



ICOM-CC one of 34 International Committees of the International Council of Museums (ICOM)

The 21 Working Groups of ICOM-CC









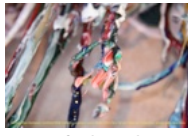
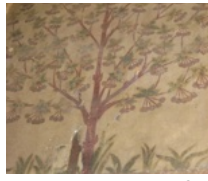











ICOM-CC is the largest of the International Committees of ICOM with over 5000 members worldwide from every branch of the museum and conservation profession.

ICOM-CC aims to promote the conservation of culturally and historically significant works and to further the goals of the conservation profession.

ICOM-CC consists of specialist Working Groups, which actively communicate with their members through newsletters, meetings and at the Triennial Conference.

ICOM-CC organises Triennial Conferences to bring together professionals from all over the world who are interested in conservation. Our next Triennial Conference will be in Oslo, Norway in September 2026.

The Conference represents the apex of the triennial activity of the Committee and of its Working Groups. The Triennial Conference represents the apex of the Committee and of its Working Groups.

<p>Archaeological Materials and Sites</p>  <p>Discusses technical and ethical issues relating to the preservation and conservation of archaeological objects, the collections that they comprise, and the sites from which they come.</p>	<p>Art Technological Source Research</p>  <p>Conducts research on historical sources for artists' materials and techniques.</p>	<p>Documentation</p>  <p>Aims to enhance the documentation of tangible cultural heritage for conservation through the use of advanced and emerging technologies.</p>	<p>Education and Training in Conservation</p>  <p>Focus is on where, when, and how conservation is taught and learnt worldwide.</p>	<p>Glass and Ceramics</p>  <p>Deals with the technology, deterioration, conservation, and restoration of all types of glass and ceramic objects, including faience and enamels</p>	<p>Graphic Documents</p>  <p>Gathers and disseminates information on the conservation of documents; paper, parchment, books and papyrus.</p>	<p>Leather and Related Materials</p>  <p>Works with issues concerning the conservation of artefacts made of tanned or untanned animal skins, such as book bindings, arms and armour, clothing and accessories, containers, furnishings, games, shoes.</p>
<p>Metals</p>  <p>Concerned with the conservation, restoration and preservation of objects made of metals or metallic alloys having archaeological, indigenous, artistic or historical origin.</p>	<p>Modern Materials and Contemporary Art</p>  <p>Aims to facilitate the dissemination of research, discussion, and thinking on the conservation issues and implications for modern materials and contemporary art.</p>	<p>Murals, Stone, and Rock Art</p>  <p>Promotes conservation of wall paintings, stone, rock art, and mosaics and considers their survival in their original locations.</p>	<p>Natural History Collections</p>  <p>Promotes the discussion and dissemination of information on ethical and technical issues concerning acquisition, preservation and conservation of natural history objects and collections.</p>	<p>Objects from Indigenous and World Cultures</p>  <p>Promotes the discussion and dissemination of information on ethical and technical issues on the conservation of ethnographic objects and collections.</p>	<p>Paintings</p>  <p>Encompasses all areas of research that may contribute to the understanding of the materiality and making of paintings and facilitates their conservation and presentation.</p>	<p>Photographic Materials</p>  <p>Is concerned with the conservation of photographic images, both positive and negative, including cinematographic material.</p>
<p>Preventive Conservation</p>  <p>Deals with actions aimed at neutralising or minimising future deterioration or loss. These actions are carried out on the surroundings of an object and do not interfere with their materials and structures.</p>	<p>Scientific Research</p>  <p>Explores material degradation; non-invasive analysis and characterisation; portable instrumentation sensors; scientific methods for dating, provenance and authentication for cultural heritage.</p>	<p>Sculpture, Polychromy, and Architectural Decoration</p>  <p>Is concerned with the conservation of sculptural and painted three-dimensional objects including decorative architectural surfaces.</p>	<p>Textiles</p>  <p>Focuses on the preservation and conservation of objects made from all kinds of natural or man-made textile fibres; bed-covers tapestries, archaeological textiles, religious vestments, costumes, or wall coverings.</p>	<p>Theory, History and Ethics of Conservation</p>  <p>Promotes research on the theoretical, historical and ethical aspects of the conservation profession, taking an interdisciplinary approach to issues.</p>	<p>Wet Organic Archaeological Materials</p>  <p>Is concerned with the degradation and conservation of organic archaeological objects found in fresh or salt water or in wetland or damp sites.</p>	<p>Wood, Furniture, and Lacquer</p>  <p>Works to promote and encourage research into the materials, technology, and conservation of wood, furniture, and lacquer artefacts.</p>