in the modern approaches enhancing their effectiveness.

Elizabeth A. RONALD Doctoral Student, NAGPRA GRA, University of Tennessee

Helen E. MARTIN, PhD Student, George Washington University

Our Duty of Care: Ethical Storage of Indigenous Culture

The Native American Graves Protection and Repatriation Act (NAGPRA) of 1990 significantly changed collections storage in the United States. This law requires federally funded museums to repatriate all ancestral human remains and their belongings to the descendant Native Nations. It has sparked major discussions and reevaluations of the storage of Indigenous and Native collections within museums, especially those affiliated with research universities (Gulliford, 1992). In January 2024, new NAGPRA regulations were put into effect. The Duty of Care regulation directly impacts the ways museums interact with their stored materials (NAGPRA, 2023). This paper presents a broad examination of the initial implementation of the Duty of Care regulation in the United States. This regulation has the potential to mark a new era of ethical storage of Indigenous culture in the United States, but the nature of its success ultimately depends on museums and federally funded institutions.

Adeline ROSSION, Collaboratrice scientifique, en charge de la collection
Charlotte DOYEN, Collaboratrice scientifique, en charge de la collection
Musée de la Photographie à Charleroi, Belgique

Le médium photographique, le passage du statut de « document utilitaire » à celui d’archive et d’œuvre à conserver – une gestion complexe et une problématique pour les conservateurs ?

Le Musée de la Photographie à Charleroi, ouvert en 1987, est entièrement dédié à la collection, la conservation, l’exposition et l’étude de la photographie. L’attention croissante portée sur la conservation préventive a mené au développement d’un panel de solutions pointues répondant aux contraintes économiques, logistiques et humaines inhérentes au milieu muséal. Le musée a ainsi mis au point, en se basant sur la littérature de référence, les conseils de restaurateurs spécialisés, l’échange avec les collègues du secteur et l’expérience pratique, une méthodologie spécifique pour les différents cas techniques de conservation des phototypes. L’étude de plusieurs cas pratiques est l’occasion de présenter cette gestion quotidienne de nos réserves et du médium complexe qu’est la photographie. Parmi ces cas pratiques, nous présenterons le classement, l’identification et la réorganisation d’un important fonds photographique historique non-inventorié et disséminé au sein des réserves.

7. RÉORGANIZING : MANAGEMENT AND INVENTORIES

**Session Chair: Alba LETTS, Museum of Transport and Technology (Aotearoa
New Zealand)**

Amphithéâtre B012 -120 places, trad. Eng.Fr.

Jaroslav BOGOMOLOV, Collections manager, Museum Nord

Stephanie BACKES, conservator NKF-N, CEO, Malerikonserver Stephanie Backes AS
Otolitten Collection Care Hub

Re-organising the collection of a Norwegian consolidated museum

Museum Nord, which is located north of the Arctic Circle, is one of the 61 consolidated museums in Norway. The institution manages 21 visitor facilities stretching for approximately 350 kilometres. In only a few cases Museum Nord is the owner of the objects, mostly the institution is providing the museum services for the owners of the facilities. A lack of sufficient collection care and personnel resources over several decades has resulted in poor to bad preservation conditions of the objects. The new museum building named Otolitten, consisting of exhibitions, storage facilities and an object conservation unit, will be completed in 2026. By identifying the challenges with collection care in a Norwegian consolidated museum, we discuss how we are planning the logistics of the movement of objects, conservation issues, and competence required in order to solve them.

Pang Yen CHENG, Chief of the Registration Division, Department of Registration and Conservation of the NPM

National Palace Museum, Taiwan

Addressing Challenges of the National Palace Museum (Taiwan) Storage: A Registrar's Perspective

The National Palace Museum (NPM) in Taiwan collection mainly deals with Chinese antiquities, paintings, calligraphic works, rare books, and archival documents. On October 31, 2022, news emerged about the breakage of three porcelain artefacts at the NPM. According to the Guardian, "A bowl, teacup, and plate - dating from the 15th and 17th centuries - were broken in three separate incidents." Subsequently, all three artefacts underwent restoration, and on March 31, 2023, they were publicly displayed at the "Investigation and Restoration of Cultural Relics at the National Palace Museum" special exhibition. In this paper, the author examines the NPM improvements in response to the incidents mentioned earlier, from a registrar's perspective. These improvements were prompted by the NPM to proactively improve the environmental conditions within its artefact storage facilities. As part of the New NPM Project, renovations are currently underway to upgrade the standard storage facilities.

Melissa COLIN, Collections Storage Manager

Clare VALENTINE, Senior Collections Change Delivery Lead

Natural History Museum, London

How to eat an Elephant: challenges and innovation in large-scale collections storage planning

The Natural History Museum (NHM), thanks to the NHM Unlocked programme, will move one third of this collection to Thames Valley Science Park (TVSP). The new centre will provide: digitisation and imaging suites, cutting edge molecular, analytical laboratories and cryo-facilities and fifteen state of the art stores for the Museum's collections of mammals, non-insect invertebrates (such as corals, crustaceans, molluscs, and worms), molecular collections, micropalaeontology and ocean bottom sediments and associated library material. New storage will allow the Museum to secure collections at risk of deterioration and irreparable damage from being housed in unsuitable buildings at present and open up galleries to the public which are currently used as storage. This talk will provide an in-depth account of our processes which have led to the furniture design and procurement and how this facility unlocks the opportunity for the NHM to take a holistic view on collections storage across our Institution.

Maria SIMAS, Conservateur-Restaurateur

Câmara Municipal de Almada

Réserves des Musées d'Almada : inventorier, organiser et conserver

Les objets du Musée Municipal d'Almada, divisé entre le Núcleo de Arqueologia, le Museu Naval et la Casa da Cidade, ont été collectés durant des fouilles archéologiques, mais aussi dans des espaces industriels, des établissements commerciaux et d'artisanats qui ont disparu. En 2019, les trois réserves se sont basées sur Re-org afin d'établir un diagnostic des collections et établir un projet de

réorganisation. Actuellement, la Maison Communale d'Almada va restructurer un étage du bâtiment pour créer des réserves uniques, contenant les collections des trois unités muséales. Cette communication vise à partager les défis liés à la définition des espaces sont soulevés, zones de réserves spécifiques adaptées à la conservation des collections, sélection du mobilier et d'unités de conditionnement standardisées, allocation des ressources humaines, accès aux collections par la communauté ainsi qu'une étude scientifique et sa diffusion.

Silvia TENA BELTRAN, Head Registrar

Museu Nacional d'art de Catalunya, Barcelona, Spain

Fighting against dissociation in stored artworks. The experience of Registrar's Department in Sculpture and the inorganic materials storage of Museu Nacional d'Art de Catalunya

Due to an expansion of the National Museum's venue in Montjuïc Mountain, the Registrar's department is currently working on a project focused on collections in storage. Assessing current storage volumes for various collections (with particularly large, heavy or odd-sized objects), along with projected growth rates as well as a meticulous fight against cases of dissociation (the inevitable wear and tear of the labels, continuous movements of the objects, ancient archaeological odd-pieces, etc.) in sculpture storage are the main goals. This presentation explains our working method through protocols and procedures and future challenges, such as the "anti-dissociation" policy, the temporary register, labelling, lists of mismatched objects, preparing objects to be added to a collection, periodic updating schedule, reconciliation method of inventory discrepancies, a recovery plan in case other dissociation occurs, the collections uncrowding plan...

Evangelia TSANGARAKI, Head of the Department of Ceramics, Metalwork and Minor Arts Collections

Dimitrios KAROLIDIS, Head, Department Conservation and Archaeometry

Archaeological Museum of Thessaloniki, Greece

RFID in Action: Artifact Storage and Tracking at the Archaeological Museum of Thessaloniki, Greece

In 2021, the Archaeological Museum of Thessaloniki (AMTh) sets out to create a unified system using Radio Frequency Identification (RFID) - i.e. radio waves automatically reading data from tags on objects - to streamline storage management. By describing the key goals, this contribution analyses the major challenges for realising them. Following a two-year design and development phase, a unified collection and storage management system based on RFID technology was successfully implemented in 2023. The system leverages: 1. Resource-Efficient RFID Equipment, by offering the optimal balance between functionality and cost-effectiveness; 2. Comprehensive Web-based Application, by providing a well-defined set of object data fields, customizable administrative and collections-care forms; 3. Standardised Tagging Guidelines, which adhere to internationally adopted best practices for the preservation of antiquities.

Lucrezia UNGARO, Coordinator ICOM Italia Working Group "Museum Deposits"

ICOM Italy & Capitoline Cultural Heritage Superintendence of Rome

Museum deposits in Italy. Toolkit and prospects.

In recent years there has been a growing awareness of the role that deposits play within museums. Notwithstanding this, in Italy numerous critical issues related to the management and care of stored-collection persist: deposits often occupy historical buildings, archaeological sites, and listed monuments not originally intended for this purpose; difficulties arise in maintaining diverse preservation conditions due to the quantity and typological variety of cultural heritage; different investment opportunities exist between large autonomous museums and small/medium civic ones; and there is a lack of recognition for the professionalism involved in deposit management. The Working Group "Museum Deposits and Circularity" (GdL), formed within ICOM Italy, has developed guidelines called "Minimalia", which could be of support to cultural institutions and serve as a tool for decision-makers and museums to become aware of the necessary activities for deposit management.

Rasmané ZONGO, Directeur

Musée National du Burkina Faso

Les solutions liées à la « Réorganisation » et à la gestion des réserves : le cas du Musée National du Burkina Faso.

Le Musée National du Burkina Faso, un établissement public à caractère culturel, scientifique et technique, a été créé en 1962 et a constitué ses premières collections avec 174 objets offerts par l'Institut Fondamental d'Afrique Noire (IFAN). À sa création, le musée ne disposait pas de locaux fixes et les collections ont été stockées dans plusieurs bâtiments de la ville. Ce qui a causé des détériorations et des pertes d'informations de certaines collections. De nos jours, le Musée national dispose d'une réserve d'une capacité de 300 m² équipée de structures de rangement. Les collections actuelles sont estimées à environ 14 000 objets et, à ce jour, le musée n'a réalisé qu'un inventaire. En guise de solutions, le musée envisage la réorganisation des collections qui va nécessiter entre autres la réparation de certaines structures et l'acquisition d'autres en vue de décongestionner les étagères et permettre l'accès facile aux collections. Il est également prévu à long terme l'extension de la réserve en vue de poursuivre les collectes et de faciliter la gestion.

8. CONTEMPORARY ISSUES : DIGITAL, ENVIRONMENT

Session Chair: Hans Peter Hahn, Goethe Universität Frankfurt

Amphitheatre B013 -120 places, trans. Eng.Fr.

Laura ALDOVINI, Director, Civici Musei, Pavia; M. Cristina VANNINI, Managing Director, Soluzioni Museali - Integrated Museum Solutions; Danusa CASTRO, Co-Chair, ICAMT & Catalog Manager, Collezione Koelliker Cristina MANASSE, Art Lawyer; Anna Maria RAVAGNAN, Advisor, Lombardy Commission & ICOM Italy; Cristina MIEDICO, Museum Curator, Musei Archeologici Milano; Mara DE FANTI, Director, Museo della Ceramica Giuseppe Gianetti, Saronno; Maya PLATA, Consultant, Life Economy Foundation ETS; Melissa TONDI, Museum Curator, Museo Louis Braille – Fondazione Istituto dei Ciechi di Milano

Reduce, re-use, recycle: an application of circular economy in the management of museum storage. How circular economy can be applied in the management of museum fittings

The management of collections in museum storages cannot ignore an effective organisation of what is necessary to prepare an exhibition, i.e., panels, caption holders, display cases, lighting devices, etc. The Working Group, formed within the Regional Coordination of ICOM Lombardy, conducted a survey on good environmental sustainability practices related to museum exhibitions. The outputs were presented at the 26th ICOM General Conference in Prague in 2022 and underscored the necessity for a tool to allow and enhance the management of stored materials and served as the pivotal point for a practical trial. Through a collaborative agreement between ICOM Italia and the Municipality of Milan, the Working Group developed and tested a form to gather data on the exhibition apparatus stored in the deposits, aiming to establish a unified and shared terminology for use in common inventories, with the potential to scale up to regional dimensions and foster circular economies.

Irene CARDABA LOPEZ, Conservation-restoration technician

Maite BARRIO OLANO, Consultante

GORDAILUA, Provincial Council of Gipuzkoa

Gordailua (2011), une réalité partagée : attentes, réalisations, difficultés et défis.

Gordailua, Centre de collections patrimoniales de Gipuzkoa, est une grande réserve externalisée de biens culturels meubles, qui abrite plus de 85.000 objets de beaux-arts et d'ethnographie, ainsi qu'environ 12.000 boîtes de matériel archéologique et paléontologique. Conçu sur le modèle des nouveaux centres de collection qui se sont développés dans toute l'Europe au cours des premières décennies du XXI^e siècle, il est actuellement le seul centre de réserve et de conservation de ce type dans la péninsule ibérique. Cette présentation analysera spécifiquement trois aspects fondamentaux de Gordailua : son caractère de centre mutualisé, son engagement pour une consommation énergétique responsable et son impact social sur son environnement.

Daniela COSTANZO, Conservatrice archéologue, chargé des collections, Museo Archeologico Nazionale di Reggio Calabria (Italie); Eléonore FOLLAIN, Régisseur des œuvres, Musées de Le Mans (France) ; Emmanuelle HIBERNIE, Chargée des collections, Centre Historique Minier, Lewarde (France) ; Anne Benedicte LEVOLLANT, Conservatrice des Bibliothèques, Bibliothèque municipale classique de Rouen (France) ; Silvia PELLEGRINI, Conservatrice archéologue, chargé des collections, Museo Civico di Modena (Italie) ; Philippe SARTORI, Directeur des musées de Saint-Malo (France) ; Elise VANRIEST DABEK, Conservatrice du patrimoine, Métropole Aix-Marseille-Provence, responsable du Musée archéologique d'Istres

Vers l'émergence de réserves frugales et respectueuses de l'environnement.

La concurrence autour des ressources rend aujourd'hui difficile la justification du financement des musées et notamment de leurs réserves, si ces derniers ne se mettent pas de manière lisible au service de l'efficacité écologique, mais aussi budgétaire. Bien qu'aucun référentiel ni réglementation ne s'applique aux réserves d'un point de vue de la consommation énergétique ou de solutions du rangement soutenable, il convient aujourd'hui d'aller le plus loin possible. Ainsi, dans des

environnements maritimes comme ceux de Marseille (France), Saint-Malo (France) ou de Reggio Calabria (Italie), avec des contraintes techniques spécifiques comme à Modena (Italie) ou au Mans (France) ou encore avec des moyens contraints à Lewarde (France), la recherche de sobriété (énergétique, technique, budgétaire) constitue un défi de taille qui implique bien souvent des solutions ayant un fort impact environnemental et budgétaire. Fort de ces constats, plusieurs musées confrontés à ces réalités paradoxales entendent désormais privilégier le « juste besoin » dans le cadre de leurs projets de réserves.

Agnès GALL-ORTLIK, Responsable de l'ACRP

Atelier de Conservation et de Restauration de la Ville de Paris

Les réserves de négatifs sur nitrate et acétate de cellulose réévaluées à travers le filtre de l'éco-responsabilité

Les négatifs photographiques (nitrate, puis différents types d'acétate de cellulose) se sont révélés instables avec le temps et surtout dangereux dans le cas du nitrate de cellulose, auto-inflammable dans certaines conditions climatiques. La ville de Paris est aujourd'hui engagée dans une réflexion à propos de ce futur lieu de stockage. Le défi actuel consiste ainsi à réexaminer la nécessité de tout conserver, pour combien de temps, pour qui et comment. Les thèmes du tri, des duplicatas (physiques ou électroniques), de l'espérance de vie de ces collections de négatifs dont les matériaux constitutifs ne sont pas éternels, en fonction des conditions climatiques choisies et des types de bâtiments à construire (ou pas) seront autant de sujets abordés pour interpeller la communauté professionnelle par rapport à ce thème, qui touche de nombreuses institutions.

Cristina MORARU, Lecturer

'George Enescu' National University of the Arts

The Empty Museum: Transforming Museum Collections through Digitization

This paper aims to explore the pivotal role of digitization in reshaping the museum's relationship with its collections, offering insights into the benefits and opportunities it presents, while exploring the concept of 'the empty museum' as a new dimension, one where the absence of physical artefacts does not equate to a lack of presence. Rather, it becomes a canvas upon which digital technologies paint vibrant, immersive experiences. Traditionally, museums have functioned as physical repositories of cultural heritage, limiting access to those who can visit in person. However, with the emergence of digitization techniques such as 3D scanning, virtual reality, and online databases, museums can now extend their reach beyond physical boundaries, democratising access to their collections on a global scale. Embracing digitization not only enhances the value and impact of museum collections but also reinforces museums' roles as dynamic cultural institutions in the digital age.

9. REORGANIZING : THE RE-ORG PROJECT

Session Chair: Simon LAMBERT, Institut Canadien de Conservation

Amphitheatre B015 -120 places, English session

Valérie MAGAR, Responsable de l'Unité Programmes & Catherine ANATOMARCHI

Centre international d'études pour la conservation et la restauration des biens culturels -
ICCROM

RE-ORG, l'engagement de l'ICCROM pour changer ensemble le futur des collections en réserve.

Presqu'un siècle après le premier constat d'experts (1934, Office international des musées, Madrid) sur la situation alarmante des collections en réserve, les progrès sont minces et de très nombreux musées continuent d'être en détresse devant l'encombrement de leurs collections en réserve et l'impossibilité d'en assurer l'usage et l'accès. Depuis 2009, avec le soutien de l'UNESCO et en collaboration avec d'autres organisations internationales et nationales, l'ICCROM a conçu, développé et testé la méthode RE-ORG dans de multiples contextes et sur tous les continents. Nous ferons un bilan de cette expérience à ce jour, en mettant en valeur les facteurs qui en font le succès. Nous évoquerons aussi les obstacles qui limitent la diffusion de ce projet et partagerons la stratégie que l'ICCROM souhaite mettre en œuvre en termes de sensibilisation, dissémination, et accompagnement des institutions muséales dans la reprise en charge de leurs réserves.

Isah ISHAQ ISHAQ, Lecturer

Ahmadu Bello University, Zaria

Re-Org Nigeria Project: Examples from Nigeria

Re-Org Nigeria project was initiated by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in collaboration with National Commission for Museums and Monuments (NCMM) and Ahmadu Bello University, Zaria (ABU). In 2017, a workshop, aiming to provide practical guidance in addressing the space management crisis in collection storage, was organised by ICCROM and funded by the Ambassadors Fund of the US Embassy, at the National Museum in Jos. Eleven collection storage areas in Nigeria were selected for Re-Org intervention. The focus of the intervention was centred around improving timely access to collection and caring for the objects housed in Nigerian museums. This presentation presents collection storage areas of the National Museum Jos, the National Museum Kaduna and the University Museum of Ahmadu Bello University Zaria, before and after the Re-Org project and used methodologies.

Gaël DE GUICHEN

Centre international d'études pour la conservation et la restauration des biens culturels -
ICCROM

Le programme Re-ORG et la participation du public

À ce jour, l'ICCROM a réalisé dans 33 musées de 26 pays des cinq continents des cours de RE-org de 2 semaines qui ont permis de réorganiser plus de 150 salles de réserves abritant des collections de tout type. À la suite du cours, ces professionnels ont eux-mêmes réorganisé de retour dans leurs établissements les réserves dont ils avaient la responsabilité. Mais le programme RE-org ne s'arrête pas à ce seul aspect technique. Dans neuf des établissements qui ont bénéficié d'une réorganisation, un ensemble d'opérations ont été menées en parallèle s'adressant au public. La présentation se propose d'illustrer certaines de ces activités d'un point de vue pratique dans des contextes culturels différents.

Elle s'intéressera aussi aux problèmes spécifiques d'une réorganisation de réserve quand les responsables envisagent une ouverture de la réserve au public complète ou partielle : gestion des espaces, circuit de visite, choix des collections, emplacement des collections, protection de celles-ci, etc.

Carmela GUARELLO MUNDT, Preventive Conservator

Museo Histórico Nacional of Chile

Off-site Storage: from passive temporality to dynamic permanence

Due to an architectural renovation project of the Museo Histórico Nacional of Chile, the collections were temporarily moved to a rented off-site storage in 2015. Even though each object was reviewed, documented and packed with conservation materials, the urgency of their transportation resulted in an overall disorganisation of the space and partial inaccessibility of the collection. A national training in ReORG methodology was held in 2018, by enhancing managerial and organisational techniques. Over the years, the temporary storage was transformed into a permanent one, becoming the setting for a highly dynamic work with the collections. But this permanence has generated other challenges. Among those, rethinking storage packaging, creating new spaces for conservation and study of the collection, optimising space for new donations and acquisitions.

Aleksandra HURNOWICZ, Chief Collection Storage Manager; Joanna KOKOĆ, Head of the Ethnographic Objects Conservation Studio; Anna NAPIERAŁA, Senior Conservator

The National Museum in Poznan

Storage evolution in the National Museum in Poznan

In 2023, the collection of the National Museum (MNP) in Poznan included 416,000 objects and 276,000 inventory numbers. Having experienced many problems resulting from the old management methods, MNP has undergone many changes. One essential milestone in the process was the implementation of the RE-ORG method, by applying it on a micro scale in one of the six ethnographic storage rooms. After that, two-week RE-ORG workshops on a nationwide scale was held at the museum in cooperation with ICCROM. This meant a complete reorganisation of all storages in two branches of our museum and training of another 13 employees in the field of management of collection storage. In 2023, MNP and the National Institute of Museums signed a cooperation agreement to promote the RE-ORG method among Polish museum institutions, appointing MNP as the competence centre in the country.

Achal PANDYA, Professor and Head of Division (Conservation)

Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, India

IGNCA's Journey with Re-org methodology: 2011 to 2024

This presentation elucidates the journey undertaken by the Indira Gandhi National Centre for the Arts (IGNCA), which commenced with a Re-org initiative targeting its modest storage facility housing one thousand objects. Collaborating with ICCROM, IGNCA organised Re-orgs at National Crafts Museum, Alwar Museum, State Museum (Guwahati), Government Museum in City Palace (Udaipur), Baroda Museum and Picture Gallery, Vadodara and Allahabad Museum, by showing how each storage

is in itself a unique case study and has distinct challenges. This presentation illustrates lessons learned from these experiences and delineates the snowball effect of the Re-org journeys, such as increased fundings for some museums in the acquisition of furniture and the raised awareness about Preventive Conservation which has been included in IGNCA's vision document and promoted through its Post Graduate Diploma.

Marlia Yuliyanti ROSYIDAH, Curator

Sangiran Early Man Museum, Indonesia

Implementation Re-Org Method for Indonesian Prehistoric Museums. Project with limited budget created a new attraction for Museum

In 2021 two of Sangiran Early Man Museum staff took part in an online workshop for arranging storage using the Re-Org method held by ICCROM. That participation promoted changes in the storage management of prehistoric museums, particularly for the Krikilan Cluster Early Human Museum, the Semedo Early Human Museum, and the Bukuran Cluster Early Human Museum.

The implementation of Re-Org within the three museums reveals different problems and different solutions. While the Krikilan Museum and the Semedo Early Man Museum are working towards the achievement of better storage standards, the Bukuran Ancient Human Museum transformed its storage into visible storage. This new storage concept allows visitors to enjoy more collections of objects in the storage.

María del Pilar SALAS, Professor-Researcher, Universidad Nacional del Nordeste - UNNE
ICOM Argentina Committee

María del Carmen MAZA, Museological advisor and researcher, Law Faculty, UBA.
ICOM Argentina President

The re-org cono sur experience: team on the move

In Argentina, as in other countries, the issue of collections storage is a matter of concern, not only because it poses challenges to conservation, but also because it hinders access to and enjoyment of the heritage. Aware of this situation, ICOM Argentina submitted the project "*Taller RE-ORG CONO SUR para la salvaguarda y difusión de colecciones en depósito*" to the ICOM Solidarity Project 2022. From the beginning, the *Instituto de Cultura de la Provincia de Corrientes* has provided support and a counterpart contribution, with the agreement of the host museums: *Museo Provincial de Bellas Artes "J.R. Vidal"* and *Museo Arqueológico y Antropológico "Casa Martínez"*. Currently, the 12 participating museums are implementing the Re-Org methodology, each to a different extent, and have shared the knowledge gained with their museum colleagues, and the communities in which each museum is located have begun to benefit from the changes.

10. MANAGEMENT, RATIONALIZATION, PLANNING

Session Chair: Alison HESS, University of Westminster

Amphitheatre B115 - 60 places, English session

Jessica BRADFORD, Head of Collections and Principal Curator.

Jack KIRBY, Associate Director of Collections Services

Science Museum Group

Collection in Transit: Transforming the storage, care and use of the Science Museum Group Collection

In 2018, the Science Museum Group embarked on an ambitious programme to create a new purpose-built collection facility - based two hours west of London at the Science and Innovation Park, a 545-acre former RAF airfield - and over 300,000 historic objects have now been carefully moved there. It features conservation laboratories, research areas and photography studios alongside a vast storage hall. In late 2024, we will begin to welcome the wider public on behind-the-scenes tours, joining curators and researchers, to better understand what is involved in managing an extraordinary, and complex, collection. This presentation reflects on the journey the Science Museum Group embarked on as an organisation, through the analysis of five key crossroads, or turning points: the design of the building; internal layout and user experience; investment in collections' digitisation and data built in from the beginning; Curatorship and Engagement; and creating a facility to support the Science Museum Group's five museums.

Anne DRESSEN, Curator

Musée d'Art moderne de Paris & École normale supérieure, Paris

An Evil for a Good ? Storage as a Symptom and a Remedy for (Re)thinking the Museum.

Museum storage serve as transit areas, but also as hospitals, or even long-term dungeons for unexhibited works. Increasingly perceived as a burden (cluttered, chaotic, costly spaces) by museums, they remain largely understudied. Yet, upon closer examination, they also represent a potential solution—a diversity of objects and narratives to be rediscovered, inspiring de-hierarchical, transhistorical, and material arrangements. Choosing to reinvest in the collections, and a fortiori in storage, long disdained in favor of temporary shows, can indeed respond to current social and climate crises. Opening up the museum's backstage areas seems to also meet a demand from the general public, who have long fantasized about this forbidden space. However, a distinction needs to be drawn between initiatives to make storage visible, visitable, or even consultable. We need to ask ourselves: for whom, with whom, why, and to what extent these initiatives are envisaged, and what remains to be invented.

Michal FEINER-ROSENTHAL, Museum Registrar and Collection Manager

Maya SHAHAM, Museum Registrar and Collection Manager

Yad Vashem Holocaust Museum

Preserving the Memory- the new Yad Vashem Museum Storage Facilities: a case study.

The establishment of the new Collection Center at Yad Vashem signifies a significant step forward in the preservation and accessibility of items that chronicle the stories of Holocaust victims and survivors. This state-of-the-art facility includes dedicated storage areas, advanced conservation laboratories open for visitor viewing, and functional workspaces for our dedicated professional teams. The transition from conventional, closed warehouses to open, visible storage spaces presents both challenges and opportunities for collection management. Taking care of the transition the objects face from personal belongings to public and national artefacts and donors' emotions, adopting innovative storage methodologies, fostering greater public engagement. Our journey reflects a commitment to continuous

improvement and adaptation to evolving needs, demonstrating a forward-thinking approach to museum management.

Kelly GREEN, Project Curator: Archaeological Assemblages

The British Museum

Solving Old Problems with New Storage: introducing the British Museum Archaeological Research Collection (BM_ARC)

The British Museum Archaeological Research Collection (BM_ARC) is a new, purpose-built storage facility, designed to store and allow research into specific material groups. The British government decision to sell the storage facility, Blythe House, provided an opportunity to address inconsistent documentation practices, and approaches to the storage and access for different collections. The new BM_ARC ensures that material is grouped and stored together based on: 1) storage requirements; 2) the needs of researchers accessing such material; and 3) an adequate inventory of material exists and can be accessed from outside the Museum. Since 2017 the project has researched, rationalised, documented, and moved around 1.5 million objects, making it the most complex research and moves project undertaken by the British Museum since the wholesale evacuation of objects from Bloomsbury in the Second World War.

Wim HOEBEN, Location manager, CollectieCentrum Nederland

Eric Jan KRUIPE, Specialist, Three_PM International

Netherlands Collection Center (CC NL): sharing the joys as well as the burdens

In the Netherlands Collection Centre (CollectieCentrum Nederland), four large collections are kept in combination, almost as if they were one entity. Of the utmost importance in such an intensive collaboration is a fair division of operating costs. We decided to take the volume that the collections occupy in the nearly forty storage spaces as a starting point. Together with our IT advisor, we have developed an automated system that not only calculates the volume and percentage used by each partner, but it also provides insight into the remaining available storage space in the depot. This not only allows us to fairly distribute the costs, but also to discuss the ownership of the remaining space. Who pays for it and how will we properly divide the available space among partners in the future? In this presentation, we will show the results of the automatic calculations, the findings so far and points of attention concerning this new method.

Eleni LOIZIDES, Conservator

Ourania MAKRI, Technician (Conservation)

Polina CHRISTOFI, Archaeological Officer

Department of Antiquities, Cyprus

Designing the storerooms of the new Cyprus Archaeological Museum: facts and challenges

This presentation aims to present the challenges faced in the design of the storage facilities in the new Cyprus Archaeological Museum, currently under construction in Nicosia and the premises on which decision making has been taken. The history of the collection to be stored, how this has expanded and determined the current methodology of storage, the inherent knowledge by existing and long-term museum staff, juxtaposed with the expected use, expansion and requirements of accessibility for the collection in the future, are all factors that formed decision making. It will be argued that establishing

an all-inclusive collection management policy for a new museum including collection storage facilities, necessitates the active participation of the end-user. The reasoning behind incorporating the storerooms in the new museum, its advantages and disadvantages, will be discussed.

Cenyang ZHAO, Deputy Head of Collection Department

Shanghai Museum

New Depot, New Solutions and New Challenges: Storage in Shanghai Museum East and North

The construction of the Shanghai Museum East began in 2017, with a trial opening in February 2024. By looking at different features such as location, layout, decoration and equipment, the storeroom design in the Shanghai Museum East is presented. Also, it introduces storage classification now in the Shanghai Museum and some practical methods in preservation. As the relationship between the museum and the audience is getting closer, the storeroom is not just a space to house objects that are not on public display, but also a space that provides in-depth visit. In-depth study of collections, which are not on public display, can be applied in advance. Close observation of the storage management activities, such as onsite preservation and conservation of collections, is possible to the visitors. In the next few years, an accessible storage room is under consideration in the Shanghai Museum North, focusing on the objects collected from underwater archaeological excavation.

Poster session

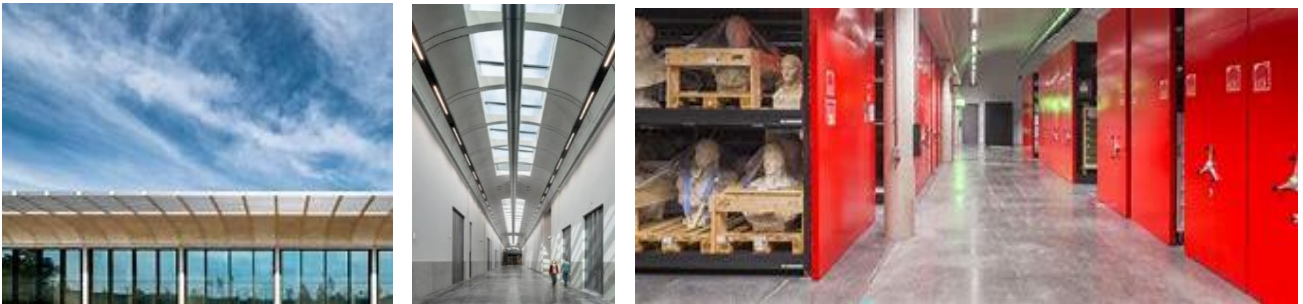
- Arely AGUIRRE HUAMÁN, María OLIVO HUERE, Noelia ROA RESTÁN, Inés DEL ÁGUILA RÍOS**, *Museo Multidisciplinario La Salle: visible storage and its museum- pedagogical approach*
- Mara ALBANESE**, *Public outreach in a publicly accessible museum deposit: the depot Boijmans Van Beuningen*
- Cristina AMBROSINI, Giorgia BONESSO, Sonia CALIARO**, *Le projet RE-ORG Émilie-Romagne La réorganisation des réserves muséales comme instrument structurel régional.*
- Hilke ARIJS**, *Transforming RE-ORG for Small Museums and Volunteer-Run Organizations*
- Azra BEČEVIĆ ŠARENKAPA**, *New/old textile storage at the National Museum of Bosnia and Herzegovina – challenges and compromises*
- Tanya BOURGEOIS**, *Montrer et préserver des sculptures modernes et contemporaines dans un parc public Organisation des dépôts au Musée Middelheim à Anvers – Belgique*
- Pranab CHAKRABORTY**, *RE-ORG Methodology for Storage spaces: Its discreet presence and unrealised potential among Museums and Art Repositories in India.*
- Lara CORONA, Marta CRISPÌ**, *Stored collections: an overview of their extent*
- Maria DELI, Ekaterini EFTHIMIOU, Laoura MELPOMENI TAPINI, Vasiliki POLYZOI, Maria MERTZANI**, *(RE-ORG)anizing and relocating the collection storage of the Museum of Greek Folk Musical Instruments in Athens*
- Nina EKBERG, Annelien VAN DER TANG-ELIASSON**, *Big Thoughts for Small Museums – reimagine museum storage, a philosophical approach*
- Pauline FLEURY, Pauline ELIE**, *D'une infestation à une nouvelle organisation des réserves*
- Paulina FLORJANOWICZ**, *PANOPTIKUM A competence center for museums. New multi-museum storage, conservation center and more.*
- Lidia FONT PAGÈS, Carla Puerto-GIMÉNEZ**, *Le Centre des Collections du Musée d'Histoire de Barcelone (MUHBA). Les réserves et activités publiques*
- Giulia GILESI**, *Storing the emerged. The project of the Napoli Archeolab “Stella Polare”*
- Silvia GUTIÉRREZ San José, Rocío MAYOL SÁNCHEZ, Alberto Antonio LLUVA, José Luis VALVERDE MERINO**, *The Furniture Room. The reorganisation of a historic furniture storage facility in the heart of the Royal Palace in Madrid*
- Wouter LAMMENS**, *Museum Storage in Flanders. Putting the Pieces together.*
- Christine LEFRANCO**, *Maximiser les espaces de réserve. Ajout de rayonnages mobiles au Centre Canadien d'Architecture.*

- Sofia de LEÓN VERDASCO, P. FERNÁNDEZ-COLÓN, Raquel LORENZO-CASES**, *Sleeping giant: ongoing risk management on Atapuerca sites collection at the CENIEH (Spain). Current status of risk management of archaeo-paleontological collection from Sierra de Atapuerca sites at the National Research Centre on Human Evolution (Burgos, Spain)*
- Marzia LODDO**, *Introducing Passive Storage Solutions: A Sustainable Approach to Museum Storage Challenges and Preventive Conservation*
- Khalid LOUKID**, *Challenges and Innovations in Museum Storage: A Case Study of Moroccan Museums*
- Ali MAHFOUZ**, *Antiquities Storages in Egypt: Addressing Challenges, Exploring Opportunities, and Preserving Cultural Heritage*
- Alice NOGUEIRA ALVES**, *Good practices in museum storage – a challenge for future generations*
- Funda YUKSEL ÖZER**, *Storage methods in museum: Türkiye example*
- Silvia PELLEGRINI, Giorgia BONESSO**, *The Network for the Reorganization and Sustainable Managing Museum Storage in the Emilia-Romagna Region*
- Ana María PÉREZ PÉREZ**, *From confusion to harmony: the storage of the Museo Nacional de Escultura, Valladolid (Spain)*
- Iveta RUSKULE**, *Storage infrastructure as the key to collection awareness, sustainability and security*
- Tugba TARIM**, *A Curious Look at Museum Storages: Pioneering Museums in Türkiye with Their Unexplored Aspects*
- Rini Hazel TEMPLETON; Astik BHARDWAJ; Simran SANGAL**, *The Re-Org Project at India's Crafts Museum*
- Andréa Maria Zabrieszsch Afonso DOS SANTO**, *What is the role of the visitable technical reserve in a museum that aims to be decolonial in constant dialogue with society?*
- Makbule Merve UCA**, *Unveiling the Journey: Quest for Full Storage Solutions at the Sadberk Hanım Museum*

Programme of visits

The choice and booking of visits will be organised by ICOM France once the booking has been validated. The number of places is limited.

Louvre Conservation centre at Liévin (Monday)



The Conservation Centre houses around 250,000 objects from the Louvre's reserves. Created to improve conditions for the conservation and study of the national collections for which the Louvre is responsible, the Louvre Conservation Centre opened its doors in Liévin (Hauts-de-France) just 5 years ago.

Centre de conservation des musées de Reims and Centre de conservation du musée du vin de Champagne et d'Archéologie régionale, Epernay (Monday)



Reims Museum Conservation Centre

This new 5,200 m² building was inaugurated in June 2020. It already houses the 53,000 works of the Musée des Beaux-Arts, which is currently undergoing renovation, and those of the Musée Le Vergeur.

Champagne Wine Museum and Regional Archaeology Conservation Centre

The conservation centre was handed over in spring 2018 and is located 2 km from the museum. Covering almost 1,500 m², it houses areas for receiving and processing collections, a photo studio, a quarantine area, offices and 600 m² dedicated to storing collections.

L'Union Sociale, Pôle d'Étude et de Conservation des Musées de la ville de Strasbourg (Monday)



The “Union Sociale” is the Strasbourg Museums Study and Conservation Centre.

The Strasbourg project reinvents the industrial heritage in which it is located. The building invested in has been preserved, repaired, enlarged and reinvented through its specific programming. Its architecture is based on the qualities of the existing building, contributing to its unique identity while offering functional and technical coherence.

Storage of the musée des Arts et Métiers (Thursday)

The storage of the Musée des Arts et Métiers house a collection of 80,000 objects (Scientific Instruments, Materials, Energy, Mechanics, Construction, Communication and Transport).

Most of the conservation work - inventory, study, research and restoration - is carried out in the reserves. Although not very visible, this intense activity contributes to our knowledge of the collections and ensures that a unique heritage is preserved for future generations.



© Musée des Arts et Métiers-Cnam, Paris / photo Luc Bœgly

Musée du Quai Branly-Jacques Chirac (Thursday)

The museum's reserves house 320,000 objects in an area of 8,000 m². They are used to study and promote the collections: works from Africa, the Near East, Asia, Oceania and the Americas, which

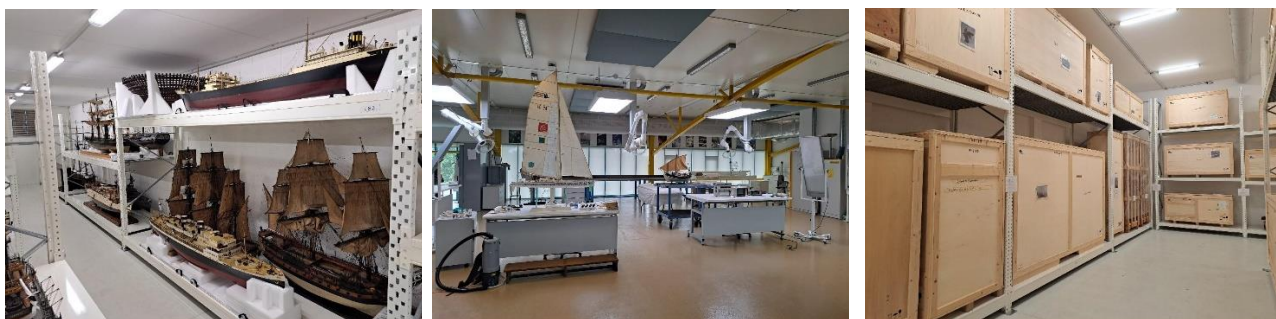
illustrate the richness and cultural diversity of non-European civilisations from the Neolithic period (+/-10,000 BC) to the 20th century.



Photos: Cyril Zannettacci

The tour will include the Musée du Quai Branly-Jacques Chirac's visible storerooms, as well as its general storerooms, its museotheque (consultation rooms), its working and packaging areas, and its transit and disinsectisation areas.

Centre de conservation et de ressources du musée national de la Marine, Paris (Thursday)



The Musée National de la Marine's conservation and resource centre is an outsourced site located in Dugny (93). It houses the collection reserves, archives, library and all the museum's documentary resources.

Restoration workshops, a photo studio and treatment areas for works of art are located around the reserves. All the professions involved in scientific research and the conservation and restoration of works of art here on a daily basis.

National Museum of Natural History – National Herbarium (Thursday)

The National Herbarium houses 8 million specimens, making it one of the largest in the world. The specific diversity covers vascular plants, mosses and algae, as well as lichens and other fungi.

These collections, built up over almost 4 centuries of exploration on every continent, are open to researchers from the international community.



Photographie des réserves de l'Herbier national : © MNHN/ Françoise Bouazzat

National Museum of Natural History – Storage of the Museum’s central library (Thursday)

As a research, heritage and public library, the Muséum national d'histoire naturelle library is one of the largest in the world in the fields of life and earth sciences: biology, botany, zoology, geology and ecology. The tour will focus on the conservation areas: the printed matter shop and the reserve of books, archives, manuscripts and rare and precious works of art, and will provide an opportunity to discuss conservation and restoration techniques.



National Museum of Natural History – New Paleontology Storage (Thursday)

The recent relocation of the Museum's Palaeontology collections has brought them into the 21st century, with modern, ergonomic storerooms that offer the technical and scientific teams, as well as visitors, new and optimal working facilities.

The 5 to 6 million fossils are grouped together in seven storerooms: four are equipped with sliding shelves, one is dedicated to micropalaeontology, one to the typothèque and one to 'outsize' fossils (mammals, dinosaurs, etc.).



Chenue – Le Bourget Storage (Thursday)



Delivered in March 2020, the Chenue art conservation center at Paris-Le Bourget airport is a collection of innovations and special features.

Located less than 20 km from the center of Paris, just a stone's throw from Larry Gagosian's art gallery, this new site, winner of the SIMI Grand Prix in the logistics category in 2020, was designed with the approval of the Architecte des Bâtiments de France, in keeping with the urban planning of the area, which features aircraft hangars. Spanning almost 25,000 m² over three floors, the center features a concrete structure for reasons of safety, temperature stability and hygrometry. It is certified NF HQE Bâtiments Tertiaires level very good, and its excellent insulation significantly reduces energy consumption.

The storerooms are customized and equipped to customer specifications. They also include technical and service rooms dedicated to restoring works of art.

A concentration of technical features

Access to the building is facilitated by its unloading docks, which are sheltered from the elements and equipped with secure reception locks that also limit climatic variations. The conservation site is equipped with video surveillance based on around a hundred cameras with night vision (interior and exterior) and individual access control with personalized management by holder (level of authorization, hours of operation, etc.).

The building is equipped with hypoxia technology in all storage areas. This technology lowers the oxygen level in the air, drastically reducing the risk of fire. Each cell is equipped with an oxygen level detection device and alarm. To maintain stable oxygen levels in the storage areas, Chenue aims for perfect air-tightness. The temperature is stable (maximum variation of +/- 2°C) and relative humidity is between 45% and 55% with a fluctuation of +/- 5%. A CTA-type computer system enables automated climate management and historical monitoring. A treatment service for infested collections is offered by dynamic anoxia (preventive or curative), which consists of depriving insects of oxygen for a 21-day cycle, thanks to 3 anoxia rooms, one of which is over 40 m².

A visit to this unique site will provide an opportunity to discover a new building specially designed for the conservation and logistics of works of art, and the way in which museum teams and collection management professionals work there.

Registration

Conference registration (mandatory for all participants, including translation, catering and visits): Full rate	250 €
ICOM members (category 1 and 2 countries)	200 €
ICOM members (category 3, 4 and 5 countries)	100 €
ICOM members students and PhD students	50 €
ICAMT and ICOFOM members	40 € (participation for meals)
ICOM Belgium, ICOM France and ICOM Italy members	40 € (participation for meals)

Registration before 1 October 2024

After 1 October, registration fees will be increased to €280 for all categories.

Payment by bank transfer to the ICAMT account (registration will be effective once payment has been received)

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Grants

A limited number of grants has been set up, including free registration and a grant of up to 500 euros for participants located in Europe and 1000 euros for participants located outside Europe (the grant will be paid after the Conference, on the basis of the supporting documents sent).

The scheme distributed:

- 5 scholarships offered by Zhejiang University, open to nationals of Asian countries
- 3 scholarships offered by ICCROM
- 25 European and non-European scholarships offered by the Conference Organisation

For further information, please contact us at storage@icom.museum

Partnerships

Organisation



Located in the heart of the 12th district of Paris on the Campus Nation, the Sorbonne Nouvelle offers high-level, multidisciplinary courses in languages, literature, the arts, the humanities and social sciences, and is home to more than 6,500 students. Its new building, designed by architect Christian de Portzamparc, was inaugurated in 2022. From 29 to 31 October, the University will be hosting the conference entitled "Museum Storage. Current Situation and New Challenges".



Founded in 1946, the International Council of Museums is the only worldwide organisation of museums and museum professionals. Its mission is to promote and protect cultural and natural heritage, present and future, tangible and intangible (intangible cultural heritage). With 51,302 members in 131 countries and territories (120 national committees), ICOM is a unique network of museum professionals whose activities cover a wide range of museum and heritage-related fields. Over the years, ICOM has adapted to the concerns of the world's museum professionals, while remaining true to its core mission. More than 70 years after its creation, the organisation embodies the global museum community.



ICAMT, ICOM's international committee for museum architecture and techniques, provides a forum for the exchange of ideas and experience between all those interested in museum architecture, planning, construction and programming, as well as in all aspects of the design and production of exhibitions, both permanent and temporary. The committee considers both the philosophical aspects of interpretation and the basic material used to produce an exhibition. The committee publishes a biannual newsletter Brief and organises meetings of the working groups as well as an annual meeting.

Main partners



ICCA is an interdisciplinary research laboratory focusing on cultural, artistic and digital practices and markets. Created in 2011, ICCA's main objectives are to define new economic and regulatory models, to study new uses and emerging markets and to examine the transformation of legal frameworks, both in traditional activities and in the digital world. The LabEX brings together teams from several universities belonging to different disciplines (sociology, economics, law, design, communication, education sciences): CIM, CEPN, CERLIS, Ensadlab, EXPERICE, IRCAV, IRDA, IRMECCEN and LabSIC.



A privileged historical partner of art professionals and collectors, André Chenue SAS specialises in the logistics and conservation of works of art. At the cutting edge of the best technologies, and with skills that are recognised worldwide, André Chenue SA is today the leading international art world logistics company and provides all services relating to art logistics, from packaging to hanging, whether it is a single work or an exhibition on a global scale.



Founded in Rotterdam in 1897, Bruynzeel is now Europe's leading provider of space creation solutions, providing businesses around the world with innovative and sustainable solutions to reduce their carbon footprint. Its mission is to provide the latest and safest products and functionality to help businesses create safe and efficient spaces that prioritise environmentally responsible living.

Goppion

The Art of Case Design

Goppion S.p.A. designs, develops and builds showcases and museum installations. The company is a partner that works alongside curators and exhibition designers to solve all the problems associated with museum exhibitions, thanks to dedicated engineering solutions that have emerged from our experience of working with some of the world's most famous architects and museums.



With the “ArtStore” brand, Kern Studer AG specializes in the manufacture and installation of art storage and visitor warehouses. Museum planners, rack builders, depot and museum fitters are among ArtStore's key partners, and for 20 years the company has been offering tailor-made solutions for art storage, picture storage and depot fittings.

This conference is also supported by:



Organization

Working Group on Collections in Storage (ICOM)

François Mairesse (Chair) (ICOFOM)
Maria Lucia Ferruzza (ICOM Italy)
Gaël de Guichen (ICOM-CC)
Alessandra Labate Rosso (ICAMT)
Alba Letts (ICOM Aotearoa New Zealand)
Christoph Lind (ICFA)
Sanfo Moctar, (Burkina Faso, CIMCIM)
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Master Students : Lucile Tanguy, Alice Miconnet, Victoire Delprat, Clara Barrière, Lou Seillier, Marine Wavrant, Louise Ridoux (Musées et nouveaux médias), Axelle Collet, Jeanne Delbe (Médiation du patrimoine et de l'exposition).

The conference benefits from the help of students from the Museums and New Media Master's program at the Sorbonne nouvelle, and doctoral students from the Franco-German Doctoral College 'Representing the Other: Museums-Universities-Ethnology', whose seminar is associated with the conference, in organising and monitoring the parallel sessions.

Scientific Committee

François Mairesse, Sorbonne Nouvelle, CERLIS, Paris
Tiziana Beltrame, Centre Alexandre Koyré, Paris
Mirjam Brusius, German Historical Institute, London
Lucia Ferruzza, Museo Antonino Salinas, Palermo
Alisson Hess, University of Westminster, London
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Hélène Vassal, Musée du Louvre, Paris
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Yves Bergeron, Université de Québec à Montréal, Institut du Patrimoine

For further information, please contact us at storage@icom.museum