for preservation information, 81% involved in educating donors and trustees, and 63% including preservation in presentations to members or friends groups (figure 9.2). Historical societies are next most likely to be engaged in these activities, followed by history museums and then art museums. Large institutions are more likely to be involved in these kinds of activities, but medium and small institutions do not tend to lag much behind them.

With some mainstream attention to preservation issues through television programs like the PBS’s Antiques Roadshow and History Detectives and hobbies such as scrapbooking and genealogy, collecting institutions have a potential market for archivally safe materials or conservation workshops. However, overall only 9% use preservation as part of their strategy for earned income, though the figure is 16% at historical societies.

The American art committee provided examples of how they are integrating conservation into public outreach activities of their institutions. At the Brooklyn Museum, conservation is incorporated into exhibits, such as detailing aspects of the object’s materials and lifespan. SFMOMA is one of many institutions that are now offering behind-the-scenes tours of installations and storage as a perk for major donors. They report that the staff time on such tours is well spent because it is such an effective donor cultivation tool. Seeing how conservation fits into the institution’s missions of education and development has also raised other staff members’ appreciation of the department.

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**Case Study Acknowledgements**

Heritage Preservation would like to thank the following individuals for their assistance with case studies (in order of case studies):

Laura Latman, Registrar, Bowdoin College Museum of Art
Kate Garland, Objects Conservator, Nelson-Atkins Museum of Art
Glenn Wharton, Acting Executive Director, INCCA - NA
Thomas Riedel, Distance Services Librarian, Regis University
Heather Farquhar, Collections Manager, Hayward Area Historical Society
Matt Conway, Registrar, Herbert F. Johnson Museum of Art
Marjie Gowdy, Executive Director, and Anna Stanfield, Director of Exhibitions and Education, Ohr-O’Keefe Museum of Art
Jill Sterrett, Director of Collections and Conservation, San Francisco Museum of Modern Art
Frank Zuccari, Executive Director of Conservation, Art Institute of Chicago
Bradley Larson, Director, and Deb Daubert, Curator, Oshkosh Public Museum
Rita Albertson, Chief Conservator, Worcester Art Museum
Kenneth Moser, Vice Director for Collections, Carol Lee Shen, Chief Conservator, and Lisa Bruno, Conservator of Objects, The Brooklyn Museum
Claire Larkin, Special Projects Director, Smithsonian American Art Museum
Cover:
Dutch Colonial manuscript. Courtesy: Conservation Center for Art and Historic Artifacts and New York State Archives.


Flag flown from Landing Craft 540 during World War II’s Normandy Invasion. ©Soldiers and Sailors National Military Museum.

Case Studies:

p. 8 *Portrait of James Madison* by Gilbert Stuart, 1805-1807. Oil on canvas. 48 1/2 in. x 39 3/4 in. (123.19 cm. x 100.97 cm.). BCMA Accession #1813.054. Bowdoin College Museum of Art, Brunswick, Maine, Bequest of the Honorable James Bowdoin III. Courtesy: Williamstown Art Conservation Center. Photo: Mike Agee.


p. 18 San Ignacio santo. ©Regis University. Photo: Andrew Dorfman.


p. 31 Thomas Cole, American, 1801-1848, *Distant View of Niagara Falls*, 1830. Oil on panel, unframed: 47.9 x 60.6 cm (18 7/8 x 23 7/8 in.); framed: 27 3/4 x 31 1/2 in. (70.5 x 80 cm), Friends of American Art Collection, 1946.396, Post-Conservation. Photograph by Robert Hashimoto. ©The Art Institute of Chicago.


p. 37 Grouping of chairs from the Luce Center for American Art Visible Storage Study Center at the Brooklyn Museum of Art. © Adam Husted.

p. 38 Lunder Conservation Center paintings conservation laboratory. ©Smithsonian Institution.