



AIC News

September 2019
Volume 44(5)



Pottery mended by students
in the Andrew W. Mellon
Opportunity for Diversity in
Conservation UCLA/Getty
summer workshop. Photo by
Ellen Pearlstein.

Diversity Efforts: The Association of North American Graduate Programs in Conservation (ANAGPIC)

By Margaret Holben Ellis, Rosaleen Hill, Narayan Khandekar, Frank Matero, Debra Hess Norris, Ellen Pearlstein, Patrick Ravines, and Jennifer Hain Teper

Equity and Inclusion Committee Introduction

What does it mean to develop a diversity and inclusion initiative? We, as members of the newly created AIC Equity and Inclusion Committee, have found ourselves challenged to best prioritize our efforts to help increase discussion around, and action on, increasing diversity, equity, and inclusion in our field. One area of need apparent to us from early on, and included as a key focus of the Equity & Inclusion Working Group's final 2017 report (<https://www.culturalheritage.org/docs/default-source/publications/reports/equity-and-inclusion-working-group-final-report.pdf>), is the difficulty in recruiting and supporting a diverse student body in the current conservation training programs.

We are thrilled that many of the graduate programs within the Association of North American Graduate Programs in Conservation (ANAGPIC) are making great efforts to make the field a viable career choice for under-represented cultural and racial communities through exposure and dialogue, collaboration, and education. The Equity & Inclusion Committee applauds these efforts and successes. As you read the work executed by these schools, consider how you can help or support these initiatives.

—Jennifer Hain Teper (jhain@illinois.edu) and
AIC's Equity and Inclusion Committee



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**Preserving Cultural
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**Deadline for November editorial
submissions: October 1, 2019. Submit to**
carmina@culturalheritage.org.

We reserve the right to edit for brevity and clarity.

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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. Submit all ads to advertise@culturalheritage.org.

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From the Executive Director

Critical discussions surrounding equity and inclusion abound in our country today, with reason to both lament and celebrate. Research providing data and trends on these and related topics is growing, and many organizations are taking steps to address equity in hiring and in promotion procedures and attitudes.

The field of conservation is, of course, not immune to issues of disparity, and it has been a topic of concern within AIC at least since the early 1990s when AIC created a Diversity Task Force. Its mandate was to determine ways to increase participation among underrepresented communities in conservation and to consider how conservation and preservation might be made more relevant to groups that had traditionally been marginalized or excluded from participation. Among other activities, the task force encouraged AIC to complete a member survey seeking data on diversity. This November 1993 survey categorized members by gender as well as ethnicity:

Gender	Ethnicity
38.8% male	.05% American Indian or Alaskan
61.2% female	.5% Black
	1.7% Asian or Pacific Islander
	9.2% Hispanic
	95.1% White

While data on ethnicity was not collected in AIC member compensation surveys completed in 2009 and 2014, both surveys indicated a steady decline of men in the field. By 2014, only 19.5% of respondents reported as male.

In any case, the apparent demography of the field does not reflect that of the nation, emphasizing the need for AIC to address diversity. The upcoming 2020 compensation survey will provide an opportunity for respondents to self-identify with information about their gender and ethnicity. We also plan to include these questions on relevant surveys and forms to assist in data collection.

Initiatives to increase diversity in the field took place periodically through the 1990s and 2000s. For example, in 1996, FAIC received funding in support of two summer diversity internship programs in collaboration with the Historically Black Colleges and Universities (HBCUs). And, in 2003, the Getty Foundation hosted a meeting held prior to the AIC Annual Meeting in Washington, DC, to discuss ways to increase diversity in conservation. While these efforts were productive in the short term, AIC was not able to fully capitalize on them over time.

On a more positive note, the FAIC Latin American and Caribbean Scholarship Program, funded by the Getty Foundation, provides support for conservation professionals from Latin America and the Caribbean to participate in AIC's Annual Meeting and network with their American colleagues. This program has given awards to 300 scholars since 1997 (read more about APOYOnline on page 23). With the ongoing support of the Getty Foundation and FAIC, these valuable international exchanges have greatly enriched our meeting and strengthened the field overall.

In late 2018, FAIC received two awards from The Berger Family Foundation in support of diversity in the field. One donation will allow AIC's Emerging Conservation Professionals Network (ECPN) to promote conservation as a career option to high school and college students in underserved and under-represented communities in 2019. The second award created the Holly Maxson Conservation Fund to provide an annual award to support conservation and preservation studies for students from underserved, disadvantaged, and/or marginalized communities. Endowment support encourages continuity and serves to sustain long-term initiatives. Support



Eryl Wentworth,
Executive Director

such as that provided by The Berger Family Foundation is crucial in order to address in any meaningful way the deep-rooted, complex challenges of pursuing equity and inclusion within the field.

While sustained financial support is critical, substantive change cannot take place without institutional commitment. In late 2016, the AIC Board of Directors established the Equity and Inclusion Working Group (EIWG), which was charged with gathering information from other professional organizations, as well as from members, to assess how AIC can best work to increase racial and cultural diversity in the conservation profession. During their discovery phase, the Working Group learned that AIC's efforts were comparable to the efforts of many of our allied fields and organizations. Collaboration with allied groups can and will benefit us all.

In April 2017, the board adopted language developed by the EIWG for a new AIC Core Value on creating an inclusive and equitable environment for all members of the AIC community as well as a "Statement on Equity and Inclusion." The Working Group's final report, "Recommendations for Advancing Equity and Inclusion in the American Institute for Conservation of Historic and Artistic Works," was formally approved by the Board in April 2018.

The final report frames the EIWG's recommendations according to four targets:

- › Develop internal engagement and education processes or resources
- › Increase advocacy and partnerships with allied and international professionals
- › Enhance recruitment, growth, and retention practices
- › Ensure sustainability of efforts

In recognition of the contributions of the EIWG, which was disbanded following completion of its charge, and to ensure short- and long-term goals could be advanced effectively, the Board created an Equity and Inclusion Committee (EIC). The EIC will pursue the recommendations in the report in collaboration with the Board and provide guidance to our community.

New strategic plans were also developed in 2018, and AIC and FAIC board and staff incorporated equity and inclusion into the goals and strategies that guide priority activities for AIC and FAIC over the next three years, from January 2019 through 2021.

Equity and inclusion are increasingly topics raised in the national media. This can include such topics as the preservation of Civil War monuments, the proposed destruction of a WPA mural depicting an artist's interpretation of problematic American history, or addressing pay inequity in the cultural heritage field. The AIC Board has and will continue to respond to such issues by disseminating position statements that reflect AIC's stance on complex and difficult topics. These statements are meant to help inform additional discussion, media attention, and action. An important role of the EIC is to collaborate with the Board to create position statements.

Research into pay disparity between men and women sheds light on one aspect of the larger conversation about pay equity in the field. AIC Vice President Suzanne Davis recently published her article "[Understanding and Improving Gender Equity in Conservation](#)" in *JAIC*. This important article examines data regarding pay disparities between men and women in conservation, examines mechanisms of gender discrimination in occupations dominated by women, and summarizes evidence-based research into strategies for combatting gender inequities in the workplace. The Equity and Inclusion Committee is currently assessing appropriate steps AIC might take to help increase pay equity in the arts.

While I've barely touched on the depth and breadth of diversity and inclusion efforts in the field, I've attempted to show the ongoing engagement of AIC leadership on topics that shape our environment. The AIC Board and staff will continue to address these critical issues and thank our members for sharing ideas about which they are passionate.

—Eryl P. Wentworth, Executive Director, ewentworth@culturalheritage.org

Diversity Efforts: The Association of North American Graduate Programs in Conservation (ANAGPIC)

Continued from cover

Preservation and conservation are by definition dedicated to the protection of cultural heritage, itself the product of human creativity and its diverse expressions everywhere and at all times. This charge alone establishes why diversity and inclusion are as critical for heritage's professional caretakers as for heritage itself. As society changes, so too must our discipline be open to revision, to what they mean and represent in the contemporary world. Those of us participating in graduate conservation education are asking how we can even have this conversation, create and test a new curriculum, or define best practices when our students and faculty are monolithic?

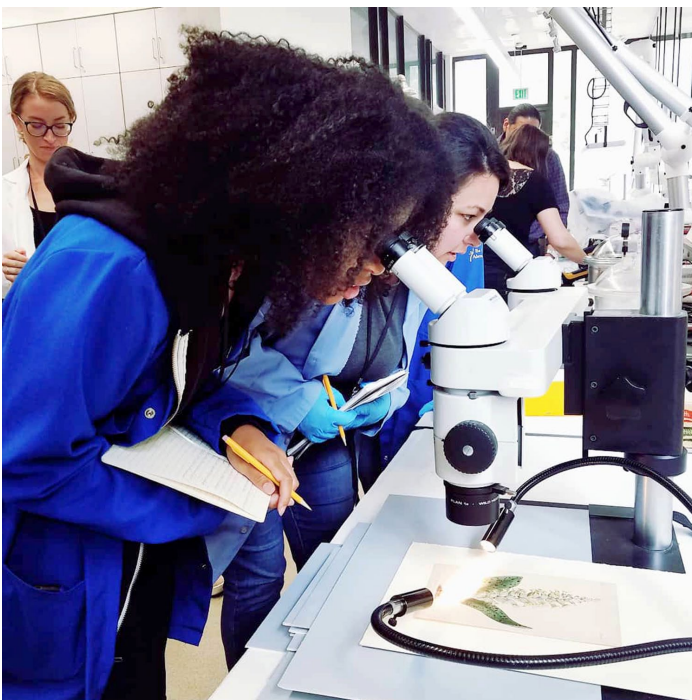
Many of the participating schools in ANAGPIC are working together and individually to address educational equity and inclusion in our field.

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

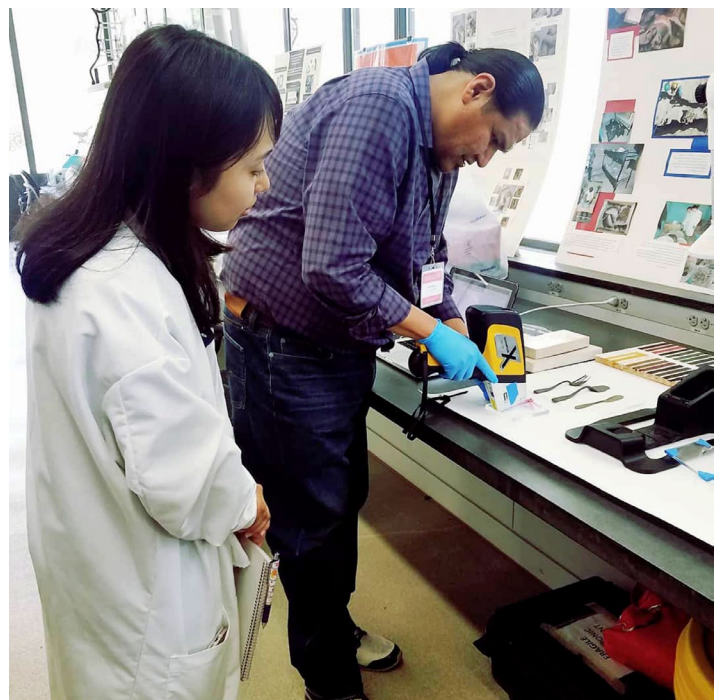
We are painfully aware of the fact that our graduate programs attract applicants primarily from privileged backgrounds, largely due to the fact that required preprogram internships are historically unpaid.

In 2016, University of California, Los Angeles (UCLA) received a grant from the Andrew W. Mellon Foundation to support a four-year pilot program to provide greater access to the field of conservation. Steps include performing outreach in schools and organizations in underrepresented communities, offering funded annual workshops that introduce 15 to 18 students to conservation, and supporting six to nine 10-week preprogram internships for interested workshop participants during the following year.

The 2018 summer workshop by the UCLA/Getty Conservation Laboratories at the Getty Villa included students from greater Los Angeles, as well as from the East Coast and Western states. Background majors included art, art history, anthropology, geology, and chemistry. The students stayed in UCLA dorms, engaged in hands-on workshops at the Getty Villa, and participated in field trips to a wide range of conservation laboratories at local institutions.



Mellon Diversity 2018 workshop participants Rose Camara (left) and Noemi Bustamante closely examine paper. Photo by Laleña Vellanoweth.



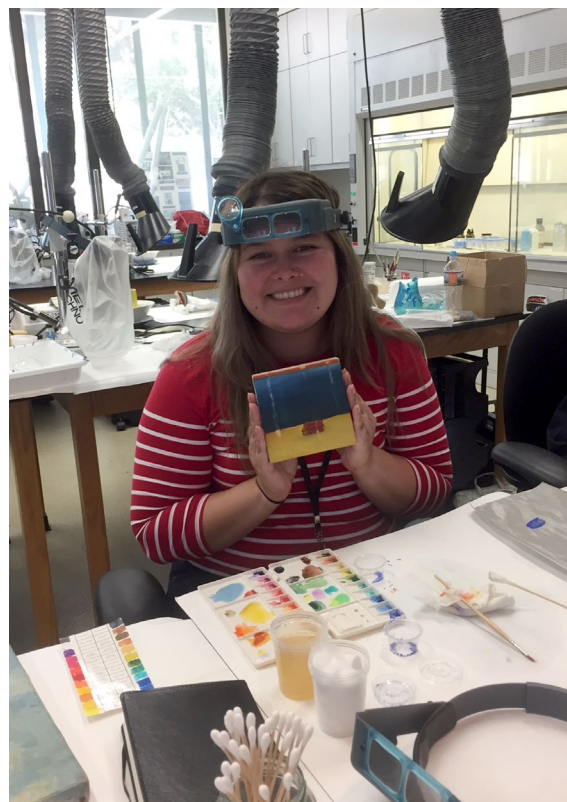
Heritage Conservation graduate student Jae Anderson (right) conducts X-Ray fluorescence as Mellon Diversity 2018 workshop participant Kei Takahashi looks on. Photo by Laleña Vellanoweth.

Participants spent six full days learning about different conservation specialties, as well as research; treatment; and collaborations with academic, professional, and community colleagues. Along with introductions to examination techniques (UV fluorescence, stereo binocular and polarized light microscopy, X-radiography, pXRF), discussions included philosophical dialogs about the roles of communities in conservation and meetings with registrars, curators, collections care professionals, and mountmaking professionals. We also offered many hands-on activities such as basic silver cleaning and varnish removal, inpainting, paper mends, stitched repairs in textiles, and ceramics reconstruction.

Six pre-program internships at major museums—the Autry Museum of the American West, the Metropolitan Museum of Art, the National Gallery, the National Museum of the American Indian, the Textile Museum, and the National Museum of American Art—are currently underway. By the time you read this, our summer 2019 workshop for 18 talented and amazing undergraduates will be completed. See further information at <http://blogs.getty.edu/iris/diversifying-the-conservation-profession-through-paid-internships-and-training/>.

Additionally, apart from this grant-funded initiative, the UCLA/Getty Program ensures that each graduate student works with Native American tribal experts, as well as with staff and collections from tribal museums, to promote understanding of nonacademic forms of expertise and community preservation perspectives. UCLA/Getty and other UCLA students also work with unconventional museums such as the Connecting Cultures Mobile Museum, to use their conservation skills to support cultural diversity and tolerance, and to challenge conventional solutions and methods.

—Ellen Pearlstein, Faculty, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials, Los Angeles, epearl@ucla.edu



Mellon Diversity 2018 workshop participant Ana Garcia proudly displays her inpainting. Photo by Ellen Pearlstein.

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Conservation Center, Institute of Fine Arts, New York University

The Conservation Center (the Center), Institute of Fine Arts (IFA) at New York University continues its efforts to reach out to under-represented academic communities in order to introduce conservation as a career option. To this end, the Center regularly welcomes groups from New York City (NYC) special high schools to hear conservation students discuss topics of relevance to science and art students. By introducing new specializations, such as Time-based Media (TBM) Art, we can expand our recruitment efforts into allied programs, like engineering, media studies, computer and library science, and create a more diverse applicant pool.

In April 2019, the Center hosted a group of nine curatorial/registrar staff, undergraduate interns, and graduate fellows from the Studio Museum in Harlem. The goal was to introduce conservation as a career option and, specifically, to highlight areas of conservation specialization that fall beyond traditional Western European “fine” art, such as Time-based Media (TBM) Art or Special Collections in Libraries and Archives.

The Institute also hosted the Third Diversity Workshop of the Historically Black Colleges and Universities (HBCU) Alliance of Museums and Art Galleries in December 2018. The workshop carried forward conversations begun in 2016 among conservation educators and HBCU curators on how to advance diversity in the field of conservation.

As a follow-up, we explored the possibility of building upon an existing university program that allows undergraduate students from selected HBCUs and Hispanic Serving Institutions (HSIs) to spend a semester at NYU. One idea might be for the IFA to intentionally involve these undergraduate students in activities here during their residencies.



Distinguished Alumni speaker Shelley Fletcher (IFA-CC '73), former Head of Paper Conservation at the National Gallery of Art, Washington, DC, speaks at the 2019 IFA graduation. Photo by NL Roberts.

On May 21, 2019, the IFA was honored to feature Shelley Fletcher '73, former Head of Paper Conservation at the National Gallery of Art, Washington, DC, as our Distinguished Alumni speaker. Among her many talented professional accomplishments, Shelley is also a dedicated philanthropist who recently established an endowed fellowship for students who are members of groups historically underrepresented in the conservation community. Shelley's gift will support students who have a deep and abiding commitment to the role of conservation in historic and artistic works and will also play a transformative role in enhancing NYU's objective to increase diversity within the conservation community.

—Margaret Holben Ellis, Conservation Center, Institute of Fine Arts,
New York University, mhe1@nyu.edu

Department of Art Conservation, University of Delaware

For more than a decade, the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) has partnered with the Historically Black Colleges and Universities (HBCU) Library Alliance, Lyrasis, the Conservation Center for Art and Historic Artifacts (CCAHA), and the Image Permanence Institute (IPI) to preserve at-risk photographic and audiovisual materials held in HBCU member institutions. Funded by the Andrew W. Mellon Foundation, this initiative helped care for HBCU special collections, including irreplaceable documentation of the African-American experience in the 19th and 20th centuries that reflect monumental themes from slavery to *Black Lives Matter*. HBCU undergraduates were encouraged to consider careers in art conservation, library science, and allied professions. Today, WUDPAC and the HBCU Library Alliance manage seven 8-week competitive preservation internships for HBCU undergraduates in leading research libraries that include Harvard, Yale, the Library of Congress, Duke, UVA, Humanities Research Center (at University of Texas), and Winterthur.



Winterthur intern John Davies of Fisk University displays his finished treatment of a blueprint from the Winterthur Archives. Photo by Melissa Tedone, 2019.



Yale intern Erin Matthews uses microscopy to identify materials for Yale's Traveling Scriptorium. Photo by Melissa Tedone, 2019.

Since 2017, the University of Delaware (UD) Art Conservation Department and Winterthur Museum have partnered with the Alliance of HBCU Museums and Galleries and Yale University to offer an intensive two-week program of study for four advanced students enrolled in HBCUs. This "Two-week Introduction to Practical Conservation" introduces students to careers in art conservation as they engage in the examination, documentation, analysis, and treatment of a multi-media diorama from Tuskegee University, engaging many disciplines in conservation. Following the internship, HBCU students are encouraged to participate in a mentoring program developed by AIC's Emerging Conservation Professional Network (ECPN). Over the past three years, six dioramas have been conserved through coordinated educational programs and dedicated study at the Lunder Conservation Center, Smithsonian Institution, Fisk University/Shelley Reisman Paine, and Buffalo State College Garman Art Conservation Department.

Our department has partnered with local community groups (including the Salvation Army in Wilmington, DE, and Central High School—a public high school in Philadelphia) to introduce students and faculty to preventive conservation. In partnership with the Office of Equity and Inclusion at UD, WUDPAC faculty members have designed a research study to assess the multicultural content of our conservation coursework and to facilitate the addition of diverse perspectives into the conservation curriculum.

—Debra Hess Norris, Chair and Director, Winterthur/University of Delaware University Program
in Art Conservation, dhnnorris@udel.edu

Patricia H. & Richard E. Garman Art Conservation Department, Buffalo State College

The Garman Art Conservation Department has been working with experts and underrepresented museums to make strides in increasing diversity.

In October 2018, we welcomed Dr. Caryl McFarlane, a co-founder of the Alliance of Historically Black Colleges and Universities (HBCU) Museums and Galleries, to speak to all of our faculty, staff, and graduate students. She also presented a workshop to Buffalo State College faculty and administration on diversity in higher education and presented a talk on implicit bias to the department.

LaStarsha McGarity's ('19) master's project was the conservation of a diorama entitled, "The Surveying of Washington, DC, by Benjamin Banneker" from the Legacy Museum at Tuskegee University. LaStarsha successfully completed the project and presented her work at the 2019 ANAGPIC student conference at UCLA/Getty. We are proud to be a part of a partnership between the Legacy Museum, the Smithsonian, the University of Delaware, and Fisk University, who have all committed to treating these important examples of African American cultural heritage. The department has already received a second diorama from Tuskegee that first year students are currently conserving.

This spring, faculty and students visited the Seneca-Iroquois National Museum, in Salamanca, NY, to reaffirm our partnership between our two institutions. The museum recently moved into a new building and is currently assessing collection conservation and preservation issues. The department is committed to helping conserve their collection. We are consulting with them on identifying objects for conservation treatment that may have mold damage, and on preventive conservation issues such as the temperature and relative humidity of storage environments and pesticide residues on taxidermy.

—Patrick Ravines, Garman Art Conservation Department, Buffalo State College,
ravinepc@buffalostate.edu



Professors Jonathan Thornton and Jiuan Jiuan Chen (top right) along with second year student, Livy Bailin, discuss possible treatment options for a corn husk object at the Seneca-Iroquois National Museum in Salamanca, NY, with Collections Manager Johnna L. Crouse (left). Photo by Meredith Lavelle.

Queen's University Art Conservation Program

In 2018, the Queen's University Art Conservation program in Kingston, Ontario (Canada), received a grant from the Andrew W. Mellon Foundation in support of our five-year Curriculum Shifts initiative. Curriculum Shifts focuses on increasing diversity within our field by developing strengths in research and curriculum for both indigenous material cultures and modern media. Curriculum Shifts will include the design and development of three web-based courses to increase course accessibility and to, hopefully, increase participant diversity.

In early September 2018, we hosted the "Curriculum Shifts: New Approaches to the Conservation of Cultural Material" symposium in Kingston to begin the program. The symposium theme asked invited participants to delve into identifying new curriculum approaches for the conservation of cultural material, to discuss how new approaches could increase student/profession diversity, and to highlight current successful initiatives. The symposium included participants from Canada, the United States, New Zealand, Australia, and South Africa. We plan to publish the symposium proceedings in 2020.

—Rosaleen Hill, Director, Queen's University, dartc@queensu.ca

Harvard Art Museum

Harvard Art Museums continues to explore a pre-program initiative to encourage diversity in the pathway leading to conservation training. We also are participating in a series of workshops in India to innovate conservation training on the sub-continent.

—Narayan Khandekar, Director, Straus Center at Harvard, narayan_khandekar@harvard.edu

Graduate Program in Historic Preservation, The Stuart Weitzman School of Design, University of Pennsylvania



Guest speaker and sculptor David Flaharty (center) shared his large collection of ornamental and historic plaster molds from around the United States with students in Cassie Myers' HSPV 740 Finishes class, and showed them how to mix and pour their own. Photo by Cassie Myers, 2019.

Every educator knows to teach responsibly today means to acknowledge and act on the inequalities, marginalization, and imposed invisibility that have too long shaped our academic institutions, our disciplines, and our professions. Thankfully, diversity and inclusion have emerged front and center in almost every discussion and decision now being made at the University of Pennsylvania (Penn), specifically the Stuart Weitzman School of Design. We have long aspired to greater representation in our classes, our disciplines, and our professional practices in the diverse fields of design and historic preservation yet we have failed to reach any critical mass, representative of the pluralism reflected in contemporary American society.

With the lack of inclusivity weighing heavy on our minds this year, Penn's program mounted an all-out effort led in part by current students to reach non-traditional applicants, re-examine curriculum, explore the dynamics of change, and design an appropriate strategy. The results were promising, with one of

the most diverse incoming classes in a decade, and yet we are still woefully deficient in attracting a more gender balanced class and under-represented minorities to consider heritage conservation/preservation as a field of study and career. This will take strategic thinking and time is running out. According to The Chronicle of Higher Education, the number of history graduates declined by 30 percent over the past decade, more than any other field. Clearly much work remains to change the larger global conversation as to why history and heritage conservation still matter.

—Frank Matero, Professor of Architecture and Chair, Graduate Program in Historic Preservation, University of Pennsylvania, fgmatero@design.upenn.edu

Association News

AIC Board Elections

The AIC Nominating Committee encourages members to submit nominations for qualified individuals as candidates for election to the following positions:

- › Secretary
- › Treasurer
- › Director, Professional Education
- › Director, Specialty Groups

The Nominating Committee must receive completed nominations by February 21, 2020, three months prior to the May 23rd Members Business Meeting in Salt Lake City, UT. The AIC Bylaws require that candidates for president and vice president be Fellows, and candidates for directors be Fellows or Professional Associates. The Nominees for all positions 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, or in other capacities. Committee members will be pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates. Please contact Fran Ritchie (franritchie@gmail.com), Penley Knipe (penley_knipe@harvard.edu), or Sarah Stauderman (sarah.stauderman@gmail.com).

Nominating Committee

The Nominating Committee is seeking nominations of qualified members as candidates for the Nominating Committee election. The committee, composed of three members each serving a three-year term, has one vacant position each year. The 2020 candidate must be a Fellow Member of AIC. With approval of the revisions to the AIC Bylaws on April 30, 2015, nominations are made to the chair of the Nominating Committee and must be received February 21, 2020, three months prior to the May 23 Members Business Meeting in Salt Lake City. An electronic vote will be held in conjunction with the votes held for Board member positions.

—AIC Nominating Committee

Fran Ritchie (franritchie@gmail.com)

Penley Knipe (penley_knipe@harvard.edu)

Sarah Stauderman (sarah.stauderman@gmail.com)

Membership Renewals Available Now

September is when we begin asking you to renew your membership. Renewing early helps avoid a gap in your journal subscription and member community access and supports your association. You can renew in two ways:

- › **Online** (www.culturalheritage.org/renew) — You pay online for books, supplies, and annual meeting registration, why not extend this to your membership renewal? Nearly all our meeting attendees register online with a credit or debit card, but only two-thirds of our members renew online. Renewing online save you money and frees up staff time for more member services. Help us meet our goal of 90% online renewals for 2020!
- › **Phone** (202.991.0643) — Renew your membership over the phone and clear up any special issues you may have. It often takes less than a minute.

Your 2020 dues order reflects your 2019 (and sometimes previous years') membership, including specialty groups. When renewing online, you can add specialty groups but not remove them yourself. To do this, change your member type, or make other changes, contact membership@culturalheritage.org or 202.991.0643.



Fall 2019 IAG Meeting

The 2019 meeting of the Internal Advisory Group (IAG) will take place on Friday, November 22, in Washington, DC. The Washington Marriott Georgetown, located at 1221 22nd Street NW, is serving as the host hotel. Additional information will be provided to participants in advance of the meeting date.

We will mail membership renewals for 2020 soon, so take advantage of early fall planning to take care of your annual renewal! An early renewal now also allows us to save on the printing and postage costs for your letter, invoice, and envelopes. We appreciate every early renewal!

ONLINE RENEWAL CONTEST

Online renewal comes with another benefit: an entry into our annual meeting contest. We will hold a drawing at the end of 2020 to award three prizes, and we will enter you in the contest if you **renew online by 11:59 p.m. on December 15th**.

› **Grand Prize:** One winner receives a free registration to the 2020 AIC Annual Meeting in Salt Lake City, plus two FREE nights at the host hotel

› **First Place Prize:** A free membership for two members (two names are drawn)

We will announce the winners in the January issue of AIC News or online community.

To renew, visit: www.culturalheritage.org/renew.

Nominate your Deserving Colleague for Award Recognition

We strive to recognize members and allied professionals for outstanding and distinguished contributions to the field of conservation.

Please take time to commend someone you know who deserves recognition for accomplishments, such as service to our association or the conservation field, advocacy, education/teaching excellence, or producing a terrific publication. Help us celebrate their achievements by nominating them! It only takes a few minutes to write a sponsorship letter. The awards committee encourages submissions from all members.

To learn more about our awards categories, including information on past winners and how to submit a nomination visit: www.culturalheritage.org/awards.

Submit your nominations by December 15, 2019.



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Awards Questions?

Contact the Awards Committee to submit nominations or to ask questions at awards@culturalheritage.org.

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Annual Meeting News

Call for 2020 Presentations

The 48th AIC Annual Meeting will be held in Salt Lake City, UT, May 19-23, 2020. Pre-sessions will take place on May 19 and 20 and will consist of workshops, seminars, and study tours. The main conference on May 21-23 will feature general and specialty sessions focused on the following theme: "Conservation - Reactive and Proactive."

"CONSERVATION - REACTIVE AND PROACTIVE"

We work in a rapidly changing world. Globally, the economy is volatile, the marketplace demanding, and the negative impact of climate change looms large in conservation. Many collecting institutions have shifted their priorities to preventive conservation for collections and interactive learning in exhibitions, which can decrease emphasis on traditional conservation treatment and the supremacy of original display materials. Conservation professionals are drawing from a wide skill set to respond to these challenges in creative and productive ways. From offering conservation services that go beyond treatment, to focusing on sustainability, to utilizing materials science and technical art history in public education, our field is adapting and evolving. In 2020, we'll explore ways we can anticipate and embrace change.

New and updated information on the specialty session call for papers has been added to its [Annual Meeting webpage](#) – view it today!

We seek abstracts for four separate Calls for Presentations for the 2020 annual meeting. All abstracts should be no more than 500 words with a separate 300-word biography. Submit by September 16, 2019.

The four calls include:

- › **Concurrent General Session, Specialty Session, and Poster Session** — Abstracts submitted to the main conference for concurrent or specialty/network sessions should conform to our standard arrangement of no more than 2 speakers presenting in a 30-minute time slot. Visit linked pages to view all of the proposed topics.
- › **Opening General Session** — For 2020 we are seeking short, idea-focused talks that address the concept of Navigating Change. Following a format begun in 2019, these 12-minute talks should include only a few slides in a style similar to TED talks. We hope to feature talks from a diversity of voices and perspectives, addressing big-picture issues in conservation and collections care. Please note that submitting an idea-focused talk to the opening session does not preclude submission of a separate abstract to the concurrent general sessions or to the specialty group sessions.
- › **Pre-meeting or Lunch-time Sessions** — We are considering topics for a half-day pre-meeting session or for 60- to 90-minute panel presentations that don't really fit in the other categories for pre-session or lunch time programming.
- › **Workshop Proposals** — Workshops can be a half day, full day, or two days long and may take place in a conference center meeting room or in a lab/facility at a cultural institution in Salt Lake City. We work to develop workshops of high quality and on a broad range of topics to enhance continuing education for conservation professionals. Workshops may focus on specific materials, specialties, or processes useful to the conservation profession at large; adapt knowledge from allied professions that is pertinent to a general conservation audience; advance the field of conservation; or focus on skills useful to conservators as a refresher course.

All abstracts are due by 11:59 p.m. on Monday, September 16, 2019. Please visit our [Call for Submissions webpage](#) to submit your abstract for any of the four calls listed above.

—Ruth Seyler, Meetings & Advocacy Director, rseyler@culturalheritage.org



Stay in the Loop

For regular updates, be sure to check our website at culturalheritage.org/meeting.

Foundation News

EMERGENCY RESPONSE & PREPAREDNESS

AFR Oklahoma City

A kick-off forum for a new Alliance for Response (AFR) network will be held on Friday, October 25, at the Oklahoma City Center in Oklahoma City, OK. A local steering committee is comprised of leaders from the Oklahoma Museum Association, the Oklahoma Department of Libraries, and the Oklahoma City Archives. The forum will feature a keynote address from the state climatologist as well as break-out sessions with emergency professionals.

FAIC Emergency Programs Coordinator Jess Unger will introduce the national Alliance for Response initiative at the start of the day's programming and welcome the new network to the AFR community. Funding from the National Endowment for the Humanities (NEH) supports not only the launch of this new network, but also continued support for other AFRs nationwide.

FEMA Partnership Day

On Thursday, July 25, the Federal Emergency Management Agency (FEMA) hosted its annual Partnership Day in Washington, DC. FAIC was one of several exhibitors who shared information about our disaster response and recovery work with FEMA employees and other interested parties.

Partnership Day was cosponsored by the National Voluntary Organizations Active in Disaster (National VOAD), a collective of those who support disaster-affected communities. FAIC became an official member of the National VOAD in 2018 and has been working closely with partners to share resources about recovery of cultural heritage materials.



Alliance for Response



Learn more about AFR

FAIC's Alliance for Response connects first responders with cultural heritage professionals to build cooperative disaster networks at the local level. Visit www.culturalheritage.org/afr.

FUNDRAISING

Leave a Legacy for Conservation

The loyal support of FAIC members for FAIC over the years has had a transformative and positive impact on our profession. FAIC provides continuing education, scholarships, emergency services, and a wide array of online resources for the preservation and conservation community. We couldn't achieve all of this without your help.

We are now asking that you consider a planned gift to sustain this work into the future.

When making decisions about a conservation project, you think about the long-term consequences of your actions. When making decisions about your legacy, we hope you do the same. Legacy giving is like planting a tree, which will grow to provide nourishment, shade, and beauty for the next generation.

Remember the Foundation for Advancement in Conservation in your estate planning. You can designate FAIC as a beneficiary in any of the following:

- › Your will
- › Your retirement plan
- › A life insurance policy

If you would like more information about making a planned gift in support of the foundation, please contact Eryl Wentworth at ewentworth@culturalheritage.org or 202.661.8060, or send in a Planned Giving form (<https://www.culturalheritage.org/about-us/foundation/donate/planned-giving>). If you are considering a restricted gift, to be used only for specific purposes, please contact us to make sure that the gift can be used as intended and that the language will meet legal requirements.

FUNDING OPPORTUNITIES

Apply for the FAIC Samuel H. Kress Conservation Publication Fellowship by November 1

FAIC Fellows or Professional Associates working on book-length manuscripts are encouraged to apply for the **FAIC Samuel H. Kress Conservation Publication Fellowship**. The \$30,000 fellowships are designed to give conservation professionals release time from their professional responsibilities to complete a manuscript for publication. Candidates should have all basic research completed prior to the start of the fellowship, which carries a maximum length of 18 months.

Guidelines and a link to the online application are available at www.culturalheritage.org/resources/funding/publication and past Fellows' publications can be found at www.culturalheritage.org/resources/funding/publication/kress-publication-fellowship-books-in-print. For more information about the publication fellowships, contact Tiffani Emig, Programs Director & Administrative Manager, at temig@culturalheritage.org or 202.750.3346.

FAIC Grant and Scholarship Applications Due September 15

Guidelines and application information are located at www.culturalheritage.org/resources/funding. All materials must be received by the published deadlines for consideration.

- **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/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/NEH Individual Professional Development Scholarships** offer up to \$1,000, and 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: "Material Immaterial: Photographs in the 21st Century." Visit <https://learning.culturalheritage.org/material-immaterial> for more information on this program.
- **FAIC/Mellon Photograph Workshop Professional Development Scholarships** offer up to \$1,000, plus waiver of registration fees, to help defray professional development costs for international attendees at upcoming FAIC Collaborative Workshops in Photograph Conservation: "Material Immaterial: Photographs in the 21st Century." Visit <https://learning.culturalheritage.org/material-immaterial> for more information on this program.
- **FAIC Workshop Development Grants** offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.
- **FAIC Small Meeting Support Grants** are intended to help defray the costs, up to \$2,500, to develop and hold small meetings of AIC members.
- **FAIC Community Partnership 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 Lecture Grants** offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren, Education Coordinator, at faicgrants@culturalheritage.org or (202) 661-8071.



Find Grants

FAIC lists many funding opportunities online at www.culturalheritage.org/grants. Find descriptions, requirements, and deadlines for all our grants, fellowships, and scholarships.

FAIC Grant and Scholarship Applications Due December 15

- **George Stout Grants** offer up to \$1,000 to attend professional meetings for students (or those who graduated in the past 2 years) who are members of AIC.
- **FAIC / Tru Vue AIC Annual Meeting International Scholarships** offer up to \$1,500 to attend the AIC Annual Meeting for individuals traveling from outside the US or Canada.

Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren, Education Coordinator, at faicgrants@culturalheritage.org or (202) 661-8071.

PROFESSIONAL DEVELOPMENT & LEARNING

Connecting to Collections Care Program Seeks Coordinator

FAIC has opened a search for a part-time, contract-based Coordinator for the Connecting to Collections Care (C2C Care) program. The coordinator will organize the production and archiving of webinars and courses, oversee volunteer monitors of online community discussions, manage the program website, and lead program promotion. For details, see the position description at www.culturalheritage.org/employment.

Dr. M. Susan Barger has served as coordinator since 2014, when FAIC began administering the program. Under her guidance, the C2C Care community has presented 74 webinars and five courses and has grown to over 2,700 participants from small and mid-sized collecting institutions. We wish her the best of luck in retirement!

ANTI-REFLECTIVE ACRYLIC AND GLASS SOLUTIONS

For Protection & Display of Cultural Heritage and Fine Art Collections



Funerary papi on display in *The Tomb* exhibition.
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Installation view, *Revolutsiia! Demonstratsiia! Soviet Art Put to the Test*, on view Oct 29, 2017 – Jan 15, 2018, Art Institute of Chicago. Courtesy of the Art Institute of Chicago.



Installation view, *Arts of Korea*, Brooklyn Museum, on view beginning September 15, 2017. (Photo: Brooklyn Museum)

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FAIC Professional Development Courses

FAIC professional development courses are a crucial source for continuing education for conservation professionals in the United States and abroad. Many of these are hands-on, lab-based experiences that are not offered anywhere else in the world. Full course descriptions and registration information are available at <https://www.culturalheritage.org/events/learning/current-workshops>.

With the support of The Andrew W. Mellon Foundation and contributions from individuals, FAIC established an endowment fund for professional development activities. Some workshops are also supported by additional sources, as noted below.

PHOTOGRAPHIC CHEMISTRY FOR PRESERVATION SERIES

Self-study online

Supported by The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation

MATERIAL IMMATERIAL: PHOTOGRAPHS IN THE 21ST CENTURY

September 23 – 25, 2019, Yale University, New Haven, CT

Supported by The Andrew W. Mellon Foundation fund for Collaborative Workshops in Photograph Conservation and a grant from the National Endowment for the Humanities

THE CONSERVATION OF LEATHER BOOKBINDINGS

March 9 – 13, 2020, Hesburgh Libraries, University of Notre Dame, Notre Dame, IN

PHOTOGRAPH CONSERVATION BASICS

April 7 – 10, 2020, New York City Municipal Archives, New York, NY

FAIC thanks its corporate partners!

Many thanks to the following partners who help make FAIC's programs possible:



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How to Turn a Poster into a Publication

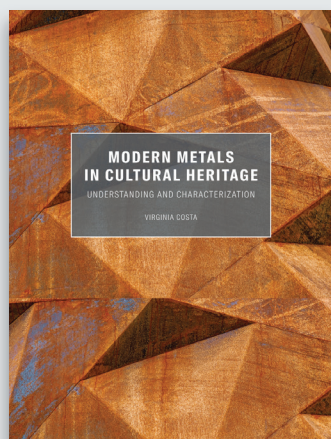
The AIC Annual Meeting offers the opportunity to present a poster detailing recent work on a single topic. The *Journal of the American Institute for Conservation* (JAIC) welcomes submissions in the form of Short Communications and Technical Notes. These types of publications are shorter than regular article-length submissions and offer a great way to publish the content of your poster in a peer-reviewed format.

WHY BOTHER?

If you've made the effort to present your work as a poster, or perhaps to present a new material or technique at a specialty group session, why publish in JAIC?

- › JAIC offers a much wider audience – not only AIC members in North America, but a global readership of interested professionals. If your project, research, or new techniques are good enough to share at the annual meeting, why not share them with the world?
- › AIC hosts postprints of posters presented at the annual meeting through its website at: www.culturalheritage.org/events/annual-meeting/past-meetings. However, these are not always easy to find, and are usually not located by search services such as Google Scholar, or available through academic databases such as JSTOR. Publishing in JAIC makes it much easier for other people to find, read, and cite your work.
- › Fleshing out your poster or tip to create a Short Communication or Technical Note allows you to include additional details and context that don't always fit on a poster. This is an opportunity to share your expertise and knowledge.
- › Poster postprints hosted on the AIC website are limited to 5 mb .jpg or .pdf files. This often means that the resolution of images and figures can be low, making them difficult to read or interpret. Publishing in JAIC offers the chance to submit high-quality images for print and online publishing, making your photographs, diagrams, and data much more accessible to readers.

NEW IN CONSERVATION



Modern Metals in Cultural Heritage Understanding and Characterization

Virginia Costa

This practical guide provides artists, conservators, curators, and other heritage professionals with tools for understanding, evaluating, and approaching the care and treatment of modern metals.

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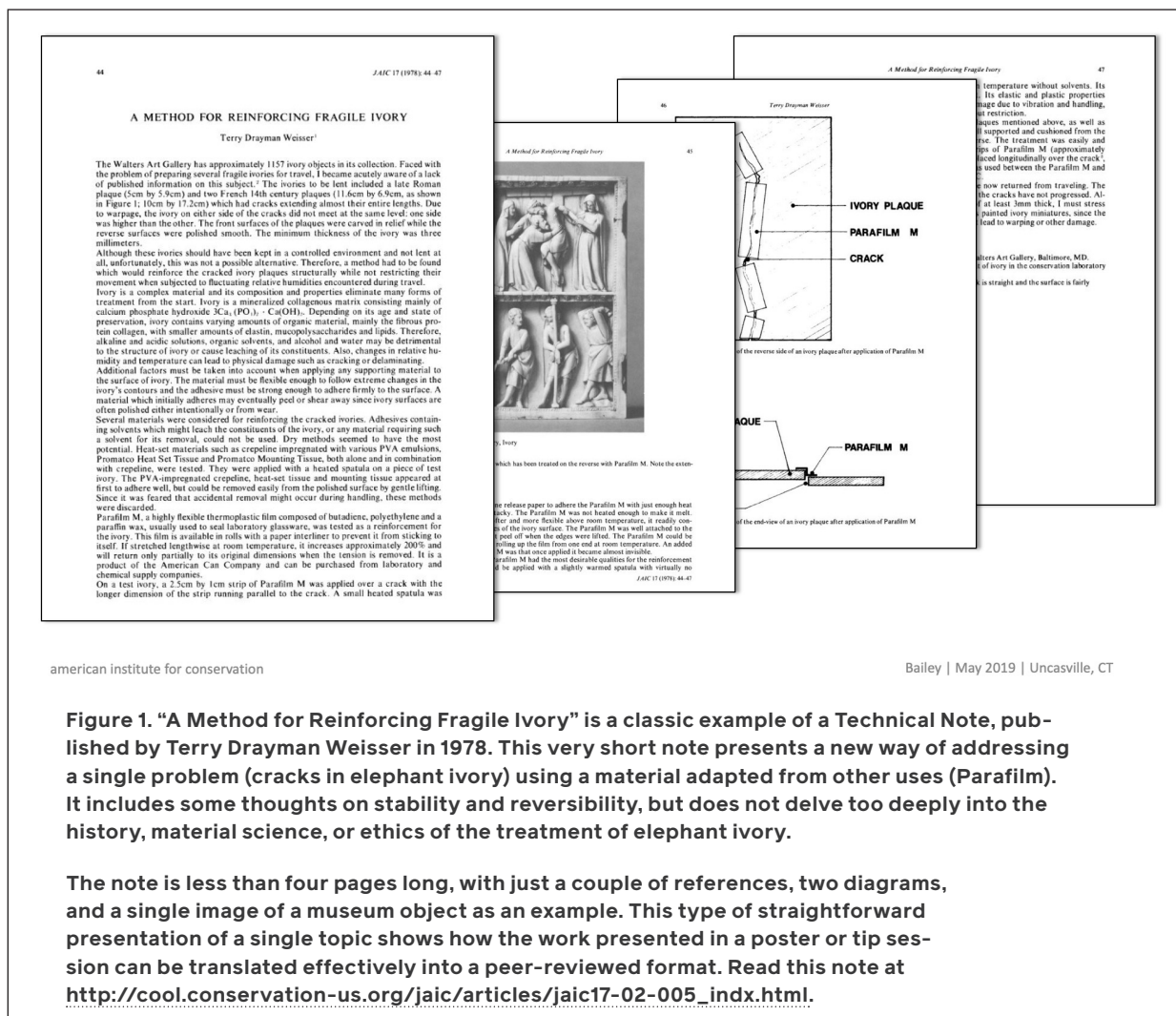
- › If you have ever presented a poster, you have probably answered questions about your work and spoken with curious readers who offer new ideas and recommendations. The peer-review process works in a similar manner: experts in the field review your work, offer suggestions on how to improve or clarify your submission, and ask thoughtful questions that help to frame your work in the best light. Peer-review, like a question and answer session, can help to generate new ideas or questions for future research and collaboration.

WHAT ARE SHORT COMMUNICATIONS AND TECHNICAL NOTES?

You can read the full description of these types of submissions at www.culturalheritage.org/docs/default-source/publications/2019-JAIC-short-communications-and-technical-notes.pdf.

- › Like posters or tips sessions, Short Communications and Technical Notes are intended to present brief summaries of original work or research.
- › Some topics that are very well suited to these types of publications are new techniques and materials for conservation treatment, the characterization of an unusual artist's material or unexpected ageing behavior by analytical methods, or a conservation treatment that is exceptional in scope, execution, or ethical considerations.
- › Exceptional collaborations among stakeholders also make great material for Short Communications and Technical Notes.

If you begin writing or working with co-authors and find that you have lots of material to cover, submissions in the form of a regular article or a literature review are always welcome.



american institute for conservation

Bailey | May 2019 | Uncasville, CT

Figure 1. "A Method for Reinforcing Fragile Ivory" is a classic example of a Technical Note, published by Terry Drayman Weiss in 1978. This very short note presents a new way of addressing a single problem (cracks in elephant ivory) using a material adapted from other uses (Parafilm). It includes some thoughts on stability and reversibility, but does not delve too deeply into the history, material science, or ethics of the treatment of elephant ivory.

The note is less than four pages long, with just a couple of references, two diagrams, and a single image of a museum object as an example. This type of straightforward presentation of a single topic shows how the work presented in a poster or tip session can be translated effectively into a peer-reviewed format. Read this note at http://cool.conservation-us.org/jaic/articles/jaic17-02-005_idx.html.

HOW DO YOU TRANSLATE A POSTER INTO A SHORT COMMUNICATION OR TECHNICAL NOTE?

Table 1 compares the AIC suggested guidelines for posters (available at www.culturalheritage.org/docs/default-source/education/poster-preparation-guidelines.pdf) with the JAIC guidelines for Short Communications and Technical Notes submissions (available at www.culturalheritage.org/docs/default-source/publications/2019-jaic-short-communications-and-technical-notes.pdf).

Poster	Short Communication/Technical Note
Title	Title
Introduction/summary	Abstract/Introduction
Methodology	Materials and methods
Results	Results
Conclusions/further study	Discussion
Name and affiliation of authors	Author biography
	Acknowledgements
	Sources of materials
	References (no more than 10)
Images and figures encouraged	Figures and tables (4 recommended)
Labels	Captions
Primarily visual	No more than 3000 words <u>total</u> (Less than 12 pages)

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Table 1. Guidelines for posters.

If you have put together a good poster, you have at least three quarters of the structure you need for a successful submission as a Short Communication or Technical Notes. However, there are some important differences between the two formats that you should consider when preparing your manuscript.

- › The title of a poster or a tip is often somewhat whimsical, because your pictures or your spoken explanation provide your audience with the information they need. However, the title of a publication should reflect clearly and accurately the content of the article.
- › The abstract of a written publication is very important; it should be clear, concise, and complete, providing an overview of the topic under consideration, and any materials, techniques, or results presented. Wait and write the abstract after you have completed the rest of your manuscript so that you can focus on exactly what you have written and exclude any extraneous material.
- › In a Short Communication or Technical Note, the materials and methods section should include specific information on exactly how experiments were structured, samples prepared, and what analytical parameters were used with what instrumentation. Although this information is often more detailed than what is presented in a poster, it allows readers to be able to critically assess your results and conclusions or to replicate your process.
- › The results presented in a poster and a Short Communication or Technical Note can be very similar. These often take the form of clearly organized tables or diagrams, or sometimes before and after images.
- › Author biographies list the full names and affiliations of all authors, together with one or two sentences summarizing the authors' recent work or interests. It is also possible to include contact information (typically an email address) if the authors desire.

- › Most posters will include some acknowledgements, but good practice dictates formally acknowledging institutions, granting agencies, mentors, collaborators, and others who contributed to the project.
- › If you have discussed any materials in your Short Communication or Technical Note, list the commercial name, the common language name or chemical composition, and the supplier or distributor. CAMEO (available online at http://cameo.mfa.org/wiki/Main_Page) can be very useful in compiling this information, and if the material is not included in CAMEO, submit a new entry!
- › Include references to any previously published work that you consulted or that helps to explain your work. JAIC now accepts references in any format (APA, MLA, Chicago, as long as it's consistent). Short Communications and Technical Notes do not require pages of references (usually fewer than 10 are included). If you have done a lot of background research on your topic and have a long bibliography you consulted when performing your work, consider writing a literature review, citing these references and critically assessing the contributions of each.
- › In a Short Communication or Technical Note, "figures" refer to images and diagrams, while "tables" refer to charts, tables, and analytical data. Figures and tables should be numbered and referenced in the text. As a rule of thumb, a total of four figures and tables make a nice set, though more figures may be included if they help explain the technique or process presented.
- › Captions for figures and tables should be clear and complete. Be sure to explain exactly what is presented and include any specific information on photographic technique or analytical parameters that may pertain. Always give credit to the photographer or the person whose data you are presenting if you did not take the photographs or perform the analysis yourself.

With these modifications, and some added details and explanation, a good poster can be turned into a Short Communication or Technical Note. Total word count, including abstract, captions, references, etc., should be less than 3,000 words. This is equivalent to a 12-point typed manuscript of less than 12 pages double-spaced or six pages single-spaced.

WHAT IS NOT WELL SUITED FOR SHORT COMMUNICATIONS AND TECHNICAL NOTES?

- › If you have just begun a project or have very preliminary findings, it may be exciting, but not yet ready to publish in the Journal. Keep working and reassessing, and when the time comes, submit a manuscript with more complete results.
- › If you are replicating previous findings or making subtle tweaks to well-known techniques, this information is helpful to the field in general and will work as a poster or tip. However, editors and reviewers want to make sure that they are publishing new work that helps to advance the field.
- › If you sit down to write and find that you have all sorts of background information or historical context that you would like to include, then your manuscript may be better suited as a regular article-length submission. Or, if you have a lengthy bibliography you would like to comment on, then your work may be better suited as a literature review.
- › If you recently presented a poster on new and interesting work, then you have already created part of the structure of a successful Short Communication or Technical Note. With a little work and some careful consideration, the content of your poster can be transformed into a manuscript for peer review in JAIC.

Feel free to contact a member of the Editorial Board with questions about the suitability of your topic or if you would like specific advice on turning your poster or tip into a publication. Associate Editors and their email contact information can be found at <https://www.tandfonline.com/action/journalInformation?show=editorialBoard&journalCode=yjac20>.

—Gregory Bailey, JAIC Associate Editor & Conservator at The Walters Art Museum,
gbailey@thewalters.org

Allied Organizations

Association for Heritage Preservation of the Americas (APOYO)

APOYONLINE AT 30 YEARS!

When we started APOYO, our aim was to build multilingual bridges of communication throughout the American continent so all professionals dedicated to cultural heritage preservation could connect and receive training and updated technical information in Spanish and Portuguese. Now 30 years later, over 4,200 professionals across Latin America, the Caribbean, and other Spanish- and Portuguese-speaking countries are connected, and over 700 professionals have received specialized training through multilingual events organized by APOYOnline.

In 1989, a group of conservators met to identify the needs of colleagues in Latin America and to propose ways to support them. The main obstacles were the lack of timely conservation information in Spanish and Portuguese and the isolation of conservation professionals who had few opportunities to exchange ideas with other professionals even in the same country, let alone with people in other countries or other continents. To fill the information gap, we created an association — APOYO. The first APOYO newsletter in Spanish was published in 1990. The first of its kind, the newsletter included translations of key articles, reference materials, and news from various regions. It was printed on paper and delivered by postal mail until 2003. Now the newsletter is online.

After merging ICCROM's database of professionals from Spanish and Portuguese speaking countries with APOYO in 1994, the organization worked to build a network with wide geographical representation and ample participation from the diverse specialties involved in conservation and allied professions, including museum, library, and archives directors, curators, collections managers, educators, archaeologists, and architects, and others. Today, the network includes more than 4,200 members. The online expansion began in 2003 when our first webpage was created and maintained by many volunteers. In 2009, APOYO incorporated as a non-profit under the name APOYOnline – Association for Heritage Preservation of the Americas. The website www.apoyonline.org includes timely preservation information in English, Portuguese, and Spanish, shared on Facebook and Twitter as well.

Over the years, we have forged collaborations, partnerships, and bilateral agreements with many national and international organizations to translate technical publications into Spanish and Portuguese. Some key translated publications include:

- › The 1998 and the 2015 CCI Framework for Preservation of Museum Collections
- › The Salvage Wheel from Heritage Preservation
- › The Risk Management Manual from Protect Heritage Corp
- › The IPI (Image Permanence Institute) Photo-Safety Guide for Display and Labeling Materials

A 1997 alliance with AIC/FAIC and the Getty Foundation established the Latin American and Caribbean Scholarship Program. Coordinated by FAIC and APOYOnline, this program has resulted in participation by over 300 professionals from 27 countries in AIC's annual meetings and bilingual workshops offered during the meetings, many organized by APOYOnline for the past 12 years.

Over the years, APOYOnline has also spearheaded special initiatives to support Latin American and Caribbean institutions in need. APOYOnline led the "Supply Award Initiative" for four years, with support from University Products, Gaylord, Hollinger Metal Edge, and Museum Services Corporation. More recently, after the 2017 hurricane season battered the Caribbean, we surveyed the immediate needs of the region and conducted two "Supply Donation Campaign" programs. We distributed supplies in person, donated by generous businesses and individuals, to 22 Cuban institutions. In 2018, we launched *MANOS A LA OBRA* ("Helping Hands"), a community-focused volunteer-based initiative created to give back to the local communities hosting APOYOnline conferences.

Since 2015, APOYOnline has expanded bilateral agreements and fundraising activities to execute multilingual conferences and workshops in Latin America and to offer scholarships to participants:

- 2015 workshops such as "Preventive Conservation Principles and Ethical Aspects in Museum with Ethnographic Collections," held in five cities in Colombia (over 150 students participated) in collaboration with the Fulbright Program, the Ministry of Culture, and the Universidad Externado de Colombia.
- 2016 1st APOYOnline Heritage Preservation Regional Conference and a Photographic Conservation Workshop in Medellín, Colombia. The theme of the conference was: "Heritage Preservation in the Americas: Practical Exchanges & Upcoming Projects." More than 70 heritage preservation professionals from 15 Central, South, and North American countries met for four days.
- 2018 Workshop on Photographic Conservation in La Havana, Cuba. Co-organized with the Consejo de Patrimonio Cultural of Cuba, participants from all 16 provinces of Cuba attended this workshop, with translations and interpretation services provided by APOYOnline.
- 2018 2nd APOYOnline Heritage Preservation Regional Conference and Workshop in La Antigua, Guatemala. The theme of the conference was: "Managing Emergencies in Cultural Heritage: Sharing Experiences and Strengthening Networks in the Americas." Over 90 participants from 19 countries attended the conference in the historic center of La Antigua. Preservation experts from Colombia and the United States conducted training sessions in risk management, communication, emergency preparedness and response, culminating with a wet salvage drill.
- Upcoming 2019 APOYOnline 30th Anniversary Conference and Workshop in Photographic Conservation in Rio de Janeiro, Brazil (September 23-27), with the theme "30 Years Building Bridges and Pathways for the Preservation of Cultural Heritage in the Americas," and in collaboration with Casa de Oswaldo Cruz, Fundação Casa de Rui Barbosa, and the University of Delaware. We received over 170 applications from 16 countries. This impressive response demonstrates the need for the continued and robust support of heritage professionals in the Americas.

As part of APOYOnline's 30th Anniversary, we established the "José Orraca Memorial Fund" to support photographic conservation in Latin America, and the "Toby Raphael Memorial Fund" to support capacity building in preventive conservation in Latin America. Both José and Toby played vital roles in the history of APOYOnline and the preservation of cultural heritage in the United States as well as in Latin America.

Thanks to the support and sponsorship of many national and international organizations and private donors, we continue to provide professional development and strengthen the network that is now connecting our colleagues in the northern and southern hemisphere, Central America and the Caribbean, Portugal and Spain.

—Beatriz Haspo, bhaspo@haspo.biz, and
Amparo Rueda, amparoruedachia@gmail.com



Health and Safety Training for Emerging Museum Professionals and the Evolving Work Economy

Museum collections and conservation professionals: *Have you ever found yourself elbows deep in an unlabeled artifact box, and then realized too late that it contains hazardous materials?* You are not alone; many colleagues have experienced that same sickening revelation. In some ways these experiences have become an unofficial rite of passage into the profession.

Thanks to many dedicated predecessors and colleagues, there is a wide variety of resources available on health and safety topics specifically for collections professionals. Today's Emerging Museum Professionals (referred to here as EMPs) have the advantage of this framework, but the authors' research, surveying 31 EMPs in museum collections-oriented roles, shows there is still very little consistency or emphasis on their health and safety training.

Most EMPs learn about health and safety issues from their employers, and the trainings were mostly distributed evenly between onboarding sessions, ongoing lessons, and on an as-needed basis. Still, fewer than half of participants said they received health and safety training as part of their onboarding process to a new institution. The first weeks in a new collection are an important time to learn about the materials and likely hazards, and how to deal with them.

Nearly 50% of respondents received either minimal or no training in their academic programs. This was corroborated by our academic program review which examined the publicly available course offerings of 189 museum studies programs across the country. Only 6 programs clearly offered collections health and safety trainings, and 29 universities offered related coursework. Approximately 76% of programs did not appear to offer any coursework related to collections health and safety. Of the 50% of respondents who received some training in their academic programs, nearly half said it was integrated into part of a collections course.

Our survey respondents indicated they feel there is a gap between the knowledge they have and the knowledge that is necessary to protect their health. Most participants regard health and safety training as a priority and have worked to personally expand their knowledge to be a better advocate at their organizations.

The museum field needs to standardize when, where, and how collections professionals receive health and safety training. With the rise of the gig economy, temporary and project-based employment is increasingly prevalent in the cultural heritage field. More and more museum professionals are working as contractors, where the individual is responsible for their own health and safety. In contrast, staff members have access to their institution's safety and health services, within which employers are required to ensure a safe and healthy workplace. Of course, for museums with 10 or fewer employees, there are some exemptions.

Health and safety concerns can be yet another barrier to finding employment, but there are a number of things you can do to protect yourself as a contractor while responding to a Request for Proposal (RFP). The employer likely provided a detailed Statement of Work (SOW) to be performed. While not all of these elements will be critical, you want to consider the following before accepting a contract:

- › Is there information about hazards that are present or potentially present?
- › Did they request a brief safety plan be submitted with the RFP?
- › Does the museum have emergency procedures?
- › Does the SOW require training certificates for things like first aid and hazard communication?
- › If the SOW lists the safety and health manager or a point of contact, consider requesting further information.



Need Help?

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

Not all contract positions place the weight of health and safety awareness on the individual's shoulders. When working for a large contracting firm, workers should receive health and safety services as an employee benefit from the firm. Some museums also include contractors and subcontractors in their occupational safety and health management system. By doing so, the museum or the firm is accepting responsibility for the contractor's safety and will likely provide access to hazard awareness training.

For those who work mainly as contractors, a *Best Practices Guide for Contractor Safety and Occupational Health Performance* is available at <http://www.dtic.mil/dtic/tr/fulltext/u2/1004956.pdf>. This guide explains types of contracts, defines terms, and provides best practices at each stage of the contract, including selection, contract preparation, post award safety orientation, contract safety administration, and post-contract evaluation of safety and health performance.

Ultimately, professional opportunities in the museum field are changing, and it is important for collections professionals to understand their rights and benefits in each form of employment. It is equally as critical for EMPs and collections professionals at all stages in their career to know what hazards they may come across and how to control them. Only with an understanding of both can we leverage the available resources to best protect ourselves.

—Emily England, UIC MUSE Graduate Student and Curator at Swedish American Museum;
Joy Erdman, MS, CIH, CSP, Joy Solutions LLC, Falls Church, VA, joyerdman00@gmail.com;
Melissa Miller, MA, Sole Proprietor of MQM Museum Services

Help FAIC Advocate for Conservation

Share our new Friends program and introduce newcomers to conservation!

The Foundation for Advancement in Conservation launched a Friends of Conservation program to engage new audiences. Invite your parents, friends, and clients to learn more about conservation - we'll do the outreach for you!

Our new Friends donate to FAIC, which supports scholarships, workshops, and resources for conservators and preservation professionals. In turn, Friends get tips on caring for personal items, learn behind-the-scenes conservation stories, and get more connected to the field.

Find out more about the benefits of being a Friend at www.culturalheritage.org/friends.



Friends of
Conservation



New Publications

Berger, Laura. *The Building that Disappeared: The Viipuri Library by Alvar Aalto*. Aalto University, 2018. ISBN: 9789526080727. Relying chiefly on primary sources, this thesis traces the history of the Viipuri Library and is divided into four thematic chapters: The City, The Architect, The Lost Library, and The Restoration. Built in Finland but annexed to the Soviet Union at the end of World War II, the author discusses the changing meanings taken on by the library as it occupied different contexts.

Casadio, Francesca, et al., eds. *Metal Soaps in Art: Conservation and Research*. Cultural Heritage Science. Cham: Springer, 2019. ISBN: 9783319906164. This book publishes papers on the topic of metal soap-related degradation phenomena in paintings. It contains detailed descriptions and images of the different phenomena and addresses the practical aspects of soap formation, preventive conservation, and treatment.

Mamoli Zorzi, Rosella, and Katherine Manthorne, eds. *From Darkness to Light: Writers in Museums, 1798-1898*. Cambridge, UK: Open Book Publishers, 2019. ISBN: 9781783745494. This collection of essays originated at a conference held in Venice in April 2016, organized by the Venice Committee of the Dante Alighieri Society, the Scuola Grande di San Rocco, the Fondazioni Musei Civici Veneziani, and the Graduate School of the City University of New York. The aim of the conference was to compare the viewing experiences of writers and journalists in museums, galleries and churches in Western Europe, America, and Japan before the introduction of electric light.

Scheper, Karin. *The Technique of Islamic Bookbinding: Methods, Materials and Regional Varieties*. Islamic Manuscripts and Books. Leiden: Brill, 2019. ISBN: 9789004385481. This book, the second, revised edition of a monograph dedicated to the technical development of the bookbinding tradition in the Islamic world, is based on the author's assessment of the collections in the University Library Leiden.

Spicer, Gwen. *Magnetic Mounting Systems for Museums and Cultural Institutions*. Delmar, NY: Spicer Art Books, 2019. ISBN: 9780578460178. A comprehensive guide to the proper use of magnetic mounting systems for all types of art works, this book also includes case studies drawn from a variety of contexts. Preparation of Spicer's book was supported by an FAIC Samuel H. Kress Conservation Publication Fellowship.

Van Strydonck, Mark, Jeroen Reyniers, and Fanny Van Clevén, eds. *Relics @ the Lab: An Analytical Approach to the Study of Relics*. Interdisciplinary studies in ancient culture and religion. Leuven: Peeters, 2018. ISBN: 9789042936676. This volume publishes papers presented at the first international workshop Relics @ the Lab organized by the Royal Institute of Cultural Heritage (KIK-IRPA) in Brussels, Belgium (October 27-28, 2016).

Vio, Ettore, ed. *San Marco: La Basilica di Venezia: Arte, Storia, Conservazione*. Venice: Marsilio, 2019. ISBN: 9788831749824. This three-volume set contains essays on the architecture, mosaics, sculpture, and other artworks belonging to the church of San Marco in Venice. Numerous papers deal with aspects of the contemporary and historical restoration work carried out at the basilica. Texts in Italian, English, and German.

—Sheila Cummins, Research Associate for Collections Development,
Getty Conservation Institute, scummins@getty.edu

People

Jessie Arista recently joined the Antiquities Conservation Department at the J. Paul Getty Museum as an Associate Conservator. She was previously an Assistant Objects Conservator at the Museum of Fine Arts, Boston, and a Project Conservator at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums. Jessie can be reached at jarista@getty.edu.

Aminah Ibrahim has accepted the newly created part-time position as Assistant to the Time-based Media (TBM) Coordinator, Christine Frohnert, at the Conservation Center, IFA. Aminah comes with an MA in Sound Arts from the London College of Communication and a BS in Television, Radio & Film from Syracuse University, S.I. Newhouse School of Public Communications. Most recently, Aminah has served in administrative and production roles within several creative industries, while working as an artist cultivating her interdisciplinary practice with a focus on performance and media art. Aminah will support the development and implementation of workshops, conferences, and lectures, and will be responsible for all logistics related to the Program and outreach activities, including social media. She will also contribute to strategies for approaching new audiences for time-based media art conservation by reaching out to potential candidates in allied disciplines.

Claire Taggart was recently appointed as Conservator of the Nasher Sculpture Center in Dallas. She came to the Nasher from the Hirshhorn Museum and Sculpture Garden, where she held a Samuel H. Kress funded post-graduate fellowship in contemporary art conservation. Claire has enjoyed incredible placements across the country and abroad; with this exciting new role comes the opportunity to reconnect with Texas-based colleagues and to call Dallas home. She can be reached at ctaggart@nashersculpturecenter.org.

In Memoriam

Roger Broussal (1924 - 2019)

It is with a heavy heart that I inform the conservation community of the recent passing of Roger D. Broussal. He will be missed and remembered by many.

Roger was museum conservator at the De Young Museum in San Francisco from 1962-64 and the chief conservator at the Asian Art Museum from 1964-84. There he established and directed the conservation department and lab for art preservation and research. He originated and co-directed the first West Coast graduate level program in museum studies at Lone Mountain College. Over many years he taught, wrote, and lectured. He was a Colonel, Deputy Chief of Staff for Civil Military Operations: Monuments Branch. He was elected as a fellow of both IIC and AIC. He was the founder of the Bay Area Art Conservation Guild. These are only some of the highlights of an amazing career.

I met Roger late in his life. In 2013 I contacted him for a consultation on objects that I had been hired to conserve/restore by the Rosie the Riveter/WWII Home Front National Historic Park. He visited with his son David. He examined the objects carefully and was very gracious. His overall advice was: do as little as possible.

Anne Rosenthal knew Roger for many years, and her words speak to his professional generosity and the impact he had on so many in the west coast conservation community:

"It would be difficult for young professionals today to realize that our profession of art conservation was so little known at that time, and that the formal training of conservators in the United States was only nascent. Without the guidance of 'the old guard' of staff conservators in museums, who had been mostly trained by apprenticeship, a young student could flounder and miss the narrow opportunities that existed to advance. Roger took a chance on me, and I became his 'first born' (as he called it) apprentice in objects conservation. He cared deeply about assisting students, educating the public, and about sharing information through collegial contact locally. He was completely self-propelled in these endeavors. Roger was enormously kind, had a friendly manner, and exhibited a quietly devious and infectious sense of humor.

"I am deeply indebted to him for moral support, and for guidance when so few others were willing to bring a young student along. I have had a fruitful career doing the work I love in conservation. Roger changed my life's trajectory, and, for me, this is an example of true love of the field, and dedication to its highest priorities. Roger will be greatly missed, and never forgotten."

—Jonathan Fisher, artmaster51@gmail.com

Conservation Graduate Programs

Buffalo State College, State University of New York, Patricia H. & Richard E. Garman Art Conservation Department

Internship placements for the Class of 2020.

Nicole Alvarado	Book Conservation, UCLA Library Conservation Center, Preservation Studios (CA)
Melissa Amundsen	Paintings Conservation, Whitney Museum of American Art (NY)
Tamia Anaya	Paper Conservation, Library of Congress (Washington, DC)
Livy Bailin	Objects Conservation, Philadelphia Museum of Art (PA)
Rachel Childers	Paintings Conservation, Cleveland Museum of Art (OH)
Anna Ersenkai	Paintings Conservation, Philadelphia Museum of Art (PA)
Nicole Flam	Objects Conservation, Baltimore Museum of Art (MD)
Perrine LeSaux	Paper Conservation, Colonial Williamsburg Foundation (VA)
Oa Sjoblom	Book Conservation, Weissman Preservation Center, Harvard University (MA)
Grace Walters	Paper Conservation, Library of Congress (Washington, DC)

The Conservation Center, Institute of Fine Arts, New York University

We proudly present final year internship placements for advanced students.

Rachel Mochon	The Metropolitan Museum of Art (NY)
Katherine Parks	The Preservation Directorate, The Library of Congress (Washington, DC)
Andrew Wolf	The Metropolitan Museum of Art (NY)

UCLA/Getty Conservation Program

We are proud to present the Conservation 3rd Year students internship placements:

Austin Anderson	The Walters Art Museum (MD)
Elena Bowen	Hirshhorn Museum and Sculpture Garden (Washington, DC); the Carlos Museum (GA)
Kasey Hamilton	Nelson Atkins Museum (MO)
Skyler Jenkins	Benaki Museum (Athens, Greece); the Penn Museum (PA)
Emily Rezes	De Young Museum (CA)
Megan Salas	Denver Museum of Nature & Science (CO); Museum of Fine Arts – Houston (TX)

Winterthur/University of Delaware Program in Art Conservation (WUDPAC)

Presenting the 2019 Third Year Internship, Class of 2020:

Yan Choi	University of Michigan Library (MI)
Joanna Hurd	Philadelphia Museum of Art; American Philosophical Society (PA)
Melissa King	Smithsonian Museum Conservation Institute (Washington, DC)
Chun (Tracy) Liu	Rijksmuseum (Amsterdam, Netherlands)
Julianna Ly	Royal Picture Gallery Mauritshuis (The Hague, Netherlands)
Karissa Muratore	Library of Congress (Washington, DC)
Jennifer Myers	Isabella Stewart Gardner Museum (MA); Gianfranco Pocobene Studio (MA)
Natalya Swanson	Brooklyn Museum (NY)
Lindsey Zachman	Art Institute of Chicago (IL)
Yang Xu	The Metropolitan Museum of Art (NY)

Specialty Group Columns

Architecture Specialty Group (ASG)

ASG Member Firm to Receive Key Award

The California Preservation Foundation announced that John Fidler Preservation Technology, its subconsultants, and contractors (including ASG-AIC stalwarts, Rosa Lowinger and Christina Varvi of RLA Conservation) will receive the Technology and Craftsmanship Award at CPF's October event in San Francisco. Exemplary work employing innovative stabilization techniques and traditional repairs saved most of the 1939 Streamline Moderne facades of the Saban Building, part of the new Academy Museum of Motion Pictures, Los Angeles, CA. The work will subsequently be featured in a November presentation in Miami, FL, at the annual conference of the Association for Preservation Technology (APT).



Architecture Event Announcements

ASG would like to announce the following upcoming events:

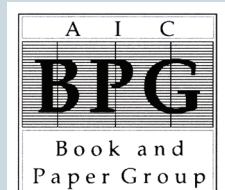
- › The APT DC Symposium on September 20, 2019. See <https://www.aptdc.org/Symposium> for more information.
- › Registration for the APTI conference in Miami is now open. It is going to be an exciting international program with many practitioners from Latin America and the Caribbean discussing the key issues affecting preservation in the Americas. Tracks include:
 - Track 1: Effects of Climate Change in Warm Weather Coastal Regions
 - Track 2: Sustainability and Conservation of Built Heritage in the Americas
 - Track 3: Conservation of Modern Heritage across the Americas
 - Track 4: Diversity, Population Change, and Gentrification in the Preservation Dialogue
 - There will also be a series of great workshops and Field Sessions. See more information at <https://www.eventscribe.com/2019/APTI/>.
- › The 7th International Architectural Finishes Research Conference is sending out a call for papers and posters for its next meeting in Tel Aviv on October 14 to 16, 2020. Topics include:
 - Multidisciplinary architectural finishes research, documentation, and study.
 - Historical architectural finishes
 - Microscopic examination of historic architectural finishes
 - Murals and color systems in sacred spaces
 - Sgraffito
 - Proposals for a 20-minute lecture or poster are due October 1, 2019. Details regarding the conference and abstract submissions can be found at www.afr2020tlv.org.

—Helen M. Thomas-Haney, ASG Chair, hthomas-haney@jbconservation.com

Book and Paper Group (BPG)

Dear Book and Paper Members,

I have stepped down as BPG Chair effective August 1st. As some of you are aware, my wife Shari was diagnosed with cancer in December. She had surgery and underwent treatment for a glioblastoma, or brain cancer. On August 19th, my wife lost her battle with cancer and passed away.



Sarah Reidell will fulfill the remainder of my term, which ends May 2020. The BPG bylaws cover filling an executive council vacancy mid-term, but we plan on adding more detail in the BPG handbook to deal with such a situation for the future. Sarah is well known to many of you; she has been BPG Library Collections Conservation Discussion Group Chair (2006-08), BPG Assistant Program Chair (2011-12), BPG Program Chair (2012-13), and BPG Publications Committee Chair (2014-2017). Most recently she has been AIC Publications Committee Chair (2015-2019). I know that I leave leadership of BPG in great hands.

At the May 2019 business meeting in Uncasville, CT, I announced the formation of a Financial Committee to assess our fiscal effectiveness. The Committee will continue to develop and move this project forward. Expect to hear more once we finish our examination of BPG's financial health and submit findings early next year.

It has been an honor to serve as BPG chair and be involved with an organization that means so much to me. I hope to be able to serve again in the future.

Secretary/Treasurer update

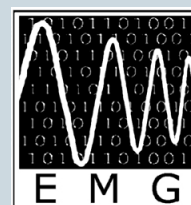
Last year's Business Meeting minutes, approved by the membership during this year's BPG Business Meeting, are available in the Library section of the BPG online community website. This year's meeting minutes are available in the same place, and members are welcome to submit corrections to Saira Haqqi, BPG Secretary (saira.haqqi@mnhs.org).

—Jodie Utter, BPG Chair, bpg.jodie.utter@gmail.com

Electronic Media Group (EMG)

EMG 2019 Speaker Stipend

EMG was able to help fund 3 emerging professionals to attend and speak at the 47th AIC Annual Meeting. The stipend was generously funded for a second year by Small Data Industries, and founder Ben Fino-Radin. Take a look at the [blog posts](#) posted on the AIC community site reflecting their experiences at the 2019 AIC Annual Meeting.



Workshop attendees touring the audiovisual preservation unit at the Yale University Library Center for Preservation and Conservation. Courtesy Amye McCarther, published in her blog.

EMG 2019 Speaker Stipend Recipients:

- Sasha Arden, the Institute of Fine Arts' Conservation Center at New York University: The Potential of Augmented Reality (AR) in the Virtual Performance of Time-Based Media Art
- Morgan Kessler, LACMA: A Race Against Time: Preserving iOS App-Based Artworks
- Amye McCarther, New Museum: First Look: Capturing Emerging Digital Art with Webrecorder

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

Objects Specialty Group (OSG)

2019 AIC Annual Meeting and OSG Leadership

We hope you all enjoyed the New England meeting, reception, and OSG sessions last May. Thank you to the speakers who are the reason OSG is able to offer a tremendous line-up of talks and tips. Over the past four years, OSG sessions have had an intentional emphasis on the practical aspects of objects treatment. We aim to continue with that focus for 2020. Please take a moment to let us know what you thought of the 2019 meeting and share any suggestions or ideas you may have for future years.

Our thanks go to Ariel O'Connor, outgoing OSG Group Chair and current Chair Emeritus, for all of her hard work and enthusiasm over the past three years.

2020 AIC Annual Meeting

Incoming OSG Program Chair Fran Ritchie and Assistant Program Chair Megan Emery are busy organizing the program for the AIC 48th Annual Meeting in Salt Lake City, UT, May 19-23, 2020, with a meeting theme of "Conservation: Reactive and Proactive." Please see the call for submissions online at www.culturalheritage.org/abstracts.

Abstract submissions should be no more than 500 words with an additional 300-word speaker biography and are due on or before September 16, 2019.

OSG Postprints

Postprints from 2019 AIC Annual Meeting have been submitted and are currently under review—for you few still to finish, please do so quickly! We are continuing with recent peer review practices, whereby two volunteer reviewers provide constructive feedback for the author before the papers move to copy editing by an outside company. You can access published postprints and abstracts at the OSG Postprints page on the AIC website, <http://resources.conservation-us.org/osg-postprints>. Many thanks to editor Kari Dodson for her important work!

Scholarships and Grants

If you are looking for scholarship funds to attend a conference or course, be sure to take an early look at the FAIC Scholarships and Grants page: <https://www.culturalheritage.org/resources/funding/professional-development>.

For OSG funding of individual grants to attend the AIC meeting itself, visit: <https://www.culturalheritage.org/membership/groups-and-networks/objects-specialty-group/resources/osg-individual-grant>.

Please be in touch with me with any questions, thoughts, and suggestions.

—Jessie Arista, OSG Chair, jarista@getty.edu



Paintings Specialty Group (PSG)

2020 Annual Meeting: Call for Abstracts

Abstracts for AIC's 48th Annual Meeting in Salt Lake City, Utah, are due Monday, September 16, by 11:59 p.m. This year's theme, "Conservation: Reactive and Proactive," should inspire some interesting papers, although PSG submissions are not required to follow the theme. After the great papers we received last year, I am really looking forward to seeing submissions for this year. The PSG Program Chair, Erin Stephenson, and Assistant Program Chair, Mary Catherine Betz, will work with one or two additional abstract reviewers to assemble what is sure to be a stellar program for the 2020 meeting. Please remember, if your paper is selected, you are expected to submit a written postprint at the close of the annual meeting.



PSG Wiki Catalog

I am very pleased to announce that Elise Effmann Clifford recently joined the Wiki editorial board. Several entries are currently being worked on so keep your eyes open for new content coming soon. If you are interested in authoring or editing the AIC Wiki, please contact Wiki Chief Editor, Kari Rayner, at aic.psg.wiki@gmail.com.

PSG Publications Committee

The PSG Publications Committee is seeking new members. The committee was recently established to help support the various publication and communication platforms used by PSG members. This includes everything, from papers for *JAIC* (AIC's journal) and annual meeting postprints, to the PSG online community, and various social media platforms. Please contact me at psgchair1@gmail.com if you would like to get involved. Prior publication experience is desirable but not necessary.

—Megan Salazar-Walsh, PSG Chair, psgchair1@gmail.com

Photographic Materials Group (PMG)

Call for Presentations

Please submit your proposal for the AIC's 48th Annual Meeting, taking place in Salt Lake City, UT, on May 19-23, 2020.

The theme of the meeting is "Conservation: Reactive and Proactive," how the field of conservation is adapting, evolving, and grappling with changes and challenges, but other topics are welcome as well as ideas for panel discussions. The abstract submission portal is open; please visit the Call for Submissions webpage: www.culturalheritage.org/abstracts. Abstracts are due by 11:59 p.m. on Monday, September 16, 2019.



PMG & FAIC Collaborative Workshops

Don't miss the opportunity to participate in any or all of the following Photograph Conservation workshops:

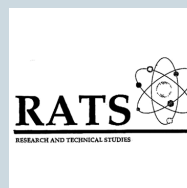
- September 23-25, 2019, Material Immaterial: Photographs in the 21st Century. FAIC symposium hosted by Paul Messier and the Lens Media Lab at Yale University. Registration is open.
- October 2020, 35th Anniversary, a celebration and symposium at the Image Permanence Institute.
- June 2021, The Care of Large-scale Photographs, workshop at the Museum of Modern Art, coordinated by Lee Ann Daffner.

—Fernanda Valverde, PMG Chair, chair.pmg@gmail.com

Research and Technical Studies (RATS)

2020 Annual Meeting: Submit your Paper

For the 2020 annual meeting, in addition to regular RATS sessions, we will hold separate joint sessions with Contemporary Art Network (CAN!) and Collections Care Network (CCN) Materials Working Group. Please consider submitting your proposals soon at www.culturalheritage.org/abstracts.



Postprints Update

New options are here for RATS Postprints: we now offer authors the choice of submitting annotated PowerPoint slides or extended abstracts. This change is based on feedback from authors and discussions at the annual meeting. While the annotated

PowerPoints are very informative, not all authors felt their talks should be published as such. The extended abstract will provide an alternative that can provide more details than in the AIC meeting abstract.

—Matthew Clarke, RATS chair, clarkem@si.edu

Wooden Artifacts Group (WAG)

Survey on Future Workshops

Do you have an idea for a WAG-specific workshop relevant to our membership? Please share your opinions on subjects proposed by WAG's officers and give us new ideas by participating in the brief survey we created. It will only take a moment, and you can even fill it out on your mobile! Take the survey here: <https://www.surveymonkey.com/r/5GRLC7F>.



Update on Speaker Stipends and WAG Scholarship Program

Following the enthusiasm expressed by members at the latest WAG business meeting, WAG officers and the advisory committee will look into re-establishing the scholarship program for early career WAG members. AIC has a draft version of guidelines for scholarships and speaker stipends that will help navigate this process. In the meantime, remember to check out the current FAIC funding opportunities at: <https://www.culturalheritage.org/resources/funding/professional-development>.

Joint Sessions at the 2020 AIC Annual Meeting

For part of the conference, the WAG will team up with the Textile Specialty Group (TSG) for joint sessions. Our call for papers was just released on the AIC Community website: <https://tinyurl.com/yyekmy2t>. You must log in to view it. Remember, AIC's conference will take place in Salt Lake City, Utah, May 19-23, 2020.

Seeking Your Input for the WAG Website

Higher Logic has been our specialty group's online platform for almost an entire year. If you would like to contribute original content to the main website's WAG subsite, please reach out to Christine Storti. For example, we need help updating guidelines for the general public, such as "Caring for Your Treasures: Furniture."

—Christine Storti, WAG Chair, cstorti@mfa.org

CIPP & TSG did not submit columns for this issue.

**External Calls for Papers, Conferences,
Seminars, and Courses**
are continually updated and can be found online at
[www.culturalheritage.org/resources/career/
events-from-allied-organizations](http://www.culturalheritage.org/resources/career-events-from-allied-organizations)



Find Grants

Find conservation-related grant and fellowship programs at
www.culturalheritage.org/grants/outside-funding-sources

Network Columns

Collection Care Network (CCN)

Safety and Cultural Heritage Summit

The Potomac Section of the American Industrial Hygiene Association, the Washington Conservation Guild, the Smithsonian Institution's Office of Safety, Health and Environmental Management, and the Smithsonian National Collections Program will collaborate with the Lunder Conservation Center to host a "Safety and Cultural Heritage Summit: Preserving Our Heritage and Protecting Our Health," on Wednesday, 30 October 2019 from 9:00 a.m. – 5:00 p.m. This event will take place in the McEvoy Auditorium at the Smithsonian American Art Museum, G and 8th Streets, NW, Washington DC.

Topics will include:

- › Safety challenges in gallery exhibit installation
- › Exposure assessments and remediation of unique hazards in museum collections
- › Hazardous material abatement in historic houses
- › Risks posed by conservation treatments and safe work policies for conservation laboratories
- › Preparedness and emergency response in collections

For more information, please contact Samantha Snell, snells@si.edu.

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

Recap of 'Greater Good: Centering Value in Collection Care'

By Becky Fifield, Head, Collection Management, The New York Public Library

Think about three inherent values in the collections of the institution where you work. Depending on the mission, "community," "inspiration," "ritual," and "inclusion" may come to mind. Now look at your biography or job description. Do you connect your collection care and conservation work to those greater social values central to your collection and institution? Or does it read like a list of tasks?

At AIC's 47th Annual Meeting, Rob Waller (Protect Heritage Corp), Jane Henderson (Cardiff University), and I led the workshop "Centering Value in Collection Care." Adopting a values-based approach to collection management and conservation ensures that these functions run parallel to the higher societal goals of your institution.

Waller steered 20 participants through a risk assessment exercise. As he handed each group a set of dreamcatchers with different types of damage, he asked the groups to establish conservation priorities based on three scenarios representing diverse stakeholder perspectives. Participants quickly learned that materials-focused priority setting had limitations for engaging with directors, politicians, community leaders, schoolteachers, or curators—each of whom brought different goals to the conversation.



Centering Value in Collection Care participants perform a risk assessment and set priorities for hypothetical institutions. Photo courtesy of Becky Fifield.

CAN! did not submit a column for this issue.

Henderson revealed how the power of word choice influences others to come together around collection needs: “to be persuaded by a message, people must attend to it, be able to understand it, and be motivated to think about it.”



Jane Henderson discusses the power of influence, word choice, and positioning to connect to a variety of stakeholders' needs. Photo courtesy of Becky Fifield.

Henderson suggested influencing others by adopting communication styles that reflect what matters to the listener (budget, trustee approval) rather than what you think should matter (risk of insect infestation, backlog).

Then I presented a case study based on preservation environment management. I demonstrated how I grew away from using prescriptive, “best practice” set points in communications with facilities and other staff. After several transformative work and learning experiences, I transitioned to focusing these conversations around environment goal setting by incorporating messages about climate change, regional issues, and organizational sustainability that strengthens collaborations.

Some ways that you can connect your work to greater social values include:

- Describe how your work supports social values found within your institution's mission in your institutional bio.
- Practice your 30-second elevator pitch that engages, intrigues, and inspires.
- Avoid using expressions such as “behind-the-scenes;” instead, bring your work front and center in the public eye.
- Pick an area of your work (for example, IPM or emergency preparedness) and craft 3 value-centered goals. An example of connecting environmental management to climate change might read: “Create preservation environment design criteria that support organizational sustainability and respond to changing climate in the New York metropolitan region.”
- Encourage your team and colleagues to connect their work to social values in conversation.

Emerging Conservation Professionals Network (ECPN)

ECPN Subsite Updates

In August 2018, ECPN unveiled its new subsite within the AIC website. ECPN is excited to announce that it has finished updating all the content on the subsite to reflect current initiatives, programs, and resources. These updates were particularly important given the rollout of the new website and brand this past spring.

ECPN Facebook Group

The [ECPN Facebook](#) group continues to be an invaluable platform for emerging conservators around the world. With new member requests daily, the group has grown to over 5,700 members. The Facebook group has sparked thought-provoking discussions, particularly about topics regarding unpaid internships and academic coursework required for entry into graduate programs.

YouTube Playlist for Emerging Professionals

Check out the new [ECPN playlist](#). ECPN has asked its officers for their favorite conservation-related videos. The playlist shares some favored video content that could be of interest to emerging conservation professionals. If anyone has a favorite conservation video that you would like to see included, email ecpn@culturalheritage.org. We will periodically add content to our playlist.

New Content on the Emerging Conservation Professionals Community

ECPN is happy to announce new content on the [Emerging Conservation Professionals Community](#). Check out the recent posts on Conservators in Private Practice (CIPP) Specialty Group Liaison Feature with Hayley Monroe, ECPN International Training Interview with Netanya Schiff, and ECPN International Training Interview with Heather Parks.

ECPN-HBCU Mentorship Program

For the past two years, ECPN has partnered with select Historically Black Colleges and Universities (HBCU) students who have an interest in conservation to create the ECPN-HBCU Mentorship Program. This program is being repeated for a third year, with ECPN overseeing the restructuring of the program based on participant feedback.

Liaison Program Updates

Applications closed for vacant liaison positions in the middle of July and the ECPN outreach team have been working to onboard new and returning liaisons. ECPN would like to thank all outgoing and returning liaisons and give a special shout out to new liaisons (see below). Thanks everyone for making ECPN such a dynamic network. A full list of all liaisons and their contact information can be found on the Liaison Program page of the [ECPN subsite](#).

—Eve Mayberger, Chair, ecpn.chair@culturalheritage.org

SPECIALTY GROUP LIAISONS

- › Book & Paper Group (BPG) - Alexa Machnik
- › Conservators in Private Practice (CIPP) - Hayley Monroe
- › Electronic Media Group (EMG) - Taylor Healy
- › Objects Specialty Group (OSG) - Tatiana Shannon
- › Photographic Materials Group (PMG) - Sarah Casto

GRADUATE LIAISONS

- › Buffalo - Colleen Watkins
- › NYU - Natasha Kung
- › Queens - Corrine Long
- › UPenn - Hector J. Berdecía-Hernández
- › WUDPAC - Emily Brezinski

COMMITTEE AND NETWORK LIAISONS

- › Education & Training Committee (ETC) - Céline Wachsmuth
- › Emergency Committee (EC) - Madeline Cooper

REGIONAL LIAISONS

- › California (Los Angeles) - Elizabeth Salmon (co-liaison)
- › California (San Francisco) - Laura García Vedrenne
- › Massachusetts (Boston) - Kaeley Ferguson
- › Missouri (Kansas City) - Sarah Freshnock
- › New York (New York City) - Jacqueline Chmura (co-liaison)
- › Ohio (Cleveland) - Amaris Sturm (co-liaison)
- › South Carolina (Columbia) - Travis Zuidema (co-liaison)
- › Texas (Houston) - Brianna Warren (co-liaison)
- › Virginia (Williamsburg) - Emily Mercer

Job Opportunities



Post a Job Ad!

Reach your fellow 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.culturalheritage.org/advertise.

For information, email info@culturalheritage.org.

Internships are posted for free.

Paid Internship: Paintings and/or Object Conservation (New York City, NY, USA)

Contemporary Conservation Ltd., a New York City based conservation studio specializing in the conservation of contemporary paintings and sculptures, is offering a full-time paid internship in painting and/or objects conservation for a minimum of 6 months to preferably one year commencing in the fall of 2019.

Paper Care Specialist (Detroit, MI, USA)

Detroit Institute of Arts - Under supervision of the Paper Conservator, and in close collaboration with the Curator and Department Head of Prints, Drawings and Photographs, provides oversight regarding the care and management of the DIA's works of art on paper.

Pre-Program Internship - Fall/Winter 2019-2020 (San Francisco, CA, USA)

ACdR Conservation - Extend your academic and practical experience through a supervised, constructive and instructive environment, supportive to your future professional development. Join our professional staff and other interns already on the team. Our large independent studios are a non-stop busy beehive of projects and activity to learn and gain experience from on a daily basis.

Clothworkers' Conservation Intern (Oxford, England)

Pitt Rivers Museum - The Pitt Rivers has over 200 display drawers accessible to the public within its historic display cases. The drawers contain objects which mirror the entire collections held at the museum, from spoons to amulets, hairpins to axes. The drawers are currently over-full and objects are being damaged due to the poor storage conditions within them. Access and visibility of the collections to the public is poor.

Connecting to Collections Care Coordinator (Contract Position)

The Foundation for Advancement in Conservation (FAIC) seeks a part-time contract Coordinator for Connecting to Collections Care (C2C Care), an online community providing small and mid-sized organizations access to information and resources on caring for cultural heritage collections. The Coordinator will organize the production and archiving of webinars and courses, oversee volunteer monitors of online community discussions, manage the program website, and lead program promotion.