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Digital Art Storage: What Every Conservator Needs to Know

By Ben Fino-Radin for EMG

Conservators all over the world increasingly find themselves having to up-skill and re-train to provide basic preventive conservation for digital media. The requirements for Time-Based Media Art are even more significant, and concerns about safe storage for these artworks have created an even clearer sense of urgency in trying to define and establish best practices. Framed in the context of Time-Based Media Art, this article aims to serve as a guide for conservators interested in beginning to assess how to move forward with establishing storage for valuable digital assets, whether works of art or critically important conservation documentation in digital form.

The design of good art storage requires the collaboration of architects, engineers, and collections care professionals, especially registrars and conservators. Additional experts are required for the daily operation of a physical art storage facility to provide security, building maintenance, and environmental oversight. Most who use art storage will never build their own facility; they will outsource. For galleries, collectors, small museums, medium-sized museums, and even some large institutions, it is often more cost-effective, practical, and scalable to outsource storage to a service provider. Outsourcing is also incredibly common for storage of digital collections – be it a cloud provider, or an on-premise managed service. In the same way conservators work with physical storage facilities, conservators must access a different vocabulary and knowledge base to effectively collaborate with their IT departments when assessing whether they should outsource digital storage or not. They will need to understand either how to assess vendors or how to plan for and execute the establishment of an in-house digital art storage system.

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What Do You Have?

The very first step in a journey towards establishing digital collections storage is to understand the full scope and nature of your collection—for collections of Time-Based Media Art, this is often not fully known. How many artworks you have and their

Digital Art Storage continues on page 4



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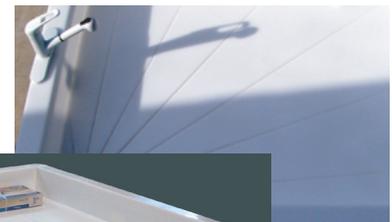
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Deadline for March editorial submissions: February 1, 2018. Submit to carmina@conservation-us.org.

We reserve the right to edit for brevity and clarity.

ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Fellowships, Positions Available, and Classified Ads are placed at \$100 per position. Internships post at no cost. Display ad pricing: half page \$255; full page \$395.

Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to AIC at advertise@conservation-us.org.

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We enter the new year with tremendous excitement. Not only are we embarking on a strategic planning process to have new AIC and FAIC 2019-2021 strategic plans in place by the end of 2018, but we are implementing critical initiatives made possible by a three-year capacity-building grant from The Andrew W. Mellon Foundation.



Beginning in 2015, the Mellon Foundation partnered with the Nonprofit Financial Fund (NFF) to undertake the Comprehensive Organizational Health Initiative involving a cohort of seven art conservation organizations, including FAIC. The overarching goal of the initiative is to strengthen the nonprofit conservation sector. During two in-person meetings of Mellon, NFF, and cohort leadership representatives, participants assessed the environment in which we work and our respective business models. In mid-2016, two NFF advisors were assigned to each of the participants and the process of examining how our organizations could become more sustainable—and increasingly nimble—began in earnest.

FAIC is focusing on four key business model strategies, of which you will learn more about in the coming months.

- A “Friends” program will be created to cultivate members of the public interested in conservation beyond those who are professionally involved in caring for collections.
- Fundraising capacity and abilities will be increased by investing in our core development infrastructure.
- A sponsorship program will be developed by engaging with a consultant to develop a long-term plan, establish relationships, and train existing staff for maintenance and future growth of sponsorships.
- A special reserve fund will be created to provide working capital for future opportunities and change.

We are grateful to the Mellon Foundation for committing to this ground-breaking capitalization initiative to provide the capacity we—and our colleagues—need to be adaptable in a rapidly evolving world. We, in turn, are committed to ensuring the long-term financial strength of both FAIC and AIC.

The impact of this initiative will be reflected in the 2019-2021 AIC and FAIC strategic plans. The boards of both organizations will meet, together and separately, in 2018 to review core values, update the situation analysis, and articulate key goals for 2019-2021. While many activities are central to our mission, such as member services (AIC) and education (FAIC), the Mellon award gives us the capacity to expand marketing and outreach activities and broaden fundraising efforts. We will be revising staff workplans as new staff are incorporated, and will of course work closely with board members, who provide guidance and support. And, we will be calling on the expertise of AIC members all along the way. In the end, the new plans will reflect both our core values and our increased capacity.

We look forward to a most productive year and working in partnership with all our constituents.

Warm wishes to you all for a 2018 that exceeds your expectations!

—**Eryl P. Wentworth**, *Executive Director*, ewentworth@conservation-us.org

Digital Art Storage continued from front page

various media formats, duration, and other characteristics will define how much capacity your digital collections storage will require, and thus to a great extent will dictate what options are feasible for your institution from the standpoint of financial and logistical sustainability.

Storage Needs

Some questions about your collection that will affect storage needs:

- Do you have analog materials that have yet to be digitized?
- Does your collection include optical media such as DVDs and CDs, and/or hard drives sitting in physical collections storage?

An initial survey of your collection to establish these facts is simply a must.

Once you understand your digital collections storage capacity needs, it is also critical to understand roughly how much you expect your collection to grow over the course of the next five years. For Time-Based Media Artworks, you can count how many items have been acquired annually for the past ten years, and look at whether there are patterns in how the collection has grown. Questions such as whether the number of acquisitions is steadily increasing or if there was a single large acquisition of a collection of artworks years ago will help guide growth predictions. After establishing a basic understanding of the number of Time-Based Media Artworks acquired per year, take a look at what these works tend to look like materially. Is there a curatorial focus on video art? Are the works very recently created, or do they tend to be at least ten years old? Older video will tend to be Standard Definition, and thus requires less storage space than more contemporary High Definition artworks. Are there multi-channel works or do they tend to be single channel? Are there installations with dedicated computers? For example, an installation-based artwork with an artist-provided dedicated computer should be disk-imaged, thus creating a file roughly the size of the computer's hard drive. Factor these kinds of characteristics into your growth projections for a more accurate estimate of your five-year storage capacity requirements. Basic knowledge of digitization best practices and the kinds of formats you are receiving from artists—or collaboration with an expert in these areas—is prerequisite to being able to understand one's long-term digital storage capacity and growth requirements.

IT is Your Friend

Just as a conservator would not endeavor to design or remodel a building, HVAC, or security system, so too with digital collections storage; one must work collaboratively with Information Technology (IT) professionals (internal to your institution, or outside vendors) for the design, build, and maintenance of any digital storage environment. Being able to collaborate with IT requires some preparation.

Collections professionals will benefit immensely from learning a few key pieces of IT terminology and vocabulary. This will assist you in communicating more effectively with your colleagues as well as with vendors. There are resources available online to use in familiarizing yourself with the language used by IT professionals; doing so can facilitate communication about digital storage. Consider educating yourself about these terms and functions to be a part of your job in the same way as we learn about the properties of products that we use in our bench work treatments.

Bringing your IT department into the fold in a meaningful way is critical to creating a well-functioning and successful digital storage system. You will need to do more than simply learn their vocabulary; write up some specifications, and start asking questions. If your institution has a Time-Based Media working group, invite them to your meetings and conferences! Ask them to participate in any meetings that involve any kind of digital technology or acquisitions that will involve digital media. If you want to feel heard and valued by your IT department, you'll need to start by including them and making them feel valued.

Digital Preservation

While learning IT vocabulary is a critical tool in forging an effective relationship with your IT peers, these colleagues are likely unfamiliar with digital preservation, and the rigorous international standards and vocabulary this expert field has been developing around the long-term preservation of digital cultural heritage. Not only is digital preservation absolutely rich with standards and guidelines, but it has also developed tools for assessing adherence to its own standards and guidelines in complete and



Some Important IT Terminology

Archive: commonly used to refer to data that is not used frequently (if at all) and is therefore stored on more affordable but less performant forms of storage. It has nothing to do with preservation.

Backup: is when a given pool of data is "backed up" to another storage device, and retained as a snapshot of a specific time. It is not uncommon in business settings to see office data backed up on a nightly basis and retained for a period of thirty days. This kind of backup is almost always stored in the same physical location.

DR: stands for Disaster Recovery. This simply means that a second complete copy of the given pool of data is stored off site at another location. In other words, if a disaster were to occur that obliterated the primary collections storage, there would be a good copy elsewhere.

High availability: can be thought of as a disaster recovery copy that is online, networked, and could be relied upon as primary collections storage in the event of a disaster or temporary outage.

Storage appliance: a term used to refer to the actual physical device that provides the digital storage. The term "appliance" is appropriate because contemporary enterprise storage devices often combine many technologies (storage, computation, network) to form a more plug-and-play product.

Gigabit: a unit of measurement used in network infrastructure and describes the speed of your connection from your conservator's workstation to your institution's data center. Gigabit is the speed of network infrastructure most commonly found in buildings built at least three years ago.

(continued on next page)

rigorous ways, as well as more practical and incremental steps. Reviewing some of the most important standards and criteria alongside IT staff will help conservators become aware of factors to consider in understanding digital collections storage.

Open Archival Information System (OAIS) Reference Model

It may come as no surprise that one of the first digital preservation standards grew out of professional communities related to the exploration of outer space. By the 1980s, this field was facing the challenge of preserving highly valuable legacy data. In 1982, the Consultative Committee for Space Data Systems (CCSDS) was established to develop standards around the general handling and exchange of data in space research. Eight years later, in 1990, CCDS began collaboration with the International Organization for Standardization (ISO) to put CCDS recommendations under ISO review for consideration as international standards. The first result of this collaboration was seen in the 1999 emergence of a high-level, almost conceptual, reference model that described the terminology and frameworks for long-term storage and the preservation of data, which is called the OAIS. It was eventually defined in ISO 14721:2012 (<https://www.iso.org/standard/57284.html>).



(terms, continued)

Ten gig: the faster successor to Gigabit. If you were laying new network infrastructure in a building today, and speed of access to collections storage was a concern, this is likely what you would implement.

Fiber: fiber optic cable is a successor to copper wire infrastructure, permitting data to travel at only 31% slower than the speed of light. Fiber is often utilized (rented as a service) to connect two geographically distributed sites.

Dark fiber: refers to fiber optic infrastructure that is essentially private, or not used by the general public. This means that greater speeds can be achieved due to not having to compete against network traffic. Dark fiber networks are more expensive, and are sometimes consortially operated.

Compute: simply refers to the part of the infrastructure that does the heavy lifting when it comes to any kind of computation. This is where your digital repository software runs, and is what defines how fast activities like video transcoding can happen.

Utilization: refers to how much one is actually making use of a given resource. This is an important factor to understand; it doesn't matter how fast your network infrastructure is in theory if, in practice, its full ten gigabits of bandwidth aren't being used. When fine-tuning a system and searching for bottlenecks, understanding how much or how little the different pieces of the puzzle are being utilized can help track down the problem.

Key Vocabulary and Concepts Established by OAIS

- **SIP (Submission Information Package):** the data as provided by the “depositor” to the digital repository; depositor could be defined as outside parties, such as an artist studio or gallery, or internal parties, such as conservators or registrars.
- **Ingest:** The process of digital objects entering the digital repository, during which preservation actions are based on policy and procedure.
- **AIP (Archival Information Package):** a container created around the supplied digital objects that provides critical information to facilitate their long-term preservation and use.
- **DIP (Dissemination Information Package):** a package of the digital objects optimized for dissemination, or access.

OAIS was and is a standard developed by a very particular community (Space Data) with its own inherent biases and interests, and is not intended to be any more than a conceptual model or framework. It is not a specification describing how to build an effective system, or a set of criteria for assessing products or services. Furthermore, it is not a roadmap to digital preservation, as digital preservation extends well beyond any particular technology or system and into the everyday functions of an institution's policy, procedure, and budgets. Despite this, after OAIS' subsequent adoption by the digital preservation community, many institutions and service providers could be seen claiming to be “OAIS compliant” or as having “OAIS-based” digital repositories or products and services. There was no way of assessing what this actually meant, or what the given institution, service provider, or product accomplished from a digital preservation standpoint. This led to a series of major collaborative efforts involving the Research Libraries Group (RLG), Online Computer Library Center (OCLC), National Archives and Records Administration (NARA), and CCSDS. Ultimately this process culminated in the establishment of a new international standard, “ISO 16363: Space data and information transfer systems — Audit and certification of trustworthy digital repositories.”

Criteria for the Certification of Trusted Digital Repositories

Considering actual ISO 16363 certification as a **Trustworthy Digital Repository** is far overkill for most institutions. As with most certifications, this one serves as certified proof to constituents who may expect such proof (for example, digital preservation experts using a service). Nonetheless, criteria provided by the ISO standard serve as incredibly useful tools for self-assessment. ISO 16363's criteria fall into three fundamental categories.

1. **Organizational Infrastructure:** This covers not technical infrastructure, but rather the inner workings of the institution, including governance, leadership, staffing, organizational structure, accountability, policy, financial sustainability, and legal liabilities such as contracts and licenses. This is a vast departure from the OAIS reference model's focus on the repository as the center of all activity.

2. **Digital Object Management:** This section digs more into the sorts of topics originally laid out by OAIS, but takes a more pragmatic and specific approach to topics such as acquisition of content, creation of archival packages, preservation planning, archival storage, maintenance of archival packages, information management, and access management.

3. Technologies, Technical Infrastructure, and Security: This final section ties the standard together by addressing overall system infrastructure, criteria for assessing if appropriate technologies have been employed to accomplish the requirements set forth in the Digital Object Management section, and whether these technologies are appropriately hardened from a security standpoint.

Levels of Preservation

ISO 16363 can be overwhelming, despite serving as an incredibly useful tool for institutions to think thoroughly and holistically about digital preservation. Not only is it impossible for most institutions to accomplish every bit of this rigorous standard, its verbosity can make it difficult to find a strategic and iterative way forward in achieving some level of digital preservation. Addressing this problem inspired the consortial National Digital Stewardship Alliance (NDSA) to collaboratively create the “Levels of Digital Preservation”— a simple tool that provides a one-page method of understanding the criteria for digital preservation accomplishments, and also defines incremental steps towards best practice. The “Levels of Digital Preservation” accomplish this by establishing five topical areas:

- storage and geographic location
- file fixity and data integrity
- information security
- metadata
- file formats

Each of these areas is described by achievable levels, ranging from basic “level 1” implementation through advanced “level 4,” which illustrates something close to best practice.

Preservation Storage Criteria

○ AIS, ISO 16363, and the NDSA “levels” are general digital preservation standards and tools; they do not necessarily provide what is needed for implementation-level technical specifications or requirements of storage. Recent efforts on behalf of the NDSA, with funding from IMLS, have focused on developing community-shared best practice criteria for the granular aspects of preservation storage. The document covers areas such as:

- content integrity
- cost
- flexibility & resilience
- information security
- scalability & performance
- physical location
- support
- transparency

Comments Open on the Draft

The IMLS-funded NDSA document is currently in draft form, and is open for comment via the following Google Group:
[https://groups.google.com/forum/#!forum/dpstorage.](https://groups.google.com/forum/#!forum/dpstorage)



Reading the ISO

Currently, the free “magenta book” version (the name for the final format of a CCSDS recommendation before ISO consideration) of ISO 16363 is identical to the full standard, and serves as a free and useful resource to institutions, thus you have an alternative to paying www.iso.org \$180 for the ISO PDF. (<https://public.ccsds.org/Pubs/652x0m1.pdf>)

Time to Act

At this point, you may be feeling overwhelmed with countless standards, tools, and criteria for digital preservation storage. However, moving forward simply requires you to understand that these standards and tools exist, and find simple ways to pick and choose what criteria your institution decides is useful in order to form a set of functional requirements.

- Sit down with your IT department, and consider what you can accomplish using these criteria as your framework.
- For each criterion you select, make sure you have a full rationale for why your institution needs it.

From here, there are multiple options for realizing your goals. One could use these functional requirements as a tool for accomplishing a relatively DIY solution using internal technologies and expertise; as requirements to inform a request for proposals; to vet vendor solutions; or to use as baseline knowledge to better inform your work with a consultant who may guide you through RFP, implementation, and management. No matter the size of the collection or the size of your budget, there are ways of accomplishing baseline digital preservation in many different permutations.

Conclusion

In essence, the basic steps to work toward establishing digital collections storage are as follows:

1. Figure out what you have; make a collections inventory that will aid you in producing storage capacity requirement estimates, as well as educated growth projections.
2. Make IT your ally, and learn how to speak their language.
3. Understand a few key digital preservation standards and evaluation tools.
4. Pick and choose from best practice documents, such as the NDSA “Levels of Preservation,” and establish your own set of achievable and sustainable functional requirements.
5. Find the most sensible way of moving forward for your context – whether working internally, shopping around for vendors, or relying on consultants.

Before moving beyond this final step and actually implementing a solution, it is critical to take a moment and return to the non-technical aspects of ISO 16363. Ask yourself and discuss with your colleagues if the solution you are considering is one you will be able to afford, operate, and maintain in the long term—without this, it doesn’t matter how many technical requirements are accomplished.

Hopefully this article serves as a useful guide for conservators presently facing the question of how to deal with digital storage and preservation—not only for collections of Time-Based Media Art, but also for valuable and mission-critical digital conservation documentation and research data.

If you are considering your digital collections storage needs, no matter how big or small, I would love to hear from you! Small Data Industries is currently conducting research about these practices and will be presenting findings at this year’s AIC annual meeting. Your input is valuable. The survey takes about 5-15 minutes, and you can take it by visiting <https://smalldata.typeform.com/to/gzH4PO>.

—Ben Fino-Radin, Founder, Small Data Industries, ben@smalldata.industries

AIC News

New Online Community – What Will It Do for You?

AIC and FAIC are planning an investment into a new online community for AIC members on a cloud-based platform called Higher Logic. This will replace Memberfuse with a more modern interface and easy access to conversations, including the ability to respond to posts with an email reply.

The AIC aspects of the community will feature a member-only forum and a resource library, to grant members easy access to a variety of AIC and FAIC publications and research. Current plans are to host AIC News, postprints, and some JAIC archives in this library. Higher Logic also allows tiered access to communities and resources; this means that access to a specialty group postprint (for example) can be tied to membership in that group, to AIC members, or to the general public. With Higher Logic, AIC members will have a more active, easily accessible way to converse with colleagues. We hope to eventually bring most of our resources and online platforms together in one place to reduce time spent searching across many online places for AIC and FAIC’s supported content.

The current plan is to create an all-member forum and research library before the annual meeting in May 2018. We also plan to roll out, over time, smaller communities for each specialty group and a network that will replace the older listservs hosted on CoOL. Each of these communities can host their own resources, such as meeting minutes, videos, historical documents, best practices, and images. FAIC also has plans to move discussion forums to this platform.

AIC staff are preparing the implementation schedule and will send out notices as we progress. Please contact Bonnie Naugle at bnaugle@conservation-us.org with any suggestions about content you’d like to see in the new resource library.

—Bonnie Naugle, AIC Communications & Membership Director, bnaugle@conservation-us.org

Specialty Group Websites Unveiled

AIC’s specialty groups and networks are all planning new websites within the AIC site to better connect with their members. While most groups are in different stages of planning with the goal of launching by the annual meeting, two groups have just unveiled their new websites. Both BPG and PMG have published a member-oriented “sub-site” at www.conservation-us.org/book-and-paper-group and www.conservation-us.org/photographic-materials-group, respectively. These sites serve as a great example of what is possible.



Higher Logic Example Site

You can see an example of this community in use at AAM’s site: <http://community.aam-us.org>. Their community is called Museum Junction.

We will hold a contest to name AIC’s new community!



Visit SG Sites

- www.conservation-us.org/book-and-paper-group
- www.conservation-us.org/photographic-materials-group

Congratulations to New 2017 Professional Associates and Fellows

Below are listed the new Professional Associates and Fellows who were approved by the Membership Committee in 2017. Please join us in congratulating them! Professional Associates and Fellows play an important role in AIC, can run for leadership positions, and may choose to be included in Find a Conservator, enabling AIC to provide a valuable service to the public. If you qualify for Professional Associate or Fellow status, please consider applying. The application process is now completely online and is easy to do.

If you are already a Professional Associate or Fellow and would like to volunteer to sponsor applicants, please check the "Sponsor" box in your online profile, or email Ryan at rwinfield@conservation-us.org.

2017 NEW FELLOWS

Lisa Bruno
 Andrea Chevalier
 Frances Gale
 Ria German-Carter
 Barbara Lemmen
 Consuela Metzger
 Leslie Ransick Gat
 Katherine Ridgway
 Suzanne Siano

Tatiana Cole
 Kimberleigh Collins-Peynaud
 Nichole Doub
 Elizabeth Drolet
 David Espinosa
 Edward FitzGerald
 Mary French
 Kate Fugett
 Melissa Gardner
 Tina Gessler
 James Gwinner
 Morgan Hayes
 William Hoffman
 Terra Huber
 Rebecca Kaczowski
 Brian Kapernekas
 Katherine Kelly
 Sara Levin
 Laura Mina
 Kirsten Moffitt

Kyle Normandin
 Ewa Paul
 Kelli Piotrowski
 Jennifer Pont
 Kelly Rectenwald
 Fran Ritchie
 Brooke Russell
 Dr. Hamada Sadek
 Robert Shure
 Samantha Skelton
 Rebecca Smyrl
 Eliza Spaulding
 Kesha Talbert
 Rebecca Torsell
 Anna Weiss-Pfau
 Margaret Wessling
 Katharine Whitman
 Marlene Yandrisevits
 Maho Yoshikawa
 Shauna Young

2017 NEW PROFESSIONAL ASSOCIATES

Katherine Ara
 Katherine Beaty
 Rebecca Beyth
 Kathryn Boodle
 Heather Brown
 Laura Buchner

January is AIC Wiki Edit-a-thon Month

Diets and new exercise regimes are common New Year's resolutions, and are a big commitment. If you are looking for a resolution that is both fulfilling and easy to fulfill, come participate in AIC's January Wiki Edit-a-thon! This month, several of AIC's specialty groups, committees, and networks will be updating and adding content to the [AIC Wiki](#). Join more than 400 colleagues who have added content to the site and turned it into a trusted community resource.

There are various ways to join the effort, including reviewing a page, contributing an image, formatting text, or sharing research. For more information on how you can participate, contact Rachael Arenstein, AIC's e-Editor at rarenstein@conservation-us.org, or reach out to any content coordinator or wiki editor listed on a page of interest.

AIC's New Home

In November, several local members were able to visit AIC's new office before IAG. This was an opportunity for members and board members to mingle with staff and exchange ideas while exploring AIC and FAIC's new working space.

Our new home is situated a few blocks from the White House, nested in a building that provides below-market rents to nonprofit tenants. It is one of the two buildings owned by NCRC (the National Community Reinvestment Coalition), a financially viable nonprofit formed in 1990 that relies primarily on member contributions, conferences, grants, and federal awards to fund its operations.

AIC/FAIC's new address is: 727 15th Street, NW, Suite 500, Washington, DC 20005.

Renew Now to Make the Most of Your Membership

Thanks to all AIC members who have renewed for 2018, and welcome to our new members!

If you haven't yet renewed, now is the time. Your 2017 membership expired on December 31, 2017; this will be your last issue of *AIC News*, and you may experience an interruption in your JAIC subscription and group listservs if you delay your renewal. 2018 will be an exciting year to be a member of AIC!

2017 Annual IAG Meeting

AIC's Internal Advisory Group (IAG) met on December 1st in Washington, DC, at the Washington Marriott Georgetown. AIC volunteer leadership, editors, board members, and AIC and FAIC staff members spent the day learning more from each other about AIC and FAIC's work over the past year. It was also a great opportunity for all the attendees to build stronger relationships and promote collaboration within the organization.

Communications avenues and our communications platforms were major topics during the meeting. Attendees were polled to learn more about what our communications priorities should be and were encouraged to evaluate these needs as an individual member, a volunteer leader, and on behalf of the organization as a whole. Our top priorities included organizing website and web content to make it more useful and accessible, providing more volunteer resources, and increasing public outreach to non-conservators. While acknowledging the limitations of some of the tools we currently use to pursue these goals, we introduced a new tool that will be utilized to create a better member experience—a cloud-based community platform called "Higher Logic" (see story on page 8). The new platform will enable us to make our content more accessible and will promote more communication. It will also include a new member community forum, replacing Memberfuse. The editors and coordinators for our other communications platforms, such as JAIC, *AIC News*, the *AIC Wiki*, AIC's blog *Conservators Converse*, and social media, also spoke about our progress and goals for communications.

The membership committee reported on the peer-review process and the progress of the Equity & Inclusion and Membership Designations Working Groups. The specific role of the membership committee was discussed, including their new charge and guidelines, which are available on our website at www.conservation-us.org/membership-designation-working-group. The recommendations and findings of the Equity and Inclusion Working Group were presented, and included both short and long-term goals. The Membership Designations Working Group announced an upcoming survey to gather information about member demographics and needs, which will inform their report on the future of peer-reviewed designations in AIC.

There were also presentations on AIC and FAIC's finances, common misconceptions about FAIC and its programs, and future annual meeting locations and themes. The treasurer's report highlighted the impact of better performance in our investments, specialty group reserves spending, and how generally accepted accounting principles (GAAP) affect our accounting. FAIC staff discussed a number of commonly held beliefs about FAIC's funding and programs, as well as some of the ways AIC members are involved in FAIC programs. IAG attendees then had the opportunity to weigh in on a series of potential themes for the 2019 annual meeting, which all AIC members will vote on in an upcoming survey. Future annual meeting sites were discussed, as well as the particular difficulties of selecting a prospective site for an AIC annual meeting, including political concerns, meeting space needs, and affordable room rates.

You can find more information on the 2017 IAG Meeting in other columns in *AIC News* and the meeting minutes will be posted soon in the Governance section of our website, under Our Organizations (www.conservation-us.org/governance).

—Katelin Lee, Membership and Marketing Coordinator, klee@conservation-us.org

Elections: 2018 Board of Directors

SLATE OF 2018 AIC BOARD CANDIDATES OFFERED BY THE AIC NOMINATING COMMITTEE

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC board of directors for the year 2018.

- Secretary (2-year term): Sue Murphy, completing 1st term
- Treasurer (2-year term): Sarah Barack, completing 1st term
- Director, Committees & Networks (3-year term): Tom Braun, completing 1st term



To Renew:

www.conservation-us.org/renew

Look for your renewal reminder in your inbox, and call Ryan at 202-661-8065 with any questions.



Contest Winners

We are excited to announce the grand prize and two first-prize winners of our Online Renewal contest!

- The Grand Prize of a free annual meeting registration and two hotel nights is awarded to **Janelle Batkin-Hall**.
- The two First Prize recipients are **Rhonda Wozniak** and **Rebecca Kennedy**, both of whom will receive free 2018 memberships.
- The winner of our 2017 Annual Meeting Blogging contest for a free 2018 meeting registration is **Louise Stewart Beck**.

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions. Those whose terms are not ending in May 2018 include:

- Margaret Holben Ellis, President (1st term)
- Suzanne Davis, Vice President (1st term)
- Brenda Bernier, Director, Communications (1st term)
- Molly Gleeson, Director, Professional Education (1st term)
- Sarah Melching, Director, Specialty Groups (1st term)

CALL FOR NOMINATIONS FROM THE MEMBERSHIP FOR ADDITIONAL CANDIDATES FOR AIC BOARD ELECTIONS

The AIC Nominating Committee encourages AIC members to submit additional nominations for qualified individuals as candidates for the 2018 AIC Board elections.

To facilitate the process, nominations should be submitted in writing, accompanied by:

- a signed, "Willingness-to-Serve" statement (form available from the committee chair)
- a brief biographical sketch (format available from the committee chair)

The AIC Bylaws require that candidates for president and vice president must be Fellows and candidates for director may be Fellows or Professional Associates. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

The Bylaws require that the Nominating Committee chair receive completed nominations by February 28, 2018 (three months prior to the June 2 AIC Business Meeting in Houston, TX).

All completed nominations or queries regarding submission of a nomination are to be sent to: Jodie Utter (jodieu@cartermuseum.org).

CALL FOR NOMINATIONS FOR CANDIDATES FOR THE AIC NOMINATING COMMITTEE

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2018 candidate must be a Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 28, 2018, three months prior to the June 2 Member Business Meeting in Houston, TX. An electronic vote will be held in conjunction with the votes held for Board member positions. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

The Nominating Committee is pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates.

—**AIC Nominating Committee: Jodie Utter (jodieu@cartermuseum.org), Beverly Perkins (beverlyp@centerofthewest.org), and Fran Ritchie (franritchie@gmail.com)**

Platinum and Palladium Book Now Available

AIC and PMG's new volume *Platinum and Palladium: Technical History, Connoisseurship, and Preservation* was published in December 2017. This volume was made possible through the generous support of The Irving Penn Foundation, The Andrew W. Mellon Foundation, the Samuel Kress Foundation, and the extraordinary efforts of its extra volunteer authors. Edited by Constance McCabe, the volume presents the results of a four-year inter-institutional, interdisciplinary research initiative led and organized by the National Gallery of Art. Contributions by 47 leading photograph conservators, scientists, and historians provide detailed examinations of the chemical, material, and aesthetic qualities of this important class of rare, beautiful, and technically complex photographs. The volume will help those who care for photograph collections gain a thorough appreciation of the technical and aesthetic characteristics of platinum and palladium prints and scientific basis for their preservation.

Pre-ordered copies have all been shipped out. The book is now available to purchase at store.conservation-us.org for \$75. AIC members should use the code MEMBER2017 to receive a 15% discount on this book, as well as any other item in the store. (Note: we will email the 2018 member discount code in February.)



Nominations

BOARD

Send board nomination to:

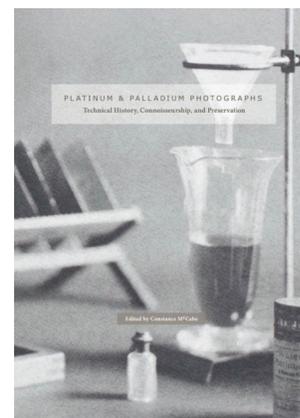
- Jodie Utter (jodieu@cartermuseum.org)
- Beverly Perkins (beverlyp@centerofthewest.org)
- Fran Ritchie (franritchie@gmail.com).

Deadline is February 28, 2018.

NOMINATING COMMITTEE

Send Nominating Committee nominations to:

- Jodie Utter (jodieu@cartermuseum.org)



Annual Meeting News

Attend the 2018 Houston Meeting: Top Ten Reasons

Don't miss out – register early for the 2018 Annual Meeting in Houston, which will take place on May 29 through June 2, 2018. But if you are still unsure, here are the top ten reasons to save significantly by registering as soon as possible!

- **Thought-provoking General Sessions:** AIC will be offering an all-attendee opening General Session and six concurrent General Sessions focusing on different aspects of the meeting theme “Material Matters 2018.” [Discover our General Sessions.](#)
- **Over 200 Specialty Talks,** taking place over the three main conference days. You will never be bored at an AIC Annual Meeting! [Learn more about scheduled talks in your specialty.](#)
- **New Pre-session Symposia:** Join us for our new expanded Pre-session—the conference before the conference. On May 29, we will be offering “Leatherwork in Book Conservation,” and on May 30, we will address “Whose Cultural Heritage? Whose Conservation Strategy?” [See what makes these program offerings a valuable new addition to the Meeting.](#)
- **15 Planned Workshops:** Do you value hands-on learning? If so, Houston is the place to be on May 29 and 30. [Review our stellar collection of workshops, and select the one that fills a professional need for you.](#)
- **Tours, and More Tours:** Discover the host city of Houston with tours offered by AIC. Go behind the scenes at some of the top museums in the world, walk and bike with Houston experts and learn on the move, or take a VIP tour of the Space Center Houston. [View our out-of-this-world tours at \[www.conservation-us.org/annual-meeting/2018-tours\]\(http://www.conservation-us.org/annual-meeting/2018-tours\).](#)
- **New Group Reception Day:** Discover opportunities to catch up with old friends and make new ones during the Specialty Group receptions, to be held on May 31, the first day of the conference general sessions. [Visit our website to find out where your group is meeting!](#)



Meeting Online

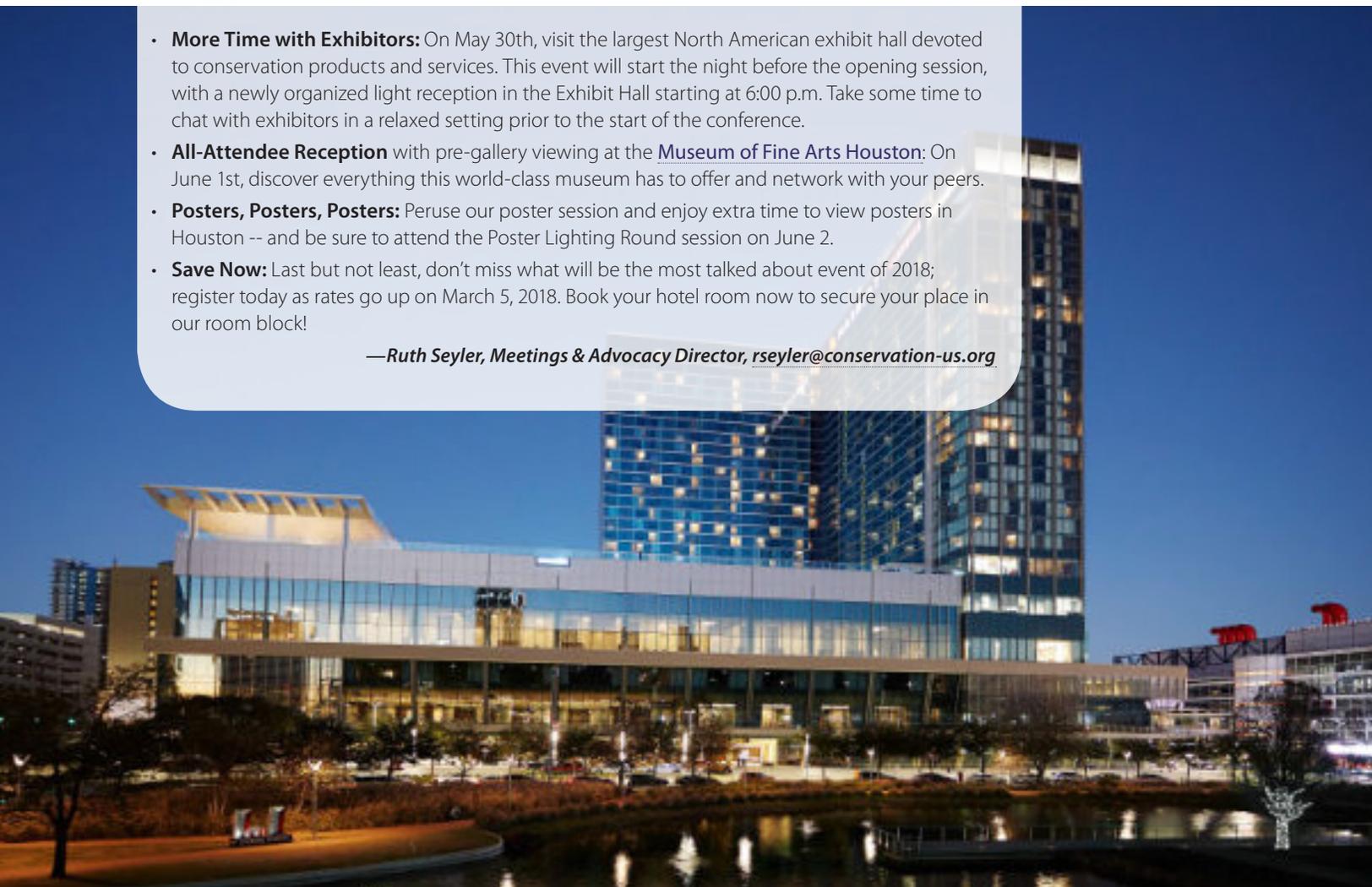
Annual Meeting information is regularly updated online.

Visit www.conservation-us.org/meetings to plan for 2018 or review past meetings.

- Register now for the biggest savings!

- **More Time with Exhibitors:** On May 30th, visit the largest North American exhibit hall devoted to conservation products and services. This event will start the night before the opening session, with a newly organized light reception in the Exhibit Hall starting at 6:00 p.m. Take some time to chat with exhibitors in a relaxed setting prior to the start of the conference.
- **All-Attendee Reception** with pre-gallery viewing at the [Museum of Fine Arts Houston](#): On June 1st, discover everything this world-class museum has to offer and network with your peers.
- **Posters, Posters, Posters:** Peruse our poster session and enjoy extra time to view posters in Houston -- and be sure to attend the Poster Lighting Round session on June 2.
- **Save Now:** Last but not least, don't miss what will be the most talked about event of 2018; register today as rates go up on March 5, 2018. Book your hotel room now to secure your place in our room block!

—Ruth Seyler, Meetings & Advocacy Director, rseyler@conservation-us.org



FAIC News

Thanks for Your Support!

A colossal “thank you” to everyone who gave a donation to FAIC in 2017! Our fall fundraising campaign was still in progress as the AIC News is being finalized, but the early results are very impressive. AIC President Margaret (Peggy) Holben Ellis and FAIC President Peter Trippi deserve our thanks for hand-signing hundreds of letters. If you didn’t make a year-end contribution, it isn’t too late! You can make a secure donation online at www.conservation-us.org/donate, or mail a check to FAIC at 727 15th Street, NW, Suite 500, Washington, DC 20005.

Your donation supports a wide range of FAIC initiatives. FAIC offers free resources for conservators, such as Conservation OnLine and the Conservation DistList, and your gift allows us to keep these invaluable resources accessible. Your support also directly benefits educational advancement in the field of conservation by funding FAIC’s professional development workshops, as well as scholarships and grants for conservators. You also help ensure the future of our artistic and historic heritage as your donation supports emergency programs for preparation, response, and recovery of at-risk collections.

We will be thanking all donors who gave in 2017 by name on the AIC/FAIC website in March. Again, thank you for making FAIC’s programs possible!

—Eric Pourchot, *Institutional Advancement Director*, epourchot@conservation-us.org

FAIC Emergency Programs

HURRICANE RESPONSE

Hurricane season may have officially ended on November 30, but FAIC’s National Heritage Responders (NHR) have remained busy in support of recovery efforts for the storms that hit in 2017. Team members have been following up with affected institutions that were in the path of Hurricanes Harvey and Irma to see what additional assistance is needed to get back to normal operations.

To help those affected by Hurricane Maria, NHR team members served as liaisons with representatives from institutions in Puerto Rico. Through this new program, liaisons could establish working relationships and offer advice remotely.

In late November, conditions supported the deployment of a response team in Puerto Rico. NHR team members Ann Frellsen, Molly O’Guinness Carlson, and Hitoshi Kimura spent five days visiting damaged collections from San Juan to Humacao. Mold issues were persistent in most sites, as collections environments are imperiled by a lack of electricity. Team members conducted assessments, provided staff training, and began salvage operations.

The National Heritage Responders plan to send additional teams to Puerto Rico in early 2018, including a second trip planned for January 8-12, 2018, to address the needs identified. For more information about the NHR work in Puerto Rico, check out recent blogposts on *Conservators Converse*, including www.conservators-converse.org/2017/12/puerto-rico-deployment-of-national-heritage-responders/.

HOUSTON EMERGENCY RESPONSE TRAINING

Thanks to funding support from The Andrew W. Mellon Foundation, FAIC will hold response team training in the greater Houston area in collaboration with the Texas Cultural Emergency Response Alliance. The training will commence on January 25 and 26 at the Museum of Fine Arts, Houston’s Bayou Bend campus. Forty trainees will learn about regional threats, the Incident Command System (ICS), and the basic principles of salvage.

Following the January training, students will participate in an eight-part webinar series in which they will learn more about material-specific salvage considerations, fundraising strategies, health and safety, and the psychology of disasters.

A final session will be held on June 21 and 22 so that students can put their skills into action during a simulated disaster scenario. Trainees will have similar experiences to the Miami-based response team that trained in 2017, as well as FAIC’s team of National Heritage Responders.

For more information, visit: www.conservation-us.org/emergencies/texas-heritage-responders.



Learn About NHR

- www.conservation-us.org/nhr

Response Updates

- www.conservators-converse.org/tag/emergency-response/

Donate to NHR

- [Help support FAIC’s Emergency Fund](#)

RISK EVALUATION AND PLANNING FOR TRIBAL CULTURAL INSTITUTIONS

FAIC received a contract from the Department of the Interior (DOI) to conduct workshops on risk assessment and create a planning tool for tribal cultural institutions. The goal of this project is to create an easy-to-use resource that will empower institutions to determine their greatest risks and develop a plan to address them.

Working with Rebecca Elder of Rebecca Elder Cultural Heritage Preservation, FAIC has drafted an emergency planning primer. Next, the resource will be reviewed by a team of advisors representing tribal institutions.

Later in 2018, FAIC will collaborate with partners at the Bureau of Indian Affairs to host a workshop on risk assessment and emergency planning. These sessions will bring together individuals responsible for tribal cultural resources and those who work in emergency response to collaborate on preparedness goals.

—*Jessica Unger, Emergency Programs Coordinator, junger@conservation-us.org*

Upcoming FAIC Grant and Scholarship Applications Deadlines

Scholarship and grant guidelines, links to application forms, and tips for submitting applications and letters of support are available at www.conservation-us.org/grants. All materials must be received by the published deadlines for consideration. Many of the FAIC's grant and scholarship applications have transitioned to a new online application form. Please carefully read instructions for each application you wish to submit, as procedures are being updated to improve the application process.

FAIC FELLOWSHIP APPLICATIONS DUE JANUARY 22, 2018

Kress Conservation Fellowships are available to collecting institutions and conservation facilities sponsoring supervised internships in advanced conservation. Applicants may identify a Fellow or select a Fellow at a later date. Fellows must have completed a master's-level degree in conservation prior to beginning the Fellowship. Residency requirements also apply (see guidelines for eligibility). Fellowships of \$32,000 are awarded for one-year post-graduate internships.

FAIC GRANT AND SCHOLARSHIP APPLICATIONS DUE FEBRUARY 1, 2018

"Take A Chance" Grants are available to current members of AIC. These grants of up to \$1,000 are awarded to help defray costs for innovative conservation research or projects that may not otherwise be funded.

Carolyn Horton Grants are available to book and paper conservators who are members of the AIC Book and Paper specialty group. Scholarships typically range from \$500 to \$1,000. Funds may help defray costs for attending meetings, seminars, workshops, or to conduct research or special projects.

Christa Gaehde Grants are available to current members of AIC. Projects must promote study and research in the conservation of art on paper and may involve individual study, purchase of materials for research projects attendance at workshops, conferences, or other events. Scholarships typically range from \$500 to \$1,000.

FAIC GRANT AND SCHOLARSHIP APPLICATIONS DUE FEBRUARY 15, 2018

FAIC/Tru Vue® International Professional Development Scholarships help conservation professionals defray up to \$1,500 in costs for attending international professional development events, such as workshops, conferences, and symposia. Key criteria of the award include demonstration of the learning that would occur, its applicability to individual's professional development goals, and dissemination of that learning to others.

FAIC Individual Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC Fellows or Professional Associate members.

FAIC/NEH Individual Professional Development Scholarships of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities. Visit www.conservation-us.org/current-courses for more information on these programs.

FAIC/Mellon Photograph Workshop Professional Development Scholarships are available to international attendees of the upcoming FAIC Collaborative Workshops in Photograph Conservation: "Compensation for Loss" workshop. The awards up to \$1,000 help defray expenses related to attendance, plus waive registration fees. Visit www.conservation-us.org/current-courses for more information on these programs.



Ready to Write?

The FAIC/Samuel H. Kress Conservation Publication Fellowship gives authors funding to allow for completion of manuscripts. Begin preparing now to have a solid application by the November deadline. Applicants must be a PA or Fellow. www.conservation-us.org/grants/publication

FAIC Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

FAIC Regional Angels Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.

FAIC Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.

FAIC Seeks Reviewers for Samuel H. Kress Conservation Fellowship

FAIC is managing the selection and award process for the Samuel H. Kress Conservation Fellowships. The program aims to provide a variety of professional development experiences to young conservation professionals.

The next application deadline for Fellowships is January 22, 2018, with review to follow. Application guidelines are available on the AIC/FAIC website at www.conservation-us.org/grants.

FAIC thanks the many AIC members who have volunteered to review Fellowship applications. If you are interested in serving as a reviewer, please send an email with your contact information, specialty area(s), and institutional affiliation (if any) to faicgrants@conservation-us.org.

FAIC Professional Development Courses

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration information are available on the FAIC website (www.conservation-us.org/current-courses) or from the FAIC Office: 202-661-8071 or courses@conservation-us.org.

Events marked with an asterisk (*) are supported by a grant from the National Endowment for the Humanities. The Collaborative Workshops in Photograph Conservation are supported by a grant from The Andrew W. Mellon Foundation. Special scholarships are available to help defray registration and travel expenses for those events. For a full list of professional development scholarships available, see the website (www.conservation-us.org/grants).

FAIC 2018 Calendar of Events

Use of Chelating Agents in Paper Conservation*

March 27-29, 2018, Stanford University, Palo Alto, CA

Compensation for Loss in the Conservation of Photographic Materials

April 23-27, 2018, George Eastman Museum, Rochester, NY

Workshops at AIC's 46th Annual Meeting

May 29-30, 2018, Houston, TX

Preventive Conservation*

Summer 2018, Staatsburgh State Historic Site, Staatsburgh, NY

Nanocellulose in Conservation

July 2018, Museum of Fine Arts, Boston, Boston, MA

Tools and Techniques for UV/Visible Fluorescence Documentation

August 8-10, 2018, Duke University, Durham, NC

Stressed About Pests? Integrated Pest Management for Heritage Preservation Professionals

September 13-14, 2018, San Francisco Museum of Modern Art, San Francisco, CA

Lime Mortars

October 2018, National Center for Preservation Technology and Training, Natchitoches, LA

Analysis of Weave Structures in Museum Textiles: Textile Basics and Non-Woven Structures*

Fall 2018, George Washington University Textile Museum, Washington, DC

Gels for Paper Conservation*

Fall 2018, University of Pennsylvania, Philadelphia, PA

Visit www.conservation-us.org/current-courses for more information.

JAIC News

JAIC Seeks Short Communications

Short communications or technical notes published in JAIC offer a way for rapid dissemination of significant results that are of broad interest to the conservation community. A short communication can be used to present condensed sets of information, new ideas, a summary of significant data, or improvements to an existing concept. Although a short communication is not extensive enough to fulfill the requirements of a full article, its publication is essential to circulate information that remains unknown to the conservation sector.

A short communication submitted to JAIC must meet the high standards required by our Journal, have proper structure and grammar, and contain information or techniques that are not published elsewhere. For example, it can be used to report on a novel technique or method that constitutes a central contribution to modern conservation that has not yet been captured in the literature. The content, size, and scope of a JAIC short communication can vary extensively, whether a two-page article focused tightly on a material or technique, or a five-page discussion of new ethical considerations of a certain treatment. Examples of short communications may include the characterization of an unusual material in a cultural heritage object, new insight on its aging behavior, or a report on a novel treatment method. A short communication should not be misinterpreted as a method for publishing preliminary results. It can be considered for publication only if the results are of outstanding interest and are particularly relevant for the conservation community.

The structure of a short communication can be similar to that of a full article. Submissions may include a short abstract, a brief introduction, a materials and methods section, and a brief results and discussion part. Graphs, drawings, tables, and images can be included to support the concepts described in the short communication. JAIC short communications have varied in length from six paragraphs to a short article of about 6-7 pages; however, supporting images and charts should also be kept to just those essential to the concept. While a full-length article may have 20 figures, a short communication might have 5 to 7 figures.

The JAIC Editorial Board is currently revising our author guidelines for short communications. We encourage their submission as they offer a fast and unique way to rapidly share information in the conservation field. As part of these considerations, we are advising authors that they can easily develop their AIC postprint papers into submissions as peer-reviewed short communications. As a conference paper is typically brief and some of its relevant material may be omitted due to time constraints during a particular session, it may be an ideal topic for short communications or technical notes in JAIC. If your presentation or postprint article constitutes a more in-depth study, please submit as a full article.

Please feel free to contact the JAIC editorial team if you have an idea for a potential short communication or if you need assistance with transforming your postprint article into a short peer-reviewed paper. Their contact information is on AIC's journal webpage at www.conservation-us.org/jaic.

—Julio M. del Hoyo-Meléndez, JAIC Editor-in-Chief, jdelhoyo@muzeum.krakow.pl

Associate Editor Transitions

We would like to express our gratitude to **Ted Stanley** for his valuable contributions, his diligence, and dedication to JAIC as associate editor for the past 19 years. Ted served as the special collections paper conservation expert. His advice and guidance has been a source of inspiration for the rest of the JAIC team. Thank you, Ted, for donating your time and experience to the journal.

The JAIC Editorial Board welcomes two new JAIC associate editors. Associate editors volunteer their time and expertise to shepherd manuscripts through the peer-review process. In 2017, **Lee Ann Daffner** and **Brenna Campbell** join the editorial board with expertise in photography and book and paper, respectively. They both also have an interest in preventive conservation and collection care.



Read JAIC Online



Volume 56, Issue 3-4 (August - November 2017) of the Journal is now available online.

To read the articles and book reviews in this double issue, log in via your member link [http://www.conservation-us.org/resources/our-publications/journal-\(jaic\)-online-archive](http://www.conservation-us.org/resources/our-publications/journal-(jaic)-online-archive), then visit: www.tandfonline.com/toc/jiac20/56/3-4.

Your print copy should be arriving shortly!



Peer Reviewing

Interested in learning more about peer review? We have instructions for peer reviewers, along with a list of questions to consider while reviewing an article, at www.conservation-us.org/jaic-reviewers.

If you'd like to be added to our list of possible expert peer reviewers, contact JAIC at carmina@conservation-us.org with your name, experience, and specialties.

Allied Organizations

UK Institute of Conservation (Icon)

FIRST TWITTER CONFERENCE FOR CONSERVATION

On October 6, 2017, the UK-based Institute of Conservation (Icon) held its first-ever Twitter conference -- the first of this kind in conservation. The event was organized by Pieta Greaves, Linda Spurdle, and Jenni Butterworth, with the goal of increasing access to conservation projects from around the world. With the rising costs associated with conference attendance, the platform provided an opportunity for emerging professionals, individuals without institutional support, and those with disabilities to engage in specialized discussions.

Although new to conservation, previous examples of Twitter conferences include the World Seabird Twitter Conference (#WSTC3) and Public Archaeology Twitter Conference (#PATC). Organized by Lorna Richardson and James Dixon and held in April 2017, the #PATC served as the model for the Icon Twitter Conference.

The format of the Twitter conference paralleled the structure of most conferences. The event ran from 9:15 a.m. to 4:45 p.m., with three keynote presentations held throughout the day and a closing presentation delivered by Icon. Except when keynotes were delivered, two concurrent sessions were delivered for each 15-minute timeslot. Each presentation was limited to 12 tweets, which were posted in a way that ensured each presentation could be viewed as a single thread. This made it easy for attendees and members of the public to view isolated presentations. In total, scholars delivered 55 presentations all over the world from the convenience of their offices or homes.

A press release by Icon following the event indicated that over 1,000 tweets were posted using #IconTC, creating more than two million impressions on the event day alone. Additional traffic continued throughout the weekend as people were able to view the presentations after they were held. The traffic was generated by both attendees and members of the public (who were able to engage in discussions with conservators). The statistics represent eagerness for increased accessibility to conference talks, openness for presenting specialist talks on a new platform, and passion for public engagement. With the increasingly public face of conservation, these types of events will hopefully continue with greater frequency in the future.

—*Kimberly Roche, Cardiff University, Icon Member, kim.roche13@gmail.com*

National Humanities Alliance (NHA)

ANNUAL MEETING AND HUMANITIES ADVOCACY DAY

Help build on last year's momentum and push for funding increases for the National Endowment for the Humanities and other federal funding streams. The NHA Annual Meeting and Humanities Advocacy Day will take place on March 11-13, 2018, at the Washington Court Hotel and Capitol Hill in Washington, D.C. To learn more about the meeting and advocacy day, visit www.nhalliance.org/2018_had.

International Council of Museums US (ICOM-US)

ICOM is the only international organization dedicated to advancing the global museum community through research, resources, workshops, conferences, and more. Membership in this worldwide organization is an important part of fighting illicit trafficking, increasing emergency preparedness, and supporting the work of museums around the world.

ICOM membership offers many benefits, such as:

- Free or reduced-price admission and priority access to museums around the world
- Developing a network of ICOM-US members through its new website: www.icomus.org
- Ability to join up to three of the 30 International Committees focused on museum professions and special interests.
- Attend any of the 150 museum and heritage-related events annually, in the U.S. and worldwide, including the ICOM triennial General Conference in Kyoto, Japan, in 2019.
- Become an advocate for museum standards of excellence (ICOM Code of Ethics)
- Engage in international efforts, such as the fight against illicit traffic in cultural goods, or emergency actions in museums worldwide

- Check out the latest research on museum trends and innovation
- Access to ICOMMUNITY, a new collaborative web platform for members
- Becoming a member of ICOM is simple to do on their website, www.icomus.org/join-us.

Now more than ever, museums of the world need one another. ICOM looks forward to reaching new members!

The Council of State Archivists: Next Executive Director

The Council of States Archivists (CoSA) has selected former Kentucky State Archivist and current CoSA consultant Barbara Teague to be its next Executive Director. Barbara brings a wealth of experience to CoSA, including a 32-year career at the Kentucky State Archives, serving as CoSA Board Vice President and President, and serving as a member of CoSA's State Electronic Records Initiative (SERI) Steering Committee and CoSA's Advocacy Committee. She is also a Distinguished Fellow of the Society of American Archivists (SAA).

—Reprinted in part from the *CoSA News Brief*, December 2017

Health and Safety

Collections Recovered from Disaster Sites: Health and Safety Tips for Conservators

Recently, the Health and Safety Committee received a query concerning safe handling of collection materials recovered from the September 11, 2001, World Trade Center disaster site. A museum received a filing cabinet drawer containing paper-based materials that had been blown from an office building. The drawer had been stored in an airplane hangar, resulting in mold growth. Handling moldy materials was not a new challenge, but materials exposed to a disaster site like the WTC raised new questions. What contaminants can one expect to find on such collection objects? What precautions should the conservator take to protect from possible health and safety risks prior to its arrival?

The H&S Committee thought that this would be an excellent opportunity to discuss health and safety precautions that should be taken when handling collection objects from events like these. Objects from disaster situations like the World Trade Center attack could have been subjected to many possible hazards. According to multiple sampling reports, over 400 contaminants were identified in air, dust, and debris on objects recovered from the World Trade Center disaster site.

One important feature of these items is that they would have been exposed to heat levels high enough to melt steel, with flames still burning months after the incident. While high heat may reduce some residues and chemicals, it also creates new dangers that the conservator might not be accustomed to encountering during treatment. Below is a list of these likely health and safety threats one should consider before reviewing any object exposed to these conditions:

- Particulates: building and construction materials such as asbestos, fiberglass, silica, plaster, paints, and concrete; explosive residue such as undetonated submicroscopic particles that remain after an explosion; soot and ash, which also can contain materials like polychlorinated biphenyls (PCBs)
- Chemicals: explosive residue such as inorganic salts and ignition fuels; building and construction materials such as heavy metals and polychlorinated biphenyls (PCBs)
- Biological: biohazard materials such as human remains; organisms that form and thrive due to uncontrolled storage conditions such as mold and bacteria/viruses

The first essential step should be testing and decontamination of the object in question. If your institution does not have an environmental health and safety department, contact a health and safety professional and/or industrial hygienist from another museum to get recommendations for outsourcing this work. If the donor claims that the object has been cleaned and decontaminated, ask for documentation indicating the cleaning contractor, clearance papers from the hazardous materials abatement company and environmental monitoring consultants, and the testing and cleaning protocols for the object. While it might seem tempting to skip this step, you should remember that in order to protect yourself and your team properly, it is necessary to know the types of contaminants that are – or were – on the object.

Once the object has had its hazards identified and removed, it is still best to apply the “precautionary principle”: assume that any or all materials previously mentioned might be present on the object being

treated. Even in miniscule amounts, these materials can be detrimental to one's health. With this in mind, here is the recommended personal protective equipment (PPE) to keep the conservator safe during treatment of objects exposed to catastrophic attacks, assuming that the object already has been tested and decontaminated.

- Eye protection: Non-vented goggles are recommended due to potential offgassing of some of these chemicals and exposure to small particulates.
- Hand protection: Gloves made of North Silver Shield, a laminate of plastic films that provides protection from a variety of chemicals, are recommended. If the collection item has been in contact with PCBs (organohalogens), wear gloves made of neoprene, nitrile, butyl rubber, or Viton (a synthetic rubber and fluoropolymer elastomer) as an additional glove underneath the Silver Shield gloves. Keep in mind that all chemicals eventually permeate any protective barrier, and be sure to change gloves periodically, especially if the gloves' appearance changes. For additional information about gloves, please see the [AIC H&S PPE Chemical Protective Material Selection Guide](#).
- Respiratory protection: a properly fit tested, half-facepiece, air-purifying respirator with P100-series, high-efficiency, particulate and organic vapor cartridge filters should be worn. Disposable "dust-mask" style respirators are not recommended, as they do not protect sufficiently against asbestos or chemicals. If possible, working with the object in a fume hood is recommended for additional personal protection, and to protect those working in adjacent areas. For additional information about respiratory protection, please see the AIC H&S [A Conservator's Guide to Respiratory Protection](#).
- Protective clothing: If asbestos or PCBs are found in testing, disposable outer protective garments are recommended due to the difficulty of ensuring that protective clothing can be properly decontaminated. Outer clothing (e.g. coveralls, lab coats, sleeve guards, shoe covers) should be made of non-woven, chemical-resistant material such as Saranax-coated Tyvek or Viton-coated neoprene.

All disposables should be handled as hazardous waste; place in approved, impervious containers and dispose of according to EPA disposal procedures or as determined by your environmental health and safety department at your institution. Recommended storage for the item is a space that is cold and dry (if the object can tolerate these conditions). These storage conditions will slow down chemical reactions and hinder offgassing of any chemical residues that are found on the collection item and will reduce the risk for mold and bacteria/viral growth.

—Tara Kennedy, AIC Health and Safety Committee



Need help?

Have a question about health and safety in your conservation work? Send it to us at health-safety@conservation-us.org.

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People

Emily K. Bell has been awarded a Diploma in Conservation by the American Academy of Bookbinding (AAB). Her paper, about using structural elements of books to situate them in time and place, was well received by the AAB jury, and with their encouragement she is currently seeking the right venue and format in which to share it more widely. Emily's first experiences in the field were as a volunteer Conservation Intern at The Textile Museum in Washington, D.C. She was a Conservation Technician at the University of Maryland Libraries from 2001 to 2006, and has been the Collections Conservator at Wellesley College since 2006. She can be reached at ebell@wellesley.edu or ekb.booksaver@gmail.com.

Jen Hunt Johnson has joined the Preservation Department of the University of Notre Dame, Hesburgh Libraries, as Special Collections Conservator. She formerly worked as the Conservator and Preservation Specialist at Illinois State University, Milner Library. She is a graduate of the Buffalo State College Art Conservation Program (2015). Jen may be reached at jhuntjoh@nd.edu.

Jacinta Johnson is now Assistant Paper Conservator at the Balboa Art Conservation Center in San Diego. She was formerly a Mellon Fellow in Paper Conservation at the Conservation Center for Art & Historic Artifacts in Philadelphia. She can be reached at jjohnson@bacc.org.

John McElhone has retired from the National Gallery of Canada (Ottawa) after a long and satisfying career there. He was hired as the Gallery's first photograph conservator in 1986 in order to prepare a large group of daguerreotypes for the inaugural photographs exhibition in the Gallery's newly constructed home. The building opened in 1988 and John went on to spend 25 years treating, storing, examining, researching, explaining, and generally protecting Canada's superb national collection of photographs. In 2011 he was named Chief Conservator of the Restoration and Conservation Laboratory and, more recently, has been Chief, Conservation and Technical Research for the newly formed Canadian Photography Institute. John will remain in Ottawa and will continue to consult; he is planning to assemble his research material on early paper printing into a manuscript for a possible publication. He can be reached at jpmcelhone@gmail.com.

Margaret Ordonez has moved to Camden, TN, and is setting up a textile conservation laboratory, after teaching for 29 years in the textile conservation graduate program at the University of Rhode Island and driving 90 miles a day. She can still be reached at mordonez@uri.edu.

Maggie Wessling joined the conservation team at the Smithsonian Institution's National Museum of African American History and Culture as their Conservator of Photographs in October 2017. Maggie previously worked for three years as the Claire W. and Richard P. Morse Fellow for Advanced Training in the Conservation of Works of Art on Paper at the Museum of Fine Arts, Boston. Maggie completed an M.A. in Art History and an Advanced Certificate in the Conservation of Works of Art at the Institute of Fine Arts, NYU in 2014.



Making Changes?

Send us news of your life changes and accomplishments to share with fellow members!

Email *AIC News* at carmina@conservation-us.org

In Memoriam

Jean Volkmer (1920 – 2017)

Jean Volkmer, founder of the Museum of Modern Art conservation department and a Fellow of AIC, died peacefully at her home in New Hartford, CT, on November 14, 2017.

Born December 21, 1920, in Ridgewood, Queens, Jean trained at the Pratt Institute in graphic design and worked briefly at Bell Labs before joining the exhibitions department at the Museum of Modern Art (MoMA) in 1943. Following an encounter with Caroline Keck, who treated the museum's paintings on a contract basis, and with the encouragement of curator Dorothy Miller, Jean began studying three days a week with Sheldon and Caroline Keck at the Brooklyn Museum in 1954. Jean set up a small room at MoMA to treat paintings on-site while continuing her work as exhibition and graphic designer. As she often said, "In those days when the museum was small, we all wore a lot of hats."

The devastating fire at the museum in 1958 lent impetus to establishing a professional conservation facility at the museum under Jean's direction. It also gave rise to one of Jean's major legacies, the restoration of Umberto Boccioni's masterpiece, *The City Rises*, one-third of which was badly charred. Her real legacy, however, was the creation of the conservation department, which came to include paper and objects conservators, beginning with Jean's recruitment of Tosca Zagni, who had been working in another department at the museum before her own training under the Kecks. Jean brought the paper conservator Marilyn Kemp Weidner to MoMA, followed by Antoinette King as well as Tony Konrad, who were then followed by Patricia Houlihan to treat objects. In 1972 Jean hired Anny Aviram, who continues at the museum to this day, maintaining a direct link to the department's beginnings.

Within the museum structure, Jean enjoyed close professional relationships with Alfred Barr, among other MoMA directors, and curators Dorothy Miller, James Thrall Soby, James Johnson Sweeney, and William S. Rubin, establishing the important role of the conservator as advocate for the artwork in the museum's endeavors. Working with registrar Dorothy Dudley, Jean helped to develop modern registrarial techniques and to establish internal regulations for exhibitions, art handling, packing, and loans. The groundwork Jean laid at MoMA provided solid footing for its conservation department, which now encompasses six different conservation disciplines.

Together through the years, Jean and Tosca developed many innovative techniques for treating the unique materials that came to comprise Modern Art collections as well as strategies for dealing with the often out-sized works that came into the collection. Early AIC publications include articles written or co-authored by Jean on the care and handling of large-scale canvases and on lining materials and methods for non-traditional paintings that may be adversely affected by conventional lining methods. Jean installed one of the earliest vacuum-hot tables built by Charlie Crawford, making MoMA one of the earliest museums to have such an apparatus. She pioneered the use of low-tack and non-penetrating adhesives as well as techniques for consolidating matte paint films. Even when using more standard approaches, which they staunchly defended at times, Jean and Tosca adopted a considered, each-work-is-unique methodology that they applied with the utmost craftsmanship. This deliberate approach is perhaps what remains most firmly imbued in the many students lucky enough to experience her tutorship.

Jean will be remembered and deeply mourned by countless students and colleagues who will always respect and cherish her humor, contributions, and vision. Her legacy as a pioneer and as spokesperson for modern art conservation should be appreciated by everyone in the field today, for she was the mid-wife at the birth of the field of preserving contemporary works of art.

—Terry Mahon, terrence.mahon@gmail.com

Marilyn Kemp Weidner (1928 – 2017)

Marilyn Kemp Weidner, who died on November 16, 2017, at the age of 89, leaves the art conservation profession with an immense legacy. She was among the first to study, treat, and teach paper conservation, a field that had few practitioners at the time. She was a treasured mentor for many apprentices and interns from during her entire career. Her FAIC oral history files contain three separate interviews, which chronicle her immense impact on the field of paper conservation.

She was born in Long Island, NY, and graduated from Hofstra University. She had a background in art from the Pratt Institute and took printmaking workshops at the Contemporaries Art Gallery in New York during the 1950's. Her first museum position as an assistant to the registrar at the Museum of Modern Art

sparked her interest in conservation, and she was asked to help plan their first paper conservation studio. Her second job in New York as registrar at the Brooklyn Museum exposed her to Sheldon and Carolyn Keck's lectures on painting conservation.

Marilyn met and married Roswell Weidner, who was an artist and teacher at the Academy of Fine Arts in Philadelphia. In that city, together they raised two daughters and worked as a team for the rest of their lives. She became an assistant to Ted Seigel, painting conservator for the Philadelphia Museum of Art and the Pennsylvania Academy of Fine Arts. Marilyn was encouraged to pursue paper conservation by the Kecks, and studied with Minna Horowitz Nagel at the Metropolitan Museum of Art. She also extended her knowledge of Japanese mounting techniques with Takashi Suguira at the Freer Gallery of Art, enabling her to adapt these skills to Western Art. A course in chemistry at the University of Pennsylvania in the 1960s rounded out her career.

Marilyn set up a studio in her home in the early 1960s in Philadelphia and received private work through her many museum contacts. In 1967, the Committee to Rescue Italian Art sponsored her trip to help after the Florence Flood, and she became acquainted with international colleagues, including Peter Waters, who invited her to teach at the Library of Congress. Marilyn was also an instructor at Cooperstown (now the University of Buffalo/SUNY) from 1971 to '74, and she continued to present lectures around the world and publish in professional journals. Her home studio eventually became the foundation for the Conservation Center for Art and Historic Artifacts (CCAHA) where she served as Founder, Director, and Chief Conservator (1977-1984). Her early involvement with IIC-AG (later AIC), included serving as Chair of the Paper Conservation Committee (investigating materials and techniques for the field), Paper Certification, and Conservators in Private Practice. She was a Fellow of AIC.

Her innovation and dedication to treatment and for solving challenging problems presented the field with the suction table and moisture chamber. The suction table, developed in the 1970s, was a result of the need to conserve her husband's pastels paintings on paper. She was inspired by an observation; she noticed how a leaf could be held against a window screen by air pressure and thought this would be useful in treating unfixed pastel and watercolors. Through trial and error, she and her husband built a suction table; thereafter, it was adopted widely by the conservation community. Her commitment to investigating variations in treatment techniques lead to the enhancement of the suction table through the addition of a moisture chamber, developed in the 1980s. Elizabeth Wendelin was an intern with Marilyn in 1984 and still has her notes on the experiments done on an initial Plexiglas mock-up with the use of an ultrasonic humidifier. Marilyn understood the usefulness of this tool to disperse even small water droplets over paper, and this was later developed into various types of tools for conservation laboratories. Marilyn was always interested in discussing treatment technique variations and willing to change treatment directions to improve outcomes.

From 1988 to 1994, Marilyn trained museum professionals in collections care. She began an initial program at the CCAHA, "The Technician Training Workshop," to teach these individuals how to care for, but not necessarily treat, paper-based collections. This program was expanded through grant sponsorship from the Museum Council of Philadelphia and the University of Delaware. Marilyn's focus on the importance and value of preventive conservation was ahead of its time.

Conservation was always part of her life, even in her later years. She enjoyed visiting with the next generations of professionals in the Delaware Valley and freely dispersed her studio contents to conservators in the Delaware Valley; she donated her well-organized files to the Wintertur Museum Library. As a keen practitioner of paper conservation, she always felt that it was "important that students should be able to practice treatment, build up skills because that's what was needed in order to preserve objects—develop new methods of treatment, new materials for treatment and a new way of treatment." Her students worldwide will hold Marilyn's kindness, passion, high standards, and commitment to innovation in their hearts and minds forever. Marilyn Kemp Weidner was a pioneer in the field of art conservation and acted outside of the box to bring new tools, techniques and thinking to paper conservation, a legacy to celebrate and be grateful for.

—*Elizabeth Wendelin, ecwendelin@comcast.net; Debora Mayer, debora_mayer@harvard.edu; Debra Hess Norris, dhnorris@udel.edu; and Holly Maxson, hollymaxson@nyc.rr.com*

A Memorial Service for Marilyn Kemp Weidner will be held on January 8, 2018, at 12:00 p.m., at United Church of Christ at Valley Forge, 45 Walker Rd., Wayne, PA 19087. A reception with light refreshments will be provided. Condolences, memories, and pictures of Marilyn Weidner can be sent to marilyn.weidner.memorial@gmail.com.

Worth Noting

Suspension of Recruitment for MA in Conservation at Camberwell

The two-year MA in Conservation program at Camberwell College of Arts, University of the Arts London is suspending recruitment for the next intake of students for the year 2018. Current second year students will graduate in 2018 and current first year students will graduate in 2019.

The University's reason for the suspension is that the course is running at a high cost per student in comparison with the average degree course within the arts college. This comes with a number of other budget reviews across the University.

Conservation courses have been offered and supported by the University since the late sixties. The highly specialized Paper Conservation Course, first of its type in the UK and one of the first internationally, was developed to meet a highly specialist need in collections, museums and archives the world over and has become part of the wider program of global cultural preservation. Students have been drawn from all over the world and graduates today are correspondingly employed in countless important cultural heritage institutions globally. It goes without saying that the need for expertly trained conservators will never diminish.

In the last five years the course has taken the format of a two-year extended MA in Conservation (Books and Archival Material; Works of Art on Paper). The direct success of this course—in terms of graduates employed—is in large part attributable to the overwhelming support that the course has received from individual conservators and institutions, throughout London, the UK, and abroad.

The University is now committed to reviewing the conservation course in order to find solutions that will make the MA course in Conservation viable and sustainable in the long-term future. They will consult with the conservation industry and mechanisms will be put in place to ensure that this happens. This presents an opportunity to work together in exploring new ideas and possibilities for the postgraduate degree course ensuring it remains viable within shifting economic times.

Further information will be communicated to Icon members as soon as it becomes available.

—**Alison Richmond ACR, Chief Executive, Icon, the Institute of Conservation**

Reprinted in part from the ICON email "Statement on Camberwell College of Arts MA course recruitment suspension," Nov. 1, 2017.

Free Webinars by the Image Permanence Institute (IPI)

The Image Permanence Institute is hosting a webinar series, funded by The National Endowment for the Humanities, which is free and open for all to attend.

There are two webinars left in the series of six. Recordings of the webinars are available if you cannot participate or haven't attended the previous sessions. Watching the webinars as a series is encouraged but not required.

The January webinar will teach a methodology and controlled vocabulary for process identification, and provide a demonstration on how to use Graphics Atlas. The February webinar will include an overview of collections care for prints and photographs including proper storage, handling and display methods, and guidelines for the storage environment.

- January 10, 2018: A Methodology for Process Identification, Part 2
- February 14, 2018: Using Identification to Improve Collection Preservation and Access

For more details visit <https://www.imagepermanenceinstitute.org/process-id-webinars>.

IPI is also hosting two free in-person workshops; both are available and still open, covering the same material as the webinar series, but with hands-on experience and handouts.

Museum of Contemporary Photography and Chicago History Museum - Chicago, IL
Workshop: July 24-26, 2018; Application Deadline: February 5, 2018; Notification of Decision: March 5, 2018. [Apply here for Chicago, IL, venue.](#)

Museum of Fine Arts, Boston - Boston, MA
Workshop: August 15-17, 2018; Application Deadline: April 2, 2018; Notification of Decision: May 2, 2018. [Apply here for Boston, MA, venue.](#)

—**Information shared by Douglas Nishimura, dwnpph@rit.edu, and Lauren Parish, imppph@rit.edu**

Grants & Fellowships

NU-ACCESS Postdoctoral Research Scholarship: Understanding Metal Soap Protrusions on Georgia O’Keeffe’s Paintings

The Northwestern University / Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS) is offering a two-year postdoctoral research fellowship funded through a National Endowment for the Humanities Preservation and Access grant. The selected candidate will help develop a new quantitative imaging paradigm that links the microscale formation of metal carboxylate soap protrusions on paintings by the artist Georgia O’Keeffe to long-term macroscopic changes to these works of art.

High-resolution analytical tools will be used to characterize metal carboxylate soaps in O’Keeffe’s oil paintings. With access to O’Keeffe’s commercial paint tubes and color paint-outs housed at the O’Keeffe museum in Santa Fe, NM, the project aims to correlate specific paint formulations to the occurrence and distribution of protrusions on the artist’s paintings. Also built into the overall ecosystem of understanding the occurrence of soaps will be an opportunity to research past conservation efforts, as well as storage and exhibition histories of these paintings by using archival resources at the O’Keeffe Museum.

Another goal is to dynamically monitor the occurrence and extent of soap protrusions in oil paintings at the macro scale. To this end, open-source and web-based image-analysis tools will be developed to aid conservators in long term monitoring of soap protrusions and other alteration phenomena, extending the benefits of the study beyond the O’Keeffe Museum collection to many other similarly affected paintings around the world.

Research will be undertaken at both Northwestern University and the Georgia O’Keeffe Museum, allowing the use of the analytical facilities, libraries, and other resources at both institutions. The scholarship includes funding for travel and research.

Applicant requirements include a Ph.D. in materials science, chemistry, or a related discipline as well as additional expertise in areas such as: materials characterization techniques (scanning and transmission electron microscopy, FTIR, Raman GC-MS, etc.), computational optical microscopy (specifically Fourier ptychography methods), and programming experience in Matlab, Python, or equivalent. Previous work experience in the cultural heritage field is advantageous, but not necessary.

The deadline for application is January 22, 2018, with a start date anticipated in early spring.

For inquiries please contact Professor Marc Walton: marc.walton@northwestern.edu.

—Reprinted in part from *ConsDistList Digest Vol. 31, Issue 102*

African-American Cultural Heritage Action Fund

The African-American Cultural Heritage Action Fund is a new initiative of the National Trust for Historic Preservation, providing grants in the range from \$50,000 to \$150,000. These grants are designed to advance ongoing preservation activities for historic places such as sites, museums, and landscape projects that represent African-American cultural heritage through grants to nonprofit organizations and government agencies. The Action Fund supports projects focused on African-American cultural heritage, and can include: capital projects, organizational capacity building, project planning, and programming and interpretation.

Submit your letter of intent by January 31, 2018. If you, or someone you know, has a historic place such as a site, museum, or landscape representing African American cultural heritage, you’ll want to learn more about this program. There are many ways that you can put this funding to use within your community.

For full fund details, including the online form to submit your letter of intent, visit forum.saving-places.org/aachactionfund.



Find Grants

FAIC lists many funding opportunities online at www.conservation-us.org/grants

Visit that page to find grant, fellowship, and scholarship descriptions, requirements, and deadlines.

ANAGPIC Conservation Training Programs

UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials

There are many exciting changes happening in the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials, and with change comes challenge. The program has had two significant changes during the last academic year. Prof. David A. Scott, known to many of you as the author of *Copper and Bronze in Art: Corrosion, Colorants, Conservation*, and with Gerhard Eggert, *Iron and Steel: Corrosion, Colorants, Conservation*, has retired to Hastings in the UK. Also, Amber Cordts-Cole, our Program Manager, has taken up a new role as a financial planner. We miss both of them.

With these changes has come a shift in our program administration. Dr. William Roy, a long-time Sociology Professor at UCLA, has returned to campus to serve as an interim Chair for the program. A search committee has been established for a faculty position to replace David A. Scott. Los Angeles County Museum of Art Senior Objects Conservator John Hirx will teach our students in David's subject areas this year. Student affairs and program support are being ably managed through the Cotsen Institute of Archaeology.

In addition, we are announcing the implementation at UCLA of a PhD program in the Conservation of Material Culture with the first cohort entering in 2019. Please stay tuned to learn further about the focus areas and application deadlines by visiting the program website, presently devoted to the MA program, <http://conservation.ucla.edu/>.

While everyone will have an opportunity to meet our first-year students at ANAGPIC in April 2018 at Queens University, we also want to introduce our third-year students' research topics (see end of column).

The UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials has also been making exciting progress through our Andrew W. Mellon Opportunity for Diversity in Conservation program. This four-year pilot program includes two fully-funded immersion workshops for 15 participants each to learn about conservation, followed by a total of 12 fully-funded internships designed to prepare students for graduate study. Our first applications for workshop attendance will open in January and are due in March 2018. Professor Ellen Pearlstein and Program Manager Lalena Areñas Vellanoweth have participated in five outreach sessions with more to come, and we are excited about the interest in the program! Please spread the word and continue to check <https://uclagettydiversityinitiative.wordpress.com/> for updates and more details about this program.

—*Ellen Pearlstein, Professor, Information Studies and UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials, epearl@ucla.edu*

UCLA THIRD-YEAR STUDENT RESEARCH TOPICS

Student	Research topic
Burgess, Morgan	Digitizing Ceramic Conservation: Using 3D Modeling and Printing as an Approach to Loss Compensation
Burton, Marci	3D Visualizations and Non-destructive Spectroscopic Techniques in the Analysis of a Prehispanic Chilean Child Mummy Bundle
Hagemeyer, Mari	Novel Conservation Techniques for Treatment of Gelatinized or Denatured Skin and Hide Materials
Monroe, Hayley	Conditioning Basketry Elements with Water and Solvents; an Investigation into Existing Techniques
Ocal, Lindsay	An Examination of Polychrome Ceramic Vessels from the Site of Amapa, Mexico
Paulson, Michaela	Evaluation of the Interaction of Original Adhesives, Later Coatings, and Conservation Treatment Methods on the Structural Blue Color of Kingfisher Feathers in Chinese Cloisonné Feather Jewelry

Specialty Group Columns

Architecture Specialty Group (ASG)

Concrete Symposium

The University of Pennsylvania Graduate Program in Historic Preservation is pleased to announce the upcoming event: “The Concrete Surface: Symposium and Workshop.” ASG is pleased to announce FAIC’s support of the Concrete Symposium, to be held February 9 and 10, 2018, at the University of Pennsylvania, Myerson Hall.

This two-day symposium and workshop will explore built concrete works specifically through consideration of their surface. Valued for its strength and durability, concrete has challenged and expanded the meaning and role of the architectural surface during the material’s long and evolving deployment. The symposium will explore historical approaches to the finishing and surface treatment of concrete as well as its performance, deterioration, and conservation. Of particular interest will be past and contemporary attitudes toward aging and extended service life and methods for repair.

More details and the full conference program can be found on the event webpage.

—Andrew Fearon, ASG Chair, afearon@mccollab.com

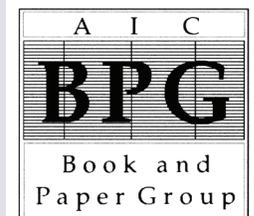


Book and Paper Group (BPG)

2018 AIC Annual Meeting

Planning for our Houston meeting is well underway. As usually happens with our large group, BPG received many more speaker proposals than we were able to accommodate. Thanks to everyone who submitted a proposal! For those whose applications were accepted, please plan now for your written submission to the *Book and Paper Group Annual* (BPGA). It is a privilege to have your paper selected for the annual meeting, so please share your work in written form with our BPG members who are not able to hear your talk in person. The hard deadline for submission to the BPGA is July 1, 2018.

We are still working on planning the BPG reception (which has not yet been finalized at press time). Thanks to all of you who took the survey about your reception preferences. We will do our best to incorporate your input as we work with the AIC office to plan receptions for future meetings.



BPG Website

If you haven’t yet taken a look at our new and improved specialty group website, please do so at www.conservation-us.org/specialty-topics/book-and-paper-group. Many thanks are due to all who worked on the update (which took a number of years to complete!). Particular kudos go to BPG members Bruce Bumbarger, Michelle Facini, Henry Hebert, and Sarah Reidell.

BPG Leadership

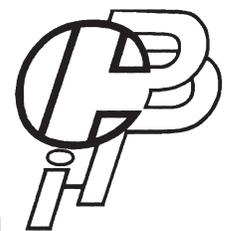
BPG is seeking candidates to run for Chair and Assistant Program Chair of the BPG. Elections will take place in February. If you are interested in either of these positions, please contact Nominating Committee Chair Michelle Facini, bpg.facini@gmail.com.

—Whitney Baker, BPG Chair, bpg.whitneybaker@gmail.com

Conservators in Private Practice (CIPP)

Topics in Private Practice is intended to provide tips, advice, and techniques to conservators in private practice in order to help build and diversify their businesses and conservation experiences. Teaching is a great way to engage an interested audience of allied professionals or the general public on the theory and importance of conservation.

—Kerith Koss Schragger, CIPP Chair, kerith.koss@gmail.com



Topics in Private Practice: So, you want to teach...

For conservators in private practice who are interested in stepping into a classroom that consists of a general audience, conservation is a hot topic, especially as educators embrace interdisciplinary and collaborative topics. However, making connections with an academic institution that can lead to teaching opportunities can be daunting. The following are some general recommendations to get started.

Undergraduate students are a great audience to start with; they are typically ready and eager to engage in philosophical discussions and are in need of opportunities to perfect their skills for making convincing arguments in both written and verbal forms. In addition, many of their institutions still have requirements to diversify their areas of study.

To make connections with a college or university, start by emailing departmental chairs with a proposal. While the chair of a department won't have the discretionary funds or the authority to hire someone, they report to the administration on their departmental program needs and desires. When making your pitch, indicate that there are arts-related and conservation-related granting organizations, such as the Mellon Foundation, that have a track record of supporting such additions to the curriculum.

Don't be concerned that most university or college professors have a PhD in their field. An MA/MS or Certificate in Conservation is currently the terminal degree in our field. Do not apologize for this! Just as you do with the general public, educate any academic institution you are hoping to work with about the standards in the field and indicate your membership designation within AIC.

It is easiest to get a class placed into departments familiar with object-based learning such as the humanities (art history or history) or the social sciences (anthropology) rather than the natural sciences. The natural sciences often have vertical curriculum structures—their classes are taken in sequence with fewer elective topics. However, indicating your interest in involving the natural scientists possibly as guest instructors allows for work across disciplines. For example, chemists and geologists understand the materials questions that concern the conservation community and have access to analytical equipment familiar to conservators, such as the scanning electronic microscope (SEM). In addition, scientists are typically very involved in looking for grants to support their labs; for example, if they can indicate to a funder that a new SEM could be used to support the art history department then everyone benefits.

It is helpful to include a short course description and a syllabus in your proposal. A syllabus is your contract with the students, and like any good contract you need a good plan to prevent an unhappy client. A schedule of topics, readings, assignments, and a rubric by which students will be graded will help an institution recognize that you understand what is required to teach at the undergraduate level. Ask other professors or other conservators to share their syllabi with you as models. While there are professors who feel more proprietary about their syllabi and prefer not to share, you will probably find that your colleagues are helpful in guiding your syllabus design. For inspiration on creating a course description, you can look at the AIC Wiki pages on Teaching to Allied Professionals, which includes actual course descriptions, www.conservation-wiki.com/wiki/Conservation_Courses_for_Allied_Academic_Fields

Remember that in the undergraduate setting you are not training students to become conservators; you are training them to be critical thinkers while building a more nuanced understanding of our profession. Teaching is not an opportunity to dictate your view of the field without challenge; you need to build in opportunities for healthy discussion and respectful argument. To use an academic trope: today's student is looking for a guide on the side, not a sage on the stage.

Teaching as a visitor or an adjunct professor is not necessarily going to bring anyone large financial remuneration. While you can probably make more money in the studio, teaching can be an energizing experience that provides a nice contrast to bench work. Most importantly, there is no better way than to try to teach someone else if you want to further learn and explore a particular topic. Finally, social media and the popular press often report on conservation in ways that lean towards the sensational and miss the subtleties of our goals and methods. When conservators step into the classroom, they help build a savvy audience of future allied professionals who can help advocate for the work that we do.

—Heather Galloway, conservator in private practice, teaches at Oberlin College, Case Western Reserve, and the Cleveland Museum of Art, and can be reached at hgalloway355@gmail.com.

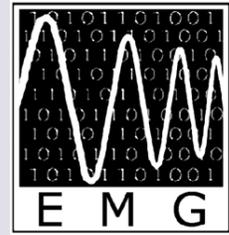
Electronic Media Group (EMG)

2018 AIC Annual Meeting

EMG is excited to host a variety of programming for our upcoming Annual Meeting in Houston, to include:

- A variety of 30-minute talks on electronic media-related topics.
- A panel discussion on developing electronic media training programs in educational and collecting institutions, following a handful of talks from authors across the world.
- A lightning poster session with authors whose papers detail case studies on software-based artworks. In this new format, we hope the authors will detail the case study complexities in a poster and then present a quick summary in our EMG Poster Lightning Talk session to encourage visits to the posters for more detailed discussions.
- EMG and the Book and Paper Group's Archives Conservation Discussion Group (ACDG) will host a joint session to address the preservation of physical and digital objects used in political and social demonstrations, with a focus on how the format of these objects can affect acquisition, archival processing, and researcher access. It will consist of a handful of 10-minute presentations to be followed by a panel discussion.
- EMG will host a reception at The Live Oak Meeting House to experience the James Turrell Sky Space. All Annual Meeting attendees are welcome to join us!
- The EMG Business Meeting. Please attend to help craft the future of EMG.

For further program details on the EMG sessions and a full list of speakers and titles please check out [our schedule online](#).



Scholarships

EMG offered our first EMG Scholarships to support 2018 AIC Annual Meeting attendance in Houston. This year the program is privately funded by Small Data Industries. The EMG Scholarship Committee was founded to scope out the scholarships for this first year; future goals include analyzing the results of this first year and planning future directions for the Scholarship Program within the EMG. EMG will continue to look for more private funding and encourages individuals and organizations to become involved in the EMG Scholarship Program, but will also discuss use of EMG reserves as a possible future funding mechanism. EMG thanks all SGs for sharing their scholarship experiences, and a huge thank you goes to Small Data Industries for funding this inaugural year!

ECPN Interviews

The Emerging Conservation Professionals Network (ECPN) conducts interviews focused on a particular conservation specialty, and their recent focus is on practitioners in EMG. [Interviews](#) conducted with EMG members include Yasmin Dessem, Alex Nichols, Nick Kaplan, Brian Castriota, and Christine Frohnert.

Thanks to ECPN for their focus on EMG members and to these members for sharing their expertise and time.

AIC News

EMG sponsored the lead article in the January 2018 *AIC News*, written by Ben Fino-Radin on digital storage options, something that we hope will be of great interest to all AIC members. Please check it out!

Website

Look forward to a newly designed EMG website, plus the web launch of a site for our online-only *Electronic Media Review*, in the coming weeks. Our goal for publishing is early 2018.

EMG Leadership: Elections

Elections are right around the corner for officer positions that are opening up this year within EMG's leadership (2-year terms), including: Chair, Webmaster, and Assistant Program Chair. If you have an interest in running for one of these positions, please reach out by writing to Crystal Sanchez, email below. We encourage you to get more involved in EMG!

Duties are as follows (from the [EMG Rules of Order](#)):

i. The Chairperson shall manage the EMG; serve as a liaison between EMG and the AIC board; preside over the EMG Business Meeting; serve as Chair of the Executive Committee of EMG; develop programmatic initiatives; keep members informed through a regular column in AIC News, presentations at EMG meetings and programs, and the EMG website. In cooperation with AIC and following all AIC regulation, raise funds for EMG Programs and events.

iii. The Webmaster for public outreach will maintain the EMG website and develop content for the website. The Webmaster may appoint, in consultation with the chair and executive committee, and then manage, an assistant webmaster to explore the membership, non-conservation professionals and the internet for content.

v. The Assistant Program Chair will assist the Program Chair with meeting organization duties. After serving as assistant program chair for one year, this officer will have the option to assume the role of program chair for an additional one year term.

—*Crystal Sanchez, EMG Chair, sanchezca@si.edu*

Objects Specialty Group (OSG)

2018 AIC Annual Meeting

Your OSG officers, Program Chair Ariel O'Connor, Assistant Program Chair Jessie Arista, and I, have been busy planning and organizing for the [46th Annual Meeting](#)—Material Matters in Houston, Texas. Please plan to come and share in all the great talks, symposia, workshops, receptions, tours, food, and other activities! Take a look at the conference website, register, book your hotel room, and sign up for events soon.

We have created a compelling lineup of talks, again with an emphasis on materials and treatment. Please check out the workshops offered during the Annual Meeting, as there are several that will appeal to OSG members. These include:

- Introduction to Reflectance Transformation Imaging (RTI) (Instructors: Kerith Ross Schragger and Anna Serotta)
- Fiber identification and analysis
- Preparation and use of Paraloid B-72 (Instructor: Stephen Koob)
- Scratch removal and polishing treatment for high-gloss plastic surfaces (Instructors: Giuliana Moretto and Delia Müller-Wüsten)

To register for workshops, please visit the [online registration](#) page.

We will be having our tips session luncheon again this year, so please plan to attend. Information for those wishing to present will be coming shortly.

And now for something completely different! With the idea that “a fail shared is not a failure,” a new event will be held at the Houston meeting immediately following the talks on Saturday afternoon, June 2nd. This will be an opportunity to share mistakes, accidents, or other events leading to less than optimal outcomes, and will be open to members from all specialty groups.

OSG Individual Grants

Thanks to a generous contribution from the American Conservation Consortium, Ltd., we can offer two additional scholarships, which means that we are now able to give 6 awards of \$500 each. The two additional grants from American Conservation Consortium Ltd. will prioritize emerging conservators in private practice. A heartfelt thank you to Marc Williams for the funding, and Eric and Sarah at FAIC for the quick follow-through.

—*Tony Sigel, OSG Group Chair, tony_sigel@harvard.edu*



Paintings Specialty Group (PSG)

2018 AIC Annual Meeting

Hello all! We are still in the planning phase for the Houston conference, including a newly minted “mistakes” session and sponsorship opportunities. Though details are still in the works, the reception will take place on the Menil Collection campus and the Cy Twombly Gallery will be included. Desi Peters has been doing yeoman’s work getting everything ready for us!



Internal Advisory Committee (IAG) Highlights

I have just returned from the IAG meeting in DC. The meeting was full of interesting topics and discussions; some highlights include:

- AIC is working with a cloud-based content community platform called Higher Logic which features an online forum that will eventually replace Memberfuse, listservs, and parts of CoOL, and will move all content under one umbrella. You will be automatically enrolled as a member of AIC, and can personalize the content you wish to receive and view. For more information on Higher Logic, see page 8.
- JAIC is asking authors to submit papers, especially those who have presented during AIC annual meetings, as published postprint papers are nearly in a ready-to-go format. Submissions will still have to be edited and undergo the peer-review process.
- A plug was made for donations to FAIC, especially to unrestricted funds. Currently only 8% of our membership donates to the fund.
- Also, I am passing along the usual plea for members to apply to become PAs or Fellows, if eligible.
- Ruth Seyler is working on finding a venue for the 2020 AIC Annual Meeting. Although the Buffalo/Cooperstown program is having its 50th anniversary, the city does not have an appropriately sized venue. We are a large group, requiring a lot of meeting space, and so it is difficult to balance cost, access, and current political climates in certain states. Some potential cities include Salt Lake City, Atlanta, Pasadena, and St. Louis.

PSG Leadership: Elections

Soon, the nominating committee will be reaching out to members. Three positions will be opening: chairperson, assistant program chair, and secretary/treasurer. This will leave Charlotte Ameringer as the sole returning board member, so let’s jump in to help her!

Dina Anchin is working on transition documents for her position. Also, the PSG coffers are in good fiscal health, accounting for variables in the cost of the Houston meeting. Dina has urged that we no longer use the term “reserves.” Although seemingly robust, the cost of the meeting versus membership dues is more of a zero-sum game.

PSG Publications

Kari Rayner and five other PSG members are currently serving on the PSG Wiki Committee. Two new entries have been completed by PSG members and have been published online: “Analytical Techniques” and “Special Problems of Modern Paintings: Raw Canvas.” The PSG wiki section is now linked to a general page on “Gels, Thickeners, and Viscosity Modifiers.” Five new entries are in progress, and are slated to be uploaded by late 2017/early 2018.

Wendy Partridge notes the postprints from the 2013 and 2014 meetings are complete and in the AIC electronic store for downloading. Postprints for 2015 and 2016 will be completed before the next AIC meeting. The publication process and editing for these volumes is being handled by Barbara Buckley. Wendy is about halfway through an initial read through/edit for the 2017 edition. Please note that typically, the delay in publication processing is due to authors not getting their papers submitted on time. Therefore, we will be changing the procedure for the PSG Postprints by adopting the OSG model, whereby authors will be required to submit their papers by the last day of the conference.

Barbara, Erin Stephenson, and Wendy are discussing how the OSG micro-site is used for uploading completed papers and tips. This is particularly important for those who would like a publication site link available for use on their resume or for other professional reasons.

Also, personal and professional thanks to Peggy Ellis, whose carefully crafted response to the viral gel cleaning video was the most shared on our Facebook page to date.

—Noelle Ocon, PSG chair, with submissions from Desi Peters, Dina Anchin, Charlotte Ameringer, Kari Rayner, Wendy Partridge, and Barbara Buckley

Textiles Specialty Group (TSG)

2018 AIC Annual Meeting

It's time to start planning your attendance at the 2018 AIC Annual Meeting in Houston, Texas. This year the Textile Specialty Group (TSG) is combining efforts with both Research & Technical Studies (RATS) and the Wooden Artifact Group (WAG) to bring you some exciting presentations and events. The combined RATS/WAG/TSG reception will be held at the Historic Eldorado Ballroom, Project Row House, Houston, Texas. Not only will you be able to view this restored music hall, but you will also be able to enjoy a lovely evening of mingling and getting to know colleagues from RATS, WAG and TSG. Please plan to stick around 'til Saturday, the last day of the specialty group sessions; the joint WAG/TSG presentations will be Saturday afternoon. Then the last event of the day will be a unique opportunity to hear from your colleagues in the "mistakes session."

There are many exciting events planned for the 2018 AIC Annual Meeting. Make sure to check out the Annual Meeting page on the AIC website for all the TSG specific events and more.

See ya'll in Houston!

—*Melanie D. Sanford, TSG Program Chair, info@conservingthreads.com*



AIC-Textiles Specialty Group Achievement Award Nominations

The TSG is seeking nominations for the AIC-Textiles Specialty Group Achievement Award. This award will be presented to an entity or individual that has promoted, defended, and worked in support of the importance of textiles and their need for preservation. An individual must be a Professional Associate or Fellow of AIC. Dedication to the organization over their years of membership will be taken into consideration as well as commitment, leadership, and continuous contribution to the field of Textile Conservation.

The proposer/nominator and one sponsor should provide strong evidence in writing of the nominee's commitment to the field in areas such as research, analysis, conservation, teaching, and support of the textile conservation community. Both the proposer/nominator and the sponsor must be a member of AIC. The 2017 Nomination Form/Guidelines are available online via the AIC-TSG web page: www.conservation-us.org/membership/awards/textiles-award. The nomination paperwork (in PDF format) can be submitted to Katelin Lee in the AIC office at awards@conservation-us.org.

The deadline is February 15, 2018.

—*Laura Mina, TSG Chair, mina.laura@gmail.com*

Wooden Artifacts Group (WAG)

WAG Scholarship Applications

The application deadline for the WAG Scholarship is March 1, 2018. Funding is available for pre-program interns and emerging conservation professionals in support of internships and educational experiences in the field of wooden artifact conservation. Internships may be in private practice or institutional settings. Please encourage anyone who might be interested to consider applying.

The application and complete information is available at www.conservation-us.org/specialty-topics/wooden-artifacts/wag-scholarship-fund.

2018 AIC Annual Meeting

Program Chair Paige Schmidt has put together a great program, including two joint sessions with RATS and TSG. All three groups will join together for a Wednesday night reception at the historic Eldorado Ballroom and Project Row Houses in Houston's historic Third Ward. We will have the opportunity to view local art exhibitions and tour models of the redesigned, community-focused, affordable housing.

Please always feel free to contact me with any questions, concerns, or thoughts you would like to share.

Continuing thanks to the officers for all their hard work and energy.

—*Genevieve Bieniosek, WAG Chair, gbieniosek@gmail.com*



PMG & RATS did not submit columns for this issue.

Network Columns

Collection Care Network (CCN)

CCN Leadership: Seeking 3 Officers

Are you passionate about preventive conservation and collection care? Have you been looking for a way to get more involved in a leadership role in AIC? The Collection Care Network (CCN) is currently looking to fill three Officer positions:

- Secretary/Treasurer
- Communications & Outreach Officer
- Programming Chair

CCN's Secretary/Treasurer is responsible for secretarial and treasurer functions for the Network. CCN seeks a highly organized officer who will be responsible for the records, meeting minutes, announcements, and other special projects; s/he also works with the AIC office to appropriately archive records. As Treasurer, this officer is also responsible for financial records, accounts, approval of, and arrangement for, disbursement of monies through AIC staff. S/he leads the development of a yearly budget with input from the Chair, the board liaison, and the staff liaison.

CCN is looking for candidates for Communications & Outreach Officer who strongly believe in AIC's commitment to growing the practice of preventive conservation and developing working relationships with allied professionals and organizations who support collection care practice. This Officer will be the point of contact for outreach efforts to AIC's membership. S/he will actively recruit liaisons to coordinate with other allied professional organizations and support these liaisons through regular communication, conference calls, and meetings. The C&O Officer will work in conjunction with the Editor in preparing documentation on the CCN's activities and programs.

CCN is looking for candidates for Programming Chair with a strong interest in contemporary research related to preventive conservation and collection care to create robust programming for the AIC annual meeting and workshops. This includes identifying themes, developing calls for papers, supervising the review of abstracts, the filing of appropriate forms, and identifying officers or members to fill roles for the managing of the session.

All applicants should have a strong interest in furthering preventive conservation and collection care and excellent writing and organizational skills. The CCN Officers meet once a month via conference call, as well as at the Annual Meeting in May.

To apply, please send a letter of interest and C.V. to Mary Coughlin at coughlin@gwu.edu by February 15. For further information or to discuss the position, you may call Mary at 202-994-9936. CCN is an AIC board-appointed network. Leadership in a network is by application and selection with final approval by the AIC Board. Every effort is made to ensure that the officers represent CCN's intended demographic, wide geographic representation, and balanced representation from conservators and allied professionals.

Volunteer with AIC's Collection Care Network

CCN is looking for volunteers to help develop the AIC Wiki as a resource for all those interested in learning about preventive conservation and collection management principles.

Your efforts would involve researching a topic from the list below, and then using guidelines to write a brief introduction as well as annotations for several select resources. Volunteers may submit their work as a Word document to CCN or, after some training, add it directly to the wiki themselves.

This is a great opportunity to learn more about an area of interest, perform a service to the collection care community, and have your name added as a contributor to the wiki page.

Topics to select from include:

- | | | |
|--|---|--|
| <ul style="list-style-type: none"> • Risk Assessment • Leadership and Advocacy Tools • Collections Management • Emergency Response • Special Events • Security | <ul style="list-style-type: none"> • Fire Risks, Protection, and Event Remediation • Water Risks, Protection, and Event Remediation • Temperature and RH • Vibration • Dust and Housekeeping | <ul style="list-style-type: none"> • Environmental Pollutants and Off-Gassing • Monitoring Pollutants • Storage Equipment and Supplies • Microclimates and Movement of Objects • Exhibitions and Display Cases • Packing and Transport |
|--|---|--|

If interested, please contact Kelly Krish at ccn.editor@conservation-us.org.

2018 AIC Annual Meeting Workshop: Oddy Testing Protocols and Practicalities

CCN is sponsoring a one-day workshop that will focus on materials testing at AIC's 2018 annual meeting. This program will be geared towards those who are currently conducting tests for their institution, as well as those who would like to begin, either in a museum or private practice. Our field recognizes the variability of testing procedures as well as subjectivity of the results as problematic; nevertheless, the Oddy test remains the prevalent method for evaluating exhibit, storage, and packing material due to its low cost and easy implementation.

Workshop instructors will share their research in examining the implications of various testing procedures, and active discussions with participants about methodologies in use will be encouraged. Participants will gain hands-on experience in setting up the test properly and learn best practices for documenting and analyzing results. Explanations will be given about how additional analysis (e.g. gas chromatography-mass spectrometry (GC-MS), ion chromatography (IC), and ultraviolet-visible (UV-Vis) spectroscopy) can more fully characterize materials and supplement results.

Conservators and conservation scientists around the world have begun sharing results on AIC's wiki www.conservation-wiki.com/wiki/Oddy_Tests:_Materials_Databases. Tips will be shared to facilitate testing results on the site.

Visit the AIC's annual meeting webpages to [register for the workshop](#) or, for questions about the program contact Rachael Arenstein at rachael@amartconservation.com.

—*Dawn Kimbrel, Editor, Collection Care Network, dawn_kimbrel@brown.edu*

Emerging Conservators Professional Network (ECPN)

Webinar on Conservation Portfolios

ECPN's webinar "Showcasing your work: Preparing and maintaining a conservation portfolio" was held on November 14th, and a [recording is now available](#) on the AIC YouTube channel. The webinar featured two speakers: Susan Heald (Textile Conservator at the National Museum of the American Indian, Smithsonian Institution) and Gwen Manthey (Contract Interim Paintings Conservator at the Smithsonian American Art Museum and private practice conservator).

During the webinar, Susan spoke about her experience reviewing portfolios for pre-program and graduate internships, and post-graduate fellowships. She discussed what she looks for in a conservation portfolio in terms of content and organization. Gwen discussed the evolution of her own portfolio through the early stages of her career, including her use of a tablet-based electronic portfolio and a personal website.

The webinar concluded with a productive Q&A session. Our speakers were not able to answer all of the attendees' questions due to time constraints, but have kindly answered outstanding questions in a [blogpost](#) now up on *Conservators Converse*, the AIC blog.

Many thanks to our speakers for their excellent presentations, and to ECPN's Webinar Coordinator, Jen Munch, for her work in putting this program together!

EPCN on *Conservators Converse*

Since my last column, ECPN Officers have made a number of great contributions to the AIC blog. Professional Education & Training Officer Emma Schmitt has continued our blogpost series on international training, including her interview with Noah Smutz (book conservator at Smithsonian Libraries) about his experience [training at West Dean College in the UK](#).

Continuing our Specialty Group interview series focused on East Asian art conservation, former ECPN Outreach Officer Kimi Taira interviewed Grace Jan (Yao Wenqing Chinese painting conservator at the Freer Gallery of Art and Arthur M. Sackler Gallery of Art, Smithsonian Institution). In this two-part interview, Grace [reflects on her own training pathway](#), and discusses her involvement with the [Andrew W. Mellon initiative for Chinese art conservation](#).

Communications Officers Alyssa Rina and Riley Cruttenden have since taken up the reins for this project, launching a second series of Specialty Group interviews with conservation professionals working in electronic media conservation. Five interviews have been published: with [Nick Kaplan](#) (Graduate Fellow, Winterthur/University of Delaware Program in Art Conservation), [Alexandra Nichols](#) (Sherman Fairchild Foundation Fellow, The Metropolitan Museum of Art), [Yasmin Dessem](#) (Head of the Audiovisual Preservation Studio, UCLA Library), [Brian Castriota](#) (Research Fellow in the Conservation of Contemporary Art, Scottish National Gallery of Modern

Art and doctoral candidate at the University of Glasgow) and [Christine Frohnert](#) (Co-Founder, Bek & Frohnert, LLC and Time-Based Media Program Coordinator, The Conservation Center, Institute of Fine Arts, NYU). This collection of interviews illustrates the different pathways into this specialization, and provides insight into the exciting challenges and areas for development within this particular discipline.

AIC Wiki Edit-a-thon 2018

ECPN will be participating in the AIC Wiki edit-a-thon during the month of January. We plan to expand current sections of our page "[Resources for Emerging Conservators](#)" and will develop new content for our members. If you would like to join us in this effort, or have a suggestion for content you'd like to see, please get in touch with me, by writing to rebecca.ec.gridley@gmail.com. I'd like to encourage all of our members to become Wiki editors and help build this important online resource!

—*Rebecca Gridley, ECPN Chair, rebecca.ec.gridley@gmail.com*

Position Announcements

AIC does not necessarily endorse the products advertised in nor position announcements posted in AIC News. We encourage job seekers to conduct their own research to determine if the advertised position is right for them. See all posted positions at www.conservation-us.org/jobs.

[Paper Conservator \(Newport News, VA, USA\)](#)

The Mariners' Museum is looking for a conservator who will undertake the direct treatment and preventive conservation care of works on paper within the collection of The Mariners' Museum and Park with a primary focus on prints, drawings, watercolors, and documents. This individual will work closely with conservation staff and other museum personnel to conserve these objects and prepare them for exhibition, long-term storage, loan, and photography, etc.

[Assistant Objects Conservator, The Menil Collection \(Houston, TX, USA\)](#)

The Menil Collection is looking for an Assistant Objects Conservator who undertakes research, condition assessments, environmental monitoring, and treatments related to the care and preservation of three-dimensional objects in the care of the Menil Collection. All work must be performed in accordance with the American Institute for Conservation's Code of Ethics and Guidelines for Practice.

[Assistant Conservation Scientist, Yale University \(Orange, CT, USA\)](#)

Yale University's Institute for the Preservation of Cultural Heritage (IPCH) is seeking a scientist or a conservator with a strong scientific background to fill the position of Assistant Conservation Scientist, who will collaborate with colleagues at the Yale Center for British Art and the Beinecke Rare Books & Manuscripts Library to design and carry out projects that involve the scientific study of objects or object-related issues in those collections. This 2-year term position is based at Yale's West Campus in Orange CT, but activities at collections, conservation laboratories and other research facilities require travel to Central Campus in downtown New Haven and nearby Science Park.

[Assistant University Archivist \(Evanston, IL, USA\)](#)

Northwestern University: The Assistant University Archivist actively engages students, faculty, and alumni in the collection, use, and preservation of university records and the papers of faculty, administrators, staff, students and alumni of Northwestern University. As a key partner in the teaching and learning mission of the university, he or she will provide leadership for reference, instruction, outreach, web presence, and other research and instructional service functions of the University Archives. This position supervises several student workers and assists in the overall management of the University Archives. Additionally, the Assistant University Archivist will share responsibilities for collection development and donor relations, under the direction of the University Archivist, and provide expertise on materials that document the university's history.

[Fellowship in the Conservation of Contemporary Art, Paintings Focus \(San Francisco, CA, USA\)](#)

The Conservation Department at the San Francisco Museum of Modern Art is pleased to offer a two-year advanced Fellowship in the conservation of contemporary art, beginning fall 2018. In keep-



Post a job ad!

Reach your fellow 3,200 members with a position announcement, and we will also share with our 30,000 social media followers, blog subscribers, and website visitors. Fee: \$100.

- See our ad rate page at www.conservation-us.org/ads.
- For information, email info@conservation-us.org.
- Internships are posted for free.

ing with the nature of contemporary art, the Fellowship is designed to initiate collaboration between conservation disciplines, including paper, paintings, objects, photographs, and electronic media. For the 2018-2020 cycle, a specialization in paintings conservation is preferred.

Assistant and Associate Conservator Positions for Objects and Sculpture (San Francisco area, CA, USA)

SF Art Conservation seeks to recruit two full time objects/sculptures conservators. The positions are full time, and comes with health benefits and a retirement package. Focused on objects, sculpture and paintings conservation, the company has studios located in San Francisco and Oakland and serves a range of clients that include museums, City institutions and major private collections.

Head of Conservation (New York, NY, USA)

The New York Public Library seeks an experienced conservator to provide expert strategic and administrative leadership for its conservation operations. The Head of Conservation (officially titled Senior Manager, Conservation) will provide and promote a vision for the care and treatment of the Library's special and general collections, developing and implementing plans to identify, prioritize, and address their conservation needs.

Objects Conservator (Atlanta, GA, USA)

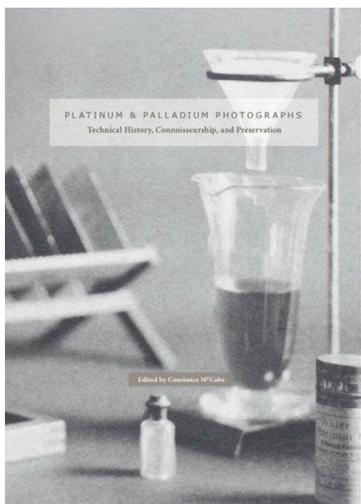
The Atlanta Art Conservation Center, a non-profit regional laboratory serving more than 12 member museums in the south, invites applications from qualified conservators for the full-time position of Objects Conservator. Duties include the examination, treatment, and documentation of a wide range of three-dimensional materials; collections assessments and conservation planning; consultation and workshops; and research. Travel for on-site projects is an integral part of the work, including collections surveys, historic interiors, outdoor sculpture and individual treatments.

Courses, Conferences & Seminars

These listings are continually updated online:

- [Calls for Papers >>](#)
- [Conference Listings >>](#)
- [Course Listings >>](#)
- [Lectures & Workshops >>](#)

New book from the American Institute for Conservation



**Platinum and Palladium Photographs:
Technical History, Connoisseurship, and Preservation**

Coming in December 2017! The Photographic Materials Group of AIC is proud to announce the new volume, *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*. This volume is made possible through the generous support of The Irving Penn Foundation, The Andrew W. Mellon Foundation, The Samuel H. Kress Foundation, and the extraordinary efforts of its volunteer authors.

Edited by Constance McCabe, the volume presents the results of a four-year inter-institutional, interdisciplinary research initiative led and organized by the National Gallery of Art. Contributions by 47 leading photograph conservators, scientists, and historians provide detailed examinations of the chemical, material, and aesthetic qualities of this important class of rare, beautiful, and technically complex photographs. The volume will help those who care for photograph collections gain a thorough appreciation of the technical and aesthetic characteristics of platinum and palladium prints and scientific basis for their preservation.

Price: \$75. ISBN: 978-0-9978679-0-9. Trim: 9" x 12", 456 pp.
Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation. 2017. ed. C. McCabe. Washington, DC: American Institute for Conservation.



Look for this book and much more at
www.conservation-us.org/shop

The Back Page

Social Media and Outreach in 2017 and Reaching Forward

AIC and its members are very active on social media and our high numbers indicate that many of our social media followers aren't even members or conservation professionals! We hope that sharing stories about the work our members do and about our programming helps raise overall awareness of the field and increases support for preservation.

AIC goes viral! ECPN's webinars are our top videos on YouTube. Our Facebook followers share our response to a controversial gel cleaning video. The Twitterverse also appreciated our notes on the amazing conservation work happening at the Met Museum.

- **Twitter:** In 2017, we gained 3,000 followers, for a current total of more than 11,600 followers. We tweeted more than 560 times in the last year, with our tweets reaching 1.1 million timelines. Our most popular tweet was about a blog series on the conservation of "The Annunciation" by Peter Candid, which featured AIC member Michael Gallagher and PA Karen Thomas at the Metropolitan Museum of Art. The tweet was liked 129 times and retweeted 57 times.
- **Facebook:** Our page is followed by over 19,800 people, meaning they see our content more frequently than other items in their newsfeed. Our most "viral" Facebook post was in response to another viral post: our November 10, 2017, post regarding a panel painting cleaning with remarks from AIC Board President Margaret Holben Ellis was seen by over 41,700 people, and over 1,400 of them engaged with the post by reacting, commenting, or sharing.
- **LinkedIn:** Since we've started posting job openings on LinkedIn, visitation has dramatically increased from roughly 75 views per month this time last year to almost 200 monthly views. Engagement with our posts has also been huge, going from roughly a thousand post engagements per month to over 16,000.
- **YouTube:** Our account has over 750 followers and our videos have been viewed more than 33,700 times since we joined in 2010, and at least half of those views occurred 2017. One of our most watched and liked videos was our ECPN Webinar, "Picking up the Pieces: Accepting, Preventing, and Learning from Mistakes," which has been viewed over 530 times since it was posted this April, and inspired a new session that will close out the 2018 meeting in Houston.

We know there are great stories about conservation out there that we're missing—we want you to participate in our social media!

- Reach out to our social media coordinator, Katelin Lee, with information about projects you're working on or ways you've been recognized by the media or your institution.
- Post about your projects on AIC's blog!
- Be sure to tag us or "at" us in your own social media posts to let us know about your latest endeavors.

If you have any question getting involved with our social media accounts, email Katelin Lee at: klee@conservation-us.org!



Tweets 6,278 Following 310 Followers 11.6K Likes 3,167

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Our FAIC Emergency Programs Coordinator, Jessica Unger, discussing how

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