

**AIC News**  
 January 2020  
 Volume 45(1)

The *Book and Paper Group Annual* has been published since 1982.

# On the Road to Maximizing Value of Membership

By Michelle Facini, Sue Murphy, Sarah Norris, Sarah Reidell, Jennifer Hain Teper, and Jodie Utter

## Introduction

The Book and Paper Group (BPG) is currently exploring existing and potential ways to maximize the value of BPG membership, a process begun through an examination of our financial health. In the past months we have reviewed current and historic BPG demographics, revenue streams, and expenses. We are still on this journey, but these are paths now leading us into an in-depth analysis that will inform next steps to maximize the benefits of BPG membership. We share our process in the hopes that it might be tailored for use as a possible template for other specialty groups.



## Who We Are

BPG, the largest specialty group within AIC, is a diverse body of conservators, scientists, and preservation professionals working to care for wide ranging materials such as art on paper, manuscripts, and books in libraries, museums, archives, and private collections. Formed as a special interest group charged with increasing "professional awareness of paper conservation practice" in 1979 and with its first meeting at the 9th AIC Meeting in Philadelphia 1981 (Paisley 2002), the organization has since endeavored to reflect the evolving needs of our diverse membership and the audiences we support.



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**Deadline for March editorial submissions: February 1, 2020. Submit to [carmina@culturalheritage.org](mailto:carmina@culturalheritage.org).**

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# From the Executive Director

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I hope you enjoyed a peaceful holiday season and are ready to jump into the rigors of the third decade of the 21st century! My goals for the new year (which are many!) include AIC making significant progress in addressing equity and inclusion in our field. One aspect of this work is addressing pay equity and salary transparency. Many groups and individuals within AIC have been discussing these topics and working to develop resources to improve our ability to negotiate and seek equitable pay. However, while encouraging the sharing of resources and information, we also have to consider AIC's role as a professional organization and how those actions can be perceived. With this in mind, I will reiterate and expand on the November 11 email message I sent to members to offer concern regarding online communications by members about fees for conservation services.

In 2002, the Federal Trade Commission issued a complaint that AIC had acted to restrain price competition among conservation professionals. An investigation resulted in a Decision and Order stating that the Respondent (AIC), "...cease and desist from: Regulating, restricting, impeding, declaring unethical or unprofessional, interfering with or advising against price competition among Conservation Professionals, including, but not limited to, the provision of free or discounted services." The Respondent (AIC) in this case is defined as "its officers, executive board, specialty groups, committees, task forces, representatives, agents, employees, successors, and assigns."

The offending language in the *Commentaries to the Guidelines for Practice* that would serve to restrain competition and injure consumers was removed in 2002 and the revised Commentaries were posted. Jerry Podany summarized the situation in his "From the President" column in the November 2002 issue of *AIC News* (p. 8 of the issue; page 207 of the archived PDF for the year).

Over the next year, the Decision and Order was published in *AIC News* and posted on the AIC website. After meeting the terms of the Order, AIC was required to submit written reports annually over a four-year period. It's important to note that the Federal Trade Commission Order is in effect until October 30, 2022.

While I'm aware that many of the online discussions about conservation fees and salaries are written with the intent to assist those beginning their careers and to promote gender equality in salaries, we must not be seen, as an organization or individuals, to be advising against price competition among conservation professionals or "fixing" precise salaries or fees. Referencing public historic data, such as data from survey reports, and including multiple data points, such as cost of living, health of the company, and benefits, is an excellent approach and is all helpful information.

If questions arise about what language is appropriate, know that to protect you and AIC, I will be happy to review survey questions or draft language and will seek legal advice as needed.

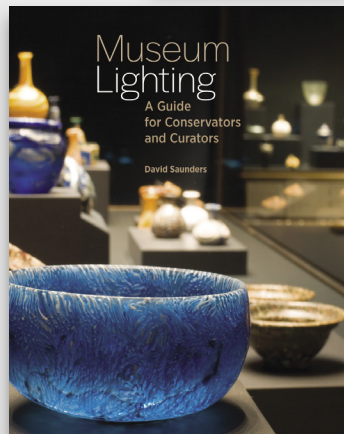
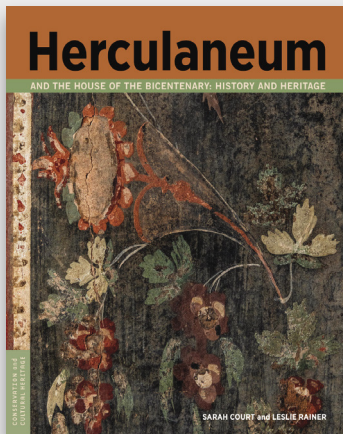
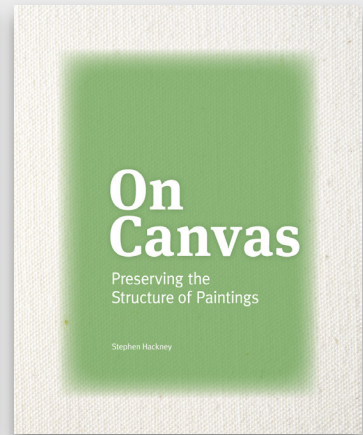
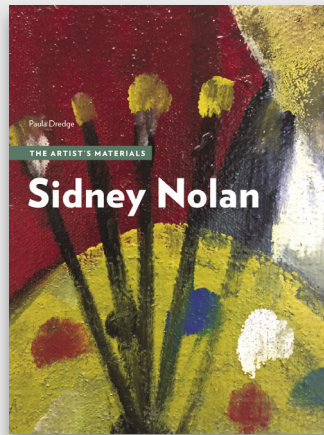
Wishing you all a productive and happy 2020!

—Eryl P. Wentworth, F/AIC Executive Director,  
[ewentworth@culturalheritage.org](mailto:ewentworth@culturalheritage.org)



**Eryl Wentworth,**  
**Executive Director**

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# On the Road to Maximizing Value of Membership

Continued from cover

To sustain this responsibility, BPG has, for almost 40 years, maintained a robust internal structure to facilitate participation with elected, appointed, and volunteer positions. Financial stewardship is incorporated into many of these volunteer positions. Historically, our largest expenses have been the annual meeting and the *Book and Paper Group Annual*, a non-juried postprint produced yearly since 1982.

## Demographics

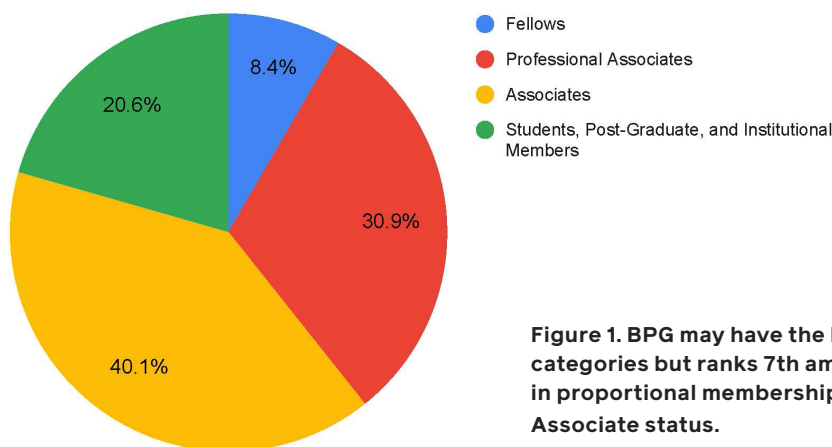
Demographic data can be hard to pin down since AIC uses several different modules within the main database to manage membership information and members renew at different times throughout the year. AIC recently reported that of the current BPG membership, 61% are affiliated with an institution, 37% are in private practice, and 2% self-identify as both; compare this to the commonly accepted premise that half of AIC members are in private practice. Additionally, the archived BPG business meeting minutes can provide historical demographic data. Records from the early 1980s confirm that the membership grew steadily, with 321 members in 1983 to over 900 by 1994. Our membership totals have since hovered at about 1,000 for the last twenty-five years as members retire or leave the field and new conservators join the group. In late 2019, BPG has 977 members, of whom 82 are Fellows, 302 are Professional Associates, 392 are Associates, and the remainder are students, post-graduates, and institutional members (see figure 1).

Though these are among the highest totals for those member categories, BPG ranks 7th among the other ten specialty groups in proportional membership holding Fellow and Professional Associate status.



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BPG 2019 Membership



**Figure 1. BPG may have the highest totals for these member categories but ranks 7th among the other ten specialty groups in proportional membership holding Fellow and Professional Associate status.**

## Revenue and Reserves

BPG financial history is well documented in business meeting minutes, annual budgets, and archived administrative files—the strength and depth of our historical archive is one of the many benefits of having a high proportion of librarians, archivists, and administrators in the group! Membership dues provide baseline funding for the *Book & Paper Group Annual* post-print publication, annual meeting costs, and executive council operations.

Aside from member dues, BPG does not currently have another source of additional revenue and makes up shortfalls through sponsorship or by drawing on its reserves. BPG is extremely grateful to our past donors, some of whom worked with us for many years, forming close relationships. Most of our recent donors were aligned with BPG through the efforts of the AIC office, for which we are very appreciative. Sponsorship

dollars support activities and events at the annual meeting, including the BPG reception. However, BPG leadership struggles with the fact that these annual meeting events directly benefit only members who are able to attend.

In the past, reserves were sourced from a steady supplementary income based on sales of the printed *Paper Conservation Catalog* (PCC). The PCC, published for ten years (1984-1994), was a collaborative and intensive project to gather and publish edited chapters on specific topics related to paper conservation treatment and materials; it generated steady income from sales for another decade until the mid-2000s. In 2009, the PCC, as well as the nascent and unpublished Book Conservation Catalog, and other specialty group content were migrated to populate the new AIC Wiki. As of December 2019, these sections of the AIC Wiki, now grouped together as the "Paper Conservation Wiki" sections, have generated over 95,000 hits, making it clear how important technical scholarship on book and paper conservation is to our field. The wiki created a very valuable and collaborative knowledge base but inadvertently cut off a consistent source of BPG revenue.

The PCC income provided a deep financial reserve until 2007 when AIC accountants directed all specialty groups to spend down these funds and advised them to hold only six months of operating expenses in reserve. From 2007-2014 the reserves were used to:

- › Supplement rising costs as AIC restructured specialty group contributions to the overall meeting;
- › Cover escalating printing and shipping costs for the *Book and Paper Group Annual*; and
- › Increase BPG donations to FAIC professional development scholarships.

## Expenses

As part of the larger AIC organization, BPG finances are just one component of a complicated budget structure. Current BPG reserves match those from the early 1990s, effectively wiping out any surplus produced by PCC sales. At our current spending pace, the existing reserve will run out, unless income is diversified beyond membership dues and donations. More importantly, post-print expenses associated with the *Book and Paper Group Annual* have been inconsistent and remain unpredictable; print publication has always been expensive, and vendors frequently go out of business or want higher print runs than is necessary for BPG members.

From year to year, BPG officers and AIC office staff work diligently to juggle highly variable annual meeting logistics. Ticket sales for the BPG reception or other events at the annual meeting cover a majority of the costs, with the remainder covered by sponsors and BPG reserves. Ticket prices are set after close consultation and advice from AIC staff to BPG officers to ensure consistency with similar SG events. More broadly, a financial review over the last six years shows that BPG allotted an average of 63% of its overall budget each year for our annual meeting expenses, which includes our share of the food/beverage, location rentals, and transportation for the annual meeting.

## Ad hoc Financial Committee

If BPG intends to maximize the value of our group for new and existing members, then a holistic overview is crucial. Prompted by these developments and consistent warnings from past BPG Executive Councils, recent BPG chair Jodie Utter (2018-2019) announced in May 2019 that she would convene a small working group of current and past BPG leaders to form a temporary BPG Financial Working Group. The group was directed to examine the long-term financial health of the SG and focus on strengthening the value of membership. Group goals included reviewing BPG's current financial health, strategizing valuable avenues for future growth, and making financial recommendations to the BPG Executive Council before the 2020 meeting. The committee's recommendations will also be used to formulate surveys to gauge the membership's interests in any possible future actions or initiatives.



## BPG Financial Working Group

The Financial Working Group, selected by Jodie Utter, is composed of past and current BPG and AIC leadership who have a deep understanding of both our specialty group and the broader goals of this professional organization:

- › Michelle Facini (BPG Chair 2014-2016)
- › Sue Murphy (Chair 2008-2010, AIC Board Secretary 2016-2020)
- › Sarah Norris (BPG Secretary-Treasurer 2017-2019)
- › Sarah Reidell (BPG Chair 2019-2020)
- › Jennifer Hain Teper (BPG Secretary-Treasurer 2007-2011, AIC Treasurer 2012-2016).

## Committee Work Plan and Findings

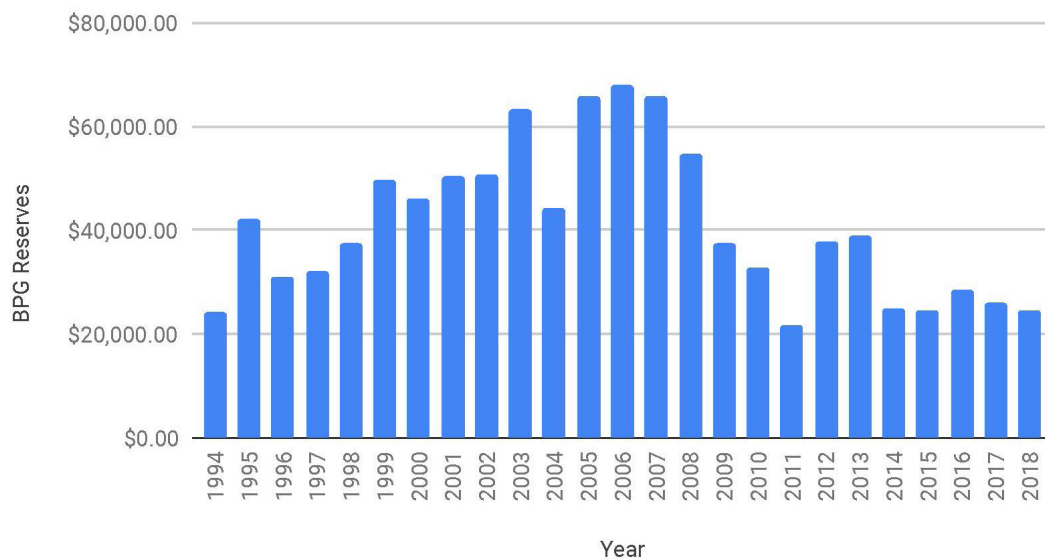
Our committee still has work to do, but we think it is important to share a roadmap for other specialty group leadership who would like to model these efforts.

- › Michelle Facini was appointed the primary facilitator, and all members agreed to devote time to monthly conference calls
- › Google document agendas were used during each call for collaborative note taking in real time and analysis after each call
- › Each meeting was kicked off with a brief category introduction followed by predetermined questions provided by the facilitator to support exploration of each topic
- › Members then contributed individual responses using a brainstorming format, encouraging each member to build consecutively off each other's' comments

During the kick-off call in August we introduced ourselves and reviewed the original charge from Jodie Utter. Everyone shared insightful contributions and ideas based on their personal and professional experiences, years of active membership, and long histories of volunteering. We were immediately struck that, though our pathways in and through the conservation field were unique, we each were inspired by our peers for their inspiration, support, and mentoring on our journeys, and we all felt an obligation to reinvest this energy in AIC and the book and paper specialty group.

In late August 2019, Sarah Norris, who had most recently served as BPG Secretary-Treasurer, compiled a comprehensive collection of historical budget data found in the BPG archives dating from 1987-2019. The BPG reserves plotted out on a chart form an approximate bell curve (see Figure 2).

### BPG Reserves by Year, 1994 - 2018



**Figure 2. BPG reserves peaked in 2006 and have since returned to the same level as the early 1990s.**

The reserves in 1994 (\$24,069) could be used as a baseline since membership levels have remained near 1,000 since then. At its height in 2006, the BPG reserves were \$68,012. Reserves in 2018 have returned to 1994 levels at \$24,707.

During our 2019 September call we each answered a series of questions about the acquisition of new skills, professional development, the value of BPG membership, and thoughts about BPG's future. We compiled our answers as a list of both the things our specialty group does now and the things we aspire to incorporate into BPG, if we had no financial or other constraints. Between September and October 2019, we analyzed and organized the data which fell into four main categories:

- › Advocacy
- › Professional Growth
- › Resources
- › Social Networks

In October 2019, we completed a survey to assess whether the items on our list were currently offered by BPG (yes/no) and then assigned priority ratings to relate them to how we can strengthen BPG and increase BPG membership value. These results were tabulated and grouped within the four categories to see how we can work over the next few months to relate them to financial recommendations.

## Committee Next Steps

The Financial Committee will be homing in on the nitty-gritty and finalizing our report to deliver to the BPG Executive Council this winter. In December 2019 we generated new discussion questions to focus our attention including:

- › What do we already have and do?
- › What can be strengthened?
- › What is missing?
- › What will provide the most value to members as individuals and as a whole?
- › What will make the most impact for future BPG members?
- › What funding goals are necessary to roll out new initiatives?

This exercise provides a roadmap forward to address membership needs and future direction. We will consider what aspects of our financials need to be reworked as well as what outside funding sources and partnerships we might need to pursue.

## What's Next

The Financial Committee will structure their report to support a survey written by the BPG Executive Council that is meant to assess member priorities and conduct a gap analysis of assets the Financial Committee may have missed. BPG members can expect to see the survey in the coming months. Quantitative analytics and assessments from AIC membership data and BPG's archive can help uncover current trends among those invested in the book and paper conservation field. We understand that garnering feedback from larger, diverse groups is the key to successful planning, so the Financial Committee will present a summary of their findings at the 2020 BPG business meeting in Salt Lake City to explore how BPG can offer members innovative programming that meets their current and projected needs.

## Conclusion

Executive officers in specialty groups have their hands full managing the logistics of annual meeting programming, publications, member communications, and budgets. Their two-year, volunteer terms offer little space to reflect on successes or to envision new responses to challenges.

Setting up an ad hoc committee with a clear mandate and deadline helps to tackle targeted issues in nimble and creative ways and builds community within the specialty group. By working in this way, we hope that the BPG Financial Committee can help unify budgetary realities with the future direction of BPG to best support our membership and contribute to the bright future of AIC. BPG may face hard decisions but must evolve to meet the needs of the book and paper community now and into the future.

Through thoughtful reflection and careful planning, BPG envisions additional benefits that build upon our scope of offering annual meeting programming and stellar publications. Finding creative ways that will enhance the value of our membership is key to ensuring a vibrant future for our professional organization.

## References

Paisley, Leslie. 2002. "The Book and Paper Group: Two Decades Young." *AIC News* 27 (1): 1-3. [https://www.culturalheritage.org/docs/default-source/publications/periodicals/aic-news-vol-27-\(2002\).pdf](https://www.culturalheritage.org/docs/default-source/publications/periodicals/aic-news-vol-27-(2002).pdf).





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Interested in picking up some fun swag for yourself to show your commitment to conservation? You can now purchase our Friends promotional items in our store! These purchases benefit FAIC directly, so it's swag you can feel good about. **Visit [store.culturalheritage.org](http://store.culturalheritage.org) to purchase.**



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# Association News

## Elections: 2020 Board of Directors

### SLATE OF 2020 AIC BOARD CANDIDATES OFFERED BY THE AIC NOMINATING COMMITTEE

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC board of directors for the year 2020.

- › **Secretary (two-year term): Sue Murphy** (will not be serving a third term)
- › **Treasurer (two-year term): Sarah Barack** (will not be serving a third term)
- › **Director, Professional Education (three-year term): Molly Gleeson** (completing 1st of two possible terms)
- › **Director, Specialty Groups (three-year term): Sarah Melching** (completing 1st of two possible terms)

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who have offered guidance and helpful suggestions. Those whose terms are not ending in May 2020 include:

- › **Margaret Holben Ellis, President** (2nd term)
- › **Suzanne Davis, Vice President** (2nd term)
- › **Brenda Bernier, Director, Communications** (2nd term)
- › **Thomas Braun, Director, Committees & Networks** (2nd term)

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

The AIC Nominating Committee encourages the AIC membership to submit additional nominations for qualified individuals as candidates for the 2020 AIC Board elections.

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

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

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

The Bylaws require that the Nominating Committee chair receive completed nominations by February 21, 2020 (three months prior to the May 23 AIC Business Meeting in Salt Lake City).

All completed nominations or queries regarding submission of a nomination are to be sent to Fran Ritchie, Nominating Committee ([franritchie@gmail.com](mailto:franritchie@gmail.com)).

### CALL FOR NOMINATIONS FOR CANDIDATES FOR THE AIC NOMINATING COMMITTEE

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2020 candidate must be a Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by 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. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

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

—AIC Nominating Committee: *Fran Ritchie* ([franritchie@gmail.com](mailto:franritchie@gmail.com)), *Penley Knipe* ([penley\\_knipe@harvard.edu](mailto:penley_knipe@harvard.edu)),  
*Sarah Stauderman* ([sarah.stauderman@gmail.com](mailto:sarah.stauderman@gmail.com))

## Contest Winners

We are excited to announce the grand prize and two first-prize winners of our Online Renewal contest! Thanks to everyone who renewed by December 15.

- › The Grand Prize of a free annual meeting registration and two hotel nights is awarded to **Reinhard Bek**.
- › The two First Prize recipients are **Vicki Cassman** and **Linda Roundhill**, both of whom will receive free memberships.

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## Newly Elected Fellows for 2019

Professional Associates and Fellows play an important role in AIC, can run for leadership positions, and may choose to be included in Find a Conservator, enabling AIC to provide a valuable service to the public. If you qualify, please consider applying online at [www.culturalheritage.org/Fellows](http://www.culturalheritage.org/Fellows).

The following individuals were recently awarded Fellow status. We congratulate them and look forwards to their continued participation in AIC!

**Margaret Breuker** is a Senior Conservator with the Historic Architecture, Conservation and Engineering Center for Interior Region 1, North Atlantic-Appalachian of the National Park Service (NPS) in the Department of the Interior. Margaret has over 19 years of experience working on decorative, archaeological, and utilitarian objects, historic house interiors, and monuments within the NPS's diverse collection. Margaret specializes in issues relating to collections management, sustainability, and environmental/climate systems. Margaret received a MSc. in Historic Preservation from Columbia University in 1999, with an emphasis on monument and archaeological site preservation. She then became a Samuel H. Kress Fellow at the Division of Engineering and Applied Sciences at Harvard University where she studied the biodeterioration of cultural materials while working on multiple research projects, such as the biodegradation of Mayan ruins, and the fungal degradation of limestone tombs.

**Luisa Casella** has been a Photograph Conservator at West Lake Conservators' Paper and Photograph lab since 2013. She trained in Art Conservation at the Instituto Politécnico de Tomar in Portugal, specializing in Photograph and Paper Conservation. After completing her studies in 1996, Luisa worked as a paper conservator at the Biblioteca Nacional de Lisboa and as a photograph conservator at the Instituto Politécnico de Tomar. From 1998 to 2005 she worked as photograph conservator at the private conservation company Luis Pavão, Limitada, focusing on conservation projects involving large-scale photograph collections in several museums, archives, and cultural institutions in Portugal. In 2005 Luisa was awarded an Andrew W. Mellon Fellowship for the Advanced Residency Program in Photograph Conservation at George Eastman House/ Image Permanence Institute in Rochester, New York. Her capstone project was the design and implementation of *Notes on Photographs*, an online resource on photograph characterization and conservation that was awarded a 2-year National Leadership Grant for Museums from the Institute of Museum and Library Services for further development in 2007. From 2007 to 2010 Luisa was the first recipient of the Research Scholarship in Photograph Conservation at The Metropolitan Museum of Art, researching the light-fading behavior of autochrome dyes under anoxic conditions. During this period Luisa continued ongoing research on cleaning of face-mounted photographs as well as being part of and carrying out the duties of a photograph conservation team member. From April to November 2011 Luisa worked as Photograph Conservator at Harry Ransom Center at the University of Texas at Austin where she focused on conservation treatment of the remarkable photograph collection at HRC.



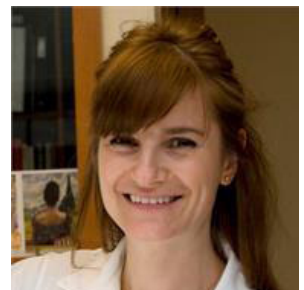
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**Margaret Breuker**



**Luisa Casella**

**Becky Fifield** is Head of Collection Management at The New York Public Library. Beginning her cultural heritage career in 1988, she has provided collection management expertise to libraries and museums for over 30 years, with experience including the Metropolitan Museum of Art and the Museum of Fine Arts, Boston. Becky holds an MA in Museum Studies from The George Washington University, where she was a National Endowment for the Humanities Collection Care Administrator Training Program Fellow and student of Carolyn Rose and Catharine Hawks. Becky has written critical, scholarly, and popular pieces on emergency management, collection care, and collection management professional issues for *A Journal for Museum and Archives Professionals*, *Collection Forum*, *Museum Management and Curatorship*, *AIC Textile Specialty Group Postprints*, *The Readex Report* blog, the *Winterthur Unreserved* blog, and was a contributor to *Preventive Conservation: Collection Storage and Help! An Emergency Preparedness Manual for Museums, 2nd Edition*. Becky is former Chair and founding member of the AIC's Collection Care Network, a former Emergency Committee member, and continues to serve AIC as member of the Member Designation Working Group Rubric Sub-group. She is a Principal Member of the National Fire Protection Association's Cultural Resource Technical Committee (NFPA 909), former Advisory Council member of the Association of Registrars and Collection Specialists, a member of the NYC Heritage Response Team, and a former Chair of Alliance for Response NYC..



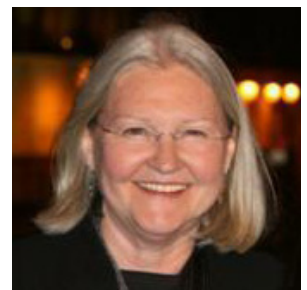
**Rebecca Fifield**

**Xsusha Flandro**, BA, MS Historic Preservation, is an Architectural Conservator at Consulting Associates of New York (CANY), located in New York City. She holds a master's degree in Historic Preservation (Conservation Sector) from Columbia University and a BFA in ceramics and sculpture from the University of Utah. Xshusha is an AIC Fellow and a Recognized Professional in the Association for Preservation Technology. She currently works in private practice with architects and engineers at CANY located in New York City. In addition to carrying out conservation testing and treatments, she is SPRAT Level 1 certified for performing building assessments utilizing industrial rope access. Her interests include architectural metals, early architectural aluminum, glazed terracotta, and historic testing procedures.



**Xsusha Flandro**

**Mary Clerkin Higgins** is an artist and conservator who has worked in stained glass since 1976. After completing a BA at Fordham University, she undertook an apprenticeship with Melville Greenland at the renowned Greenland Studio in Manhattan, becoming one of the nation's leading artists and conservators of stained glass. Her contemporary stained glass has been selected for the Corning Museum of Glass's prestigious New Glass Review and her conservation of stained glass from the twelfth to twenty-first centuries is in public and private collections in North America and Europe. Mary has written and lectured internationally on stained glass creation and conservation; she is a founding member and past president of The American Glass Guild and president of Clerkin Higgins Stained Glass, Inc. of Brooklyn, New York.



**Mary Clerkin Higgins**

**Jamye Jamison** is the owner of Jamison Art Conservation, a paper conservation studio in Cleveland, Ohio. She received an MLIS with a concentration in book and paper conservation from the University of Texas at Austin in 2003. During her conservation career she has worked at Intermuseum Conservation Association (ICA) in Cleveland, Zukor Art Conservation in Oakland, California, and the Newberry Library in Chicago. She regularly lectures and teaches classes for museums, libraries, colleges and artists on topics such as conservation matting and framing, basic book repair, care and handling of works on paper, working with contemporary artists, conservation materials for artists, and collecting fine art from a conservator's perspective. She was the BPG Program Chair for the 2012 AIC Annual Meeting after filling the role of Assistant Program Chair in 2011. She has presented at professional conferences such as AIC, The Midwest Conservation Guild, and The Association of Midwest Museums. Articles from these talks have appeared in the *Book and Paper Group Annual* and *Topics in Photographic Preservation*.



**Jamye Jamison**

**Stephanie M. Lussier** is the conservator for works on paper and photographs at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, in Washington, DC. Stephanie is interested in interdisciplinary projects that enhance the dialogue among conservators and allied professionals. She is actively engaged in education; she has taught paper conservation treatment and connoisseurship topics at the graduate level, has led hands-on workshops for allied professionals, and is the co-developer and co-instructor of the professional development course Modern/Contemporary Print Identification, first presented by FAIC in 2012. Stephanie holds an MA with a Certificate of Advanced Study in Art Conservation, with a specialization in paper conservation, from Buffalo State College, and a BFA in Art History and Printmaking from Massachusetts College of Art and Design. Stephanie served as AIC Board Director of Professional Education from 2011-2017. In this position, Stephanie acted as the liaison to the Education and Training Committee; advised on long-term goals and planning related to professional education for the membership; and served as liaison to the Emerging Conservation Professionals Network by advising on and guiding program development.



**Stephanie Lussier**

**Kelly Keegan** is currently Associate Paintings Conservator at the Art Institute of Chicago in Illinois. She received an MA in Art History and an Advanced Certificate in Conservation from the Institute of Fine Arts at New York University. Prior to joining the Art Institute, Kelly worked at Cranmer Art Conservation in New York. Since her graduate internship at the Art Institute in 2005, she has remained in the Conservation department under various fellowships and special projects positions. Her focus includes research and treatment of 19th through 21st century paintings, and contemporary technical imaging and image processing techniques. Kelly has researched the paintings of Jasper Johns, Auguste Renoir, Camille Pissarro, Gustave Caillebotte, and Ivan Albright for publication.



**Kelly Keegan**

**Laura McCann** is the Conservation Librarian in the Barbara Goldsmith Preservation and Conservation Department at New York University (NYU) Libraries. She is responsible for the treatment and preventive conservation programs at NYU Libraries. Degrees conferred include MSLIS from the Palmer School, Long Island University, and MA in Paper Conservation from Camberwell College of Arts. Her areas of research concern the conservation of complex archival collections from newspaper photo morgues to artworks produced in art therapy.



**Laura McCann**

**Denise Migdail** has held the title of textile conservator at the Asian Art Museum in San Francisco since March 2006. Prior to her employment at the museum, Denise worked in private practice in the Bay Area and developed relationships with many Bay Area institutions and collectors. Her work in collaboration with other local conservators includes treatment of textiles, installation of costume exhibitions, and teaching workshops at the de Young Museum, SFMoma, The Oakland Museum of History, and PALM (the Performing Arts Library and Museum). She currently serves on the board of the North American Textile Conservation Conference (NATCC).



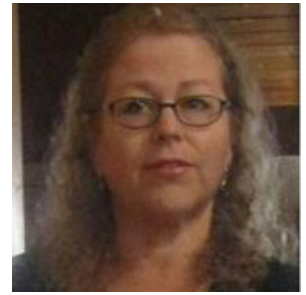
**Denise Migdail**

**Sarah Norris** is the conservator at the Texas State Library and Archives Commission (TSLAC) in Austin, Texas. She established TSLAC's conservation lab in 2009. In addition to treating books and paper, Norris works with volunteers and interns, performs exhibit preparation, and manages environmental monitoring. In Fall 2020, she will begin a new role as Assistant Professor of Practice in Library and Archives Conservation and Preservation at the University of Texas School of Information. Norris is a graduate of the University of Texas Kilgarlin Center and completed her master's internship at the Newberry Library. Within AIC, she has served as an officer of both BPG and EMG, as well as chair of the Connecting to Collections Care Webinar Committee. Her published research on audio preservation appears in the *Journal of the American Institute for Conservation* and the *Association for Recorded Sound Collections Journal*. She will speak about current research on a 1940s-'50s-era paper varnishing treatment at the 2020 AIC Annual Meeting in Salt Lake City.



**Sarah Norris**

**Marilen Pool** is an objects conservator specializing in ethnographic and archaeological artifacts. She currently serves as Senior Project Conservator at the Arizona State Museum (ASM) on the IMLS Perishables Project and has intermittently worked in the ASM preservation division on numerous projects since 1997. Marilen also has a private conservation practice, Sonoran Art Conservation Services, LLC, in Tucson, Arizona. She completed conservation internships at the Royal British Columbia Museum in Victoria, BC and the Harry Ransom Humanities Research Center in Austin, TX. She has a diploma in art conservation techniques from Sir Sandford Fleming College in Ontario, Canada, a certificate of archaeology and ethnography collections care from the National Parks Service and a master's degree in museum studies from Oregon State University. She is currently pursuing a PhD at the University of Arizona in Arid Land Resource Sciences, focusing on the ecology and cultural use of insect lac exudate in the Greater Southwest. Before entering the profession of art conservation, Marilen worked as a museum curator and director.



**Marilen Pool**

**Susanne Grieve Rawson** is a Principal for Global Artifact Preservation Services, LLC (GAPS) and HPFS Solutions where she specializes in historic and archaeological object conservation. Over the past 15 years she has enjoyed serving in many roles related to cultural heritage preservation, art, material culture, and archaeology in non-profit, education, and private practice environments. In addition to her conservation work, she is currently a PhD candidate at Victoria University Wellington, New Zealand, in the Museum and Heritage Studies program. Her specialty is working with sites and objects in coastal environments, although she has been fortunate to work with a variety of materials and in locations from the Arctic to the Antarctic and across the Near East and Africa.



**Susanne Grieve Rawson**

**Andrew Robb** is Head of Special Format Conservation in the Conservation Division of the Library of Congress in Washington, DC. He also serves as the coordinator of the Library's Preservation Emergency Response Team and is responsible for the procurement of preservation housing supplies used across the Library. He has been a conservator and consultant for a variety of institutions, including the National Gallery of Art, the Smithsonian Institution, the Getty Conservation Institute, the National Park Service, Harvard University, the University of Hawaii, and the National Diet Library, Japan. He is a past program chair and chair of PMG. He majored in photograph conservation from WUDPAC and received a BA with honors in the History of Art from the University of Pennsylvania.



**Andrew Robb**

**Corina E. Rogge** is Mellon research scientist at the Museum of Fine Arts, Houston, and the Menil Collection in Texas. She earned a BA in chemistry from Bryn Mawr College, a PhD in Chemistry from Yale University, and held postdoctoral positions at the University of Wisconsin-Madison and the University of Texas Health Sciences Center (Houston). Before joining the Museum of Fine Arts, Houston, she was the Andrew W. Mellon assistant professor in Conservation Science in the Department of Art Conservation at State University of New York Buffalo State. She is an Associate Editor of the *Journal of the American Institute for Conservation*.



**Corina Rogge**

**Anne Rosenthal** (not pictured) is a native of San Francisco, and has maintained a private practice in the Bay Area for over 40 years. She earned her BA and MA in Art History, then matriculated from the Cooperstown Graduate Program under the tutelage of Caroline and Sheldon Keck. Anne specializes in both painting and paper conservation, and is an advocate for interdisciplinary conservation studies. After serving three years at the Kimbell Art Museum, she returned to the Bay Area to join master Japanese print specialist and educator Keiko Mizushima Keyes in her private practice for a decade. She attended the ICCROM Wall Paintings training in Rome, and later treated a wide range of frescoes that resulted in receipt of a complement of architectural preservation awards.

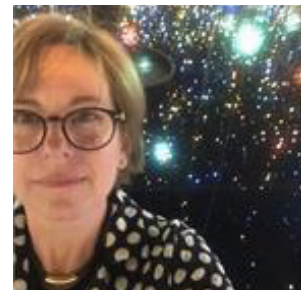
**Rachel Sabino**, Objects Conservator at the Art Institute of Chicago, holds a Postgraduate Diploma in Conservation and Restoration from West Dean College and a certificate in the conservation of marine archaeology from the Institute of Nautical Archaeology. She has undertaken internships in the Greek and Roman department of the Metropolitan Museum of Art, the Antiquities department at the J. Paul Getty Museum and a sabbatical in the conservation department of the Corning Museum of Glass. Following her formal training in 2002, Rachel was a conservator in private practice both in Zurich, Switzerland, and London, England. From 2006 to 2010 she was Assistant Conservator of Objects & Sculpture at the Museum of Fine Arts, Houston. In 2010 she moved to Chicago to assume the role of Senior Conservator of Objects at the Chicago Conservation Center. In 2011 she was retained by the Art Institute of Chicago on a contractual basis for the reinstallation of the ancient galleries and was made a permanent member of staff in 2014. Her research continues to focus on antiquities, Roman mummy portraits in particular, and she has been responsible for the treatment and installation of numerous large-scale and monumental works. She sits on the Council of the International Institute for Conservation (IIC).



**Rachel Sabino**

**Cher Schneider** (not pictured) just took leadership of the paper lab that cares for the State Archives, State Library and State Museum at the NYS Office of Cultural Education in January 2020. Previously, she worked at Intermuseum Conservation Association (ICA) in Cleveland as Head of Paper Conservation, and she was also Juanita J. and Robert E. Simpson Senior Conservator at The University of Illinois (UIUC). Prior to that, she worked as the Andrew W. Mellon Fellow in Paper Conservation at The Art Institute of Chicago. In 2008, Cher received her MA in Art Conservation specializing in Paper Conservation from Queen's University in Kingston, ON, Canada. Cher's two professional internships were at UIUC Library and the National Gallery of Canada, Department of Prints and Drawings. Cher has volunteered over the years for BPG and currently is serving a 3-year term (2017-2020) as the chair of the Education and Programs Committee. She was on the first BPG Wiki committee and was compiler/editor/coordinator (2012-2016). Cher also volunteered as ACDG Co-chair (2012-14).

**Sarah Stauderman** is the director of the department of collections care and management at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, which consists of the conservation, registration, and photo documentation offices. She is a contributing editor and author to *Preventive Conservation: Collection Storage* (2019) and she co-edited the publication "Proceedings of the Smithsonian Institution Summit of the Museum Preservation Environment" (2016) available for download at <https://smithsonian.figshare.com/ScholarlyPress>. She was a member of the board of directors of AIC 2012-2015, and is currently a member of the AIC nominating committee. Her areas of interest include preventive conservation, conservation of contemporary media especially magnetic media, paper and photograph conservation, and museum administration. Prior to joining the Hirshhorn Museum she was the preservation manager and collections care associate director at the Smithsonian Institution Archives. She graduated with an MA from Buffalo State College in 1997.



**Sarah Stauderman**

## New Professional Associate Members

Please join us in congratulating our new 2019 Professional Associate members!

Blair Bailey	Seth Gartland	Dawn Mankowski
Ann Baldwin	Sarah Giffin	Evelyn Mayberger
Sophie Barbisan	Michael Henry	Mary Oey
Rita Berg	Jesse Hunt	Robin O'Hern
Trevor Boyd	Kiyoshi Imai	Linda Owen
Christina Burris	Jean Jang	Dan Paterson
Lauren Calcote	Jennifer Jarvis	Brook Prestowitz
Morgan Carbone	Ashley Jehle	Georgina Rayner
Sabrina Carli	Jennifer Johnson	Julie Ribits
Chloe Castro	Sophia Jordan-Mowery	Christine Romano
Rebecca Caswell	Stacey Kelly	Jenny Rose
Sherry DeFreece Emery	Amber Kerr	Megan Salazar-Walsh
Brittany Dolph Dinneen	Karen Klingbiel	Anne Schaffer
Sue Donovan	Yoonjo Lee	Carola Schueller
Beth Edelstein	Lucinda Linderman	Erica Schuler
Ashleigh Ferguson-Schieszer	Krista Lough	Noah Smutz
John Fidler	Frances Lukezic	Steven Stuckey
Nora Frankel	Luana Maekawa	Beth Szuhay
Tessa Gadomski	Caitlin Mahony	Roger Williams

## Internal Advisory Group 2019 Meeting Summary

AIC's Internal Advisory Group (IAG), comprised of Specialty Group, Network, and Committee chairs (or their designees); *JAIC*, *AIC News*, and web editors; AIC Board members; and AIC and FAIC staff members, met on Friday, November 22, in Washington, DC, to discuss issues key to our organization.

AIC President Margaret Holben Ellis welcomed attendees and AIC and FAIC Executive Director Eryl Wentworth expressed thanks for volunteers' work and the role they play within AIC. Attendees were able to express their goals as leaders, which included:

- › Collaboration with other volunteer leadership and groups within AIC and FAIC
- › Improving outreach and communication within the AIC membership and to the general public
- › Encouraging participation from emerging professionals
- › Creating long-term and transition planning to facilitate progress
- › Creating and sharing resources on online platforms and through publications
- › Encouraging fiscal responsibility and sustainability for programming and initiatives

Meetings & Advocacy Director Ruth Seyler noted the next annual meeting will be held in Jacksonville, Florida, May 11-15, 2021, and announced that the 50th annual meeting will be held in Los Angeles, California, May 13-17, 2022. She asked that members contact her or a board member with any ideas for programming or events special to the 50th meeting.

Nancy Pollak and Deborah Trupin, co-chairs of the Membership Designations Working Group (MDWG), discussed the group's progress to date, including the draft membership designation proposal open to member comment. They asked participants to help kick-off a rubric discussion using a worksheet on the topic. Pollak strongly encouraged participation in MDWG initiatives and requests for feedback can be sent to [membership@culturalheritage.org](mailto:membership@culturalheritage.org).

After AIC Treasurer Sarah Barack presented an overview of the 2020 budget for both AIC and FAIC, Board Director for Communications Brenda Bernier introduced editors and staff to speak about changes and improvements in member communications. Brenda then led discussion on a proposal to change the Publications Committee into a Communications Committee with dedicated subcommittees on



### Learn More About the 2019 IAG Meeting

The meeting minutes will be posted to the Governance section of our website, under Our Organizations at [www.culturalheritage.org/about-us/association/governance](http://www.culturalheritage.org/about-us/association/governance) and in the Member Community.



publications, outreach, and targeted initiatives. FAIC staff then shared statistics about their grants and activities from 2019.

Anisha Gupta, Equity & Inclusion Committee Co-chair, spoke about the need for the committee to lead the membership in speaking about sensitive topics and having difficult conversations. Gupta shared plans for a strategic planning session to allow committee members to receive training from a facilitator and develop a strategic plan with both long- and short-term goals.

Katelin Lee, FAIC Outreach Coordinator, discussed the new Friends of Conservation program before the meeting was adjourned.

—Adapted from Katelin Lee's IAG meeting minutes by Bonnie Naugle

## January is AIC Wiki Edit-a-Thon Month

Do you have some knowledge that you want to share? Perhaps an image of a condition issue, information on the history of your field, updates on a treatment methodology? Or do you have fast fingers and enjoy the Zen of simple coding? If so, January's Wiki month is your jam!

Edit-a-thon months are an opportunity to push forward with wiki related projects. You don't have to be a member of a wiki committee to participate. To learn more, contact your specialty group's Wiki editor or reach out to Rachael Arenstein, [rarenstein@culturalheritage.org](mailto:rarenstein@culturalheritage.org), and join in during January!

—Rachael Arenstein, AIC e-Editor, [rarenstein@culturalheritage.org](mailto:rarenstein@culturalheritage.org)

## Renew Before Your Benefits Run Out!

Thanks to all members who have renewed their dues for 2020! We value your membership and contributions and look forward to another year with you. If you have not yet renewed, please plan to do so before your benefits expire on January 31. Keep your uninterrupted access to AIC's Online Community, *JAIC* articles, *AIC News*, and FAIC's many member-focused scholarships and grants. If you need help with any aspect of your renewal, please call the membership team at 202.991.0643 or email [membership@culturalheritage.org](mailto:membership@culturalheritage.org). You can pay online, over the phone, or by mail.



## Ask A Conservator Day

The first-ever "Ask a Conservator Day" was held on November 4, 2019. The date is a meaningful one for the field: on November 4, 1966, the Arno river flooded Florence, Italy, damaging priceless cultural heritage. However, in response to the catastrophe, incredible efforts were made—and are still being undertaken—to conserve the items impacted by the flood.



## Access Your Invoices for Tax Returns

All transactions including donations and membership renewals are located in your profile at [www.culturalheritage.org/MyTransactions](http://www.culturalheritage.org/MyTransactions). Log in to see your open orders and invoices. Use the dropdown menu to see Paid Receipts and download them by transaction.

Ask a Conservator Day follows in the spirit of that international collaboration and exchange of knowledge. Participants celebrated the growth of the field since the flood, discussing a wide variety of topics, ranging from the sublime to the truly horrifying. We were thrilled to see so much international discussion and are grateful to colleagues at conservation organizations that encouraged participation.

Using the hashtag #AskAConservator on social media platforms, conservators around the world answered questions about their training, work, and goals for the field. Many people engaged in written Q&A sessions, but some institutions livestreamed from their labs or discussed conservation topics with colleagues, creatively answering questions on the fly. More than 200 individuals and institutions in 15 countries participated, with even more people asking questions.

The event was organized by AIC and FAIC. Our goal was to provide a holistic view of what conservation entails—everything from individual conservators working in private practice to multiple departments at large institutions. By creating a free, accessible opportunity for people to engage with conservators on social media, we hope to raise public awareness of conservation and encourage greater public advocacy for the preservation of cultural heritage.



**Rebecca Kennedy (left) of Curae Collections Care, LLC, who serves on AIC's Emergency Committee, worked with Abigail Aldrich (center) and Vicki Lee (right) of the National Archives and Records Administration to create a livestream event for Ask a Conservator Day. Filmed at NARA and livestreamed on AIC's Facebook page.**

Please explore the hashtag on your social media platforms to see this year's posts. We hope that you'll join us for Ask a Conservator Day next year!

—Katelin Lee, FAIC Outreach Coordinator, [klee@culturalheritage.org](mailto:klee@culturalheritage.org)

Note: This article based upon a previously published article by the author in *News in Conservation*, Issue 75, December 2019.

## Updates: Committees, Working Groups, and Task Forces

### AIC EMERGENCY COMMITTEE

#### **Emergency Committee Membership Survey – First Thoughts**

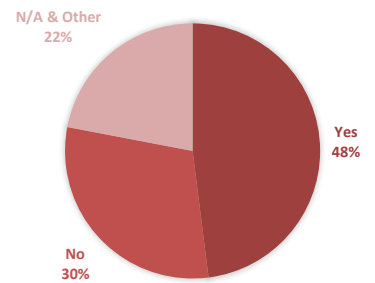
In the summer of 2019, the AIC Emergency Committee (EC) posted a survey for the AIC membership to tell us about their training and experience with emergency preparation and response. This article is a short summary of the results from that survey. The EC continues to analyze the responses so that we can tailor our work to better meet member needs.



Read about the different activities carried out by the many committees, working groups, and task forces that are part of our association and foundation.

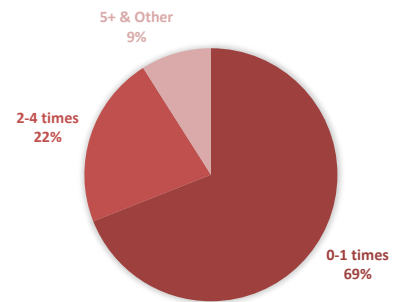
**Q1. Are you part of your institution's emergency response team? (284 responses)**

As the graphic demonstrates, 48% of respondents were part of their institutional emergency response team. While the EC is encouraged that so many conservators are part of such a team, we wonder if the large number of no responses (30%) means there is no team, or whether the conservator is simply not a member of the institutional response team. If so, why not? Many respondents noted they are in private practice, and it is possible that this affected the number of "no" responses.



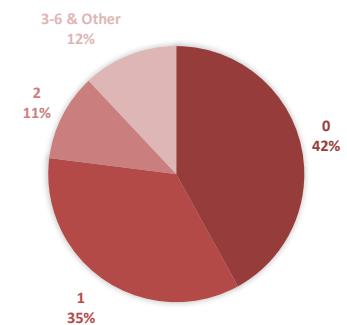
**Q2. How often do you typically respond to an emergency event in a year? (281 responses)**

The majority of institutions (69%) typically experience a collections emergency once a year or not at all. These results could be interpreted as good news for many institutions, reflecting the reality of where and how often emergencies occur annually. A few respondents seemed to account for the 5 and greater responses, perhaps due to their specific job requirements.



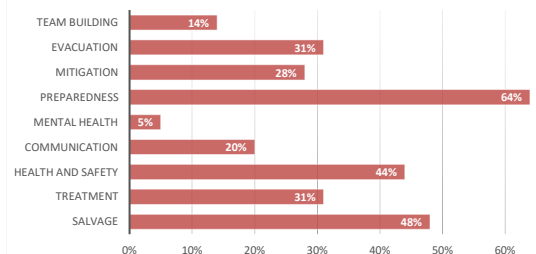
**Q3. How many emergency-related trainings do you typically attend in a year? (283 responses)**

Most respondents (42%) attend no trainings related to emergency response, while 35% attend one training a year. This suggests that the EC needs to offer more outreach to employers to emphasize the need for institutional training, and/or empower conservators with more accessible resources to bring the issue to their employers' attention.



**Q4. What types of emergency trainings do you attend? (232 responses)**

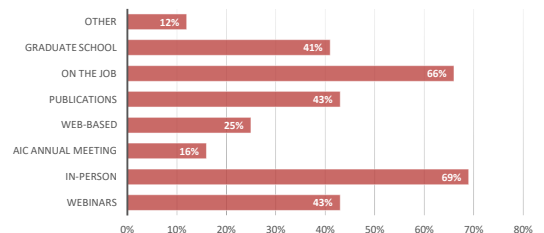
Salvage and preparedness lead the way at 48% and 64% respectively for AIC respondents, with other topics following behind. Unfortunately, issues that are critical for good emergency response, such as communications, health & safety, and mental health are not well-represented in current training activities. Many of the narrative responses covered issues like mold response and fire extinguisher training.



The EC will be examining available training resources to look closely at the current balance and to determine whether a simplified training outline that covers more topics is needed. It may be possible to conjoin emergency response training with existing OSHA training that is mandated at many institutions.

**Q5. Where have you received training on emergencies? (273 responses)**

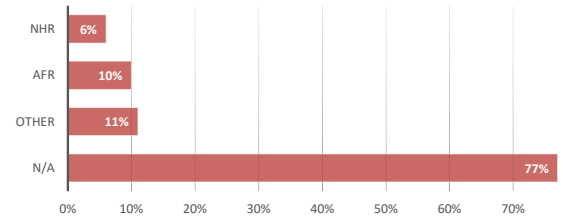
Most respondents received their emergency training through In-person programming (70%) and On-the-job experience (66%). Many narrative comments suggested that the respondents were NHR (AIC-CERT) or AFR-trained or had trained using in-house developed materials. The EC is encouraged at the high number of respondents (40%) who received emergency training in graduate school.



In-person programs can be expensive to run; perhaps the EC can increase the number of AIC members with emergency training by offering more webinars and online training. The EC will also be communicating with the various conservation graduate programs to see how their training on these topics could be enhanced.

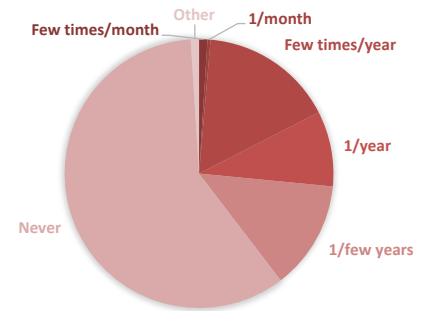
**Q6. If you participate/volunteer as part of a community-based or nationwide emergency response group, please indicate which group(s) (248 responses)**

Few respondents participated or volunteered in community based or nationwide emergency response groups, with almost 80% suggesting that they do not. There is lots of room for improvement on this topic. Members should find out if their institution allows for participation in volunteer responses, and EC can help them with appropriate training and connections. Meanwhile, 10% of respondents participated in “other” emergency response groups, which may suggest new allies or partners for the EC.



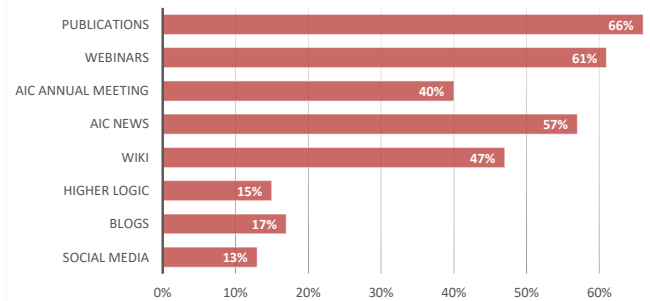
**Q7. How often do you use the AIC Emergency Preparedness & Response Wiki? (280 responses)**

Over half of the respondents never use the AIC Emergency Preparedness & Response Wiki, while three quarters use it once a year or less. The EC needs to boost awareness of this resource.



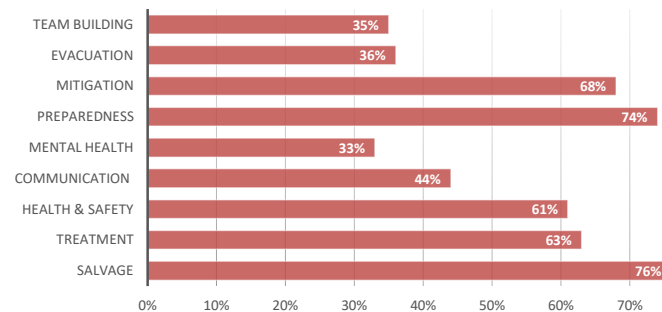
**Q8. How do you prefer to get emergency resources from us? (275 responses)**

Respondents primarily preferred receiving emergency resources from AIC through publications, webinars, and the AIC Wiki. In addition, they like to have information pushed out in venues like the AIC News. The EC will need to develop methods to put out frequent reminders on where to find information quickly and easily.



**Q9. What type of trainings and resources would you like to see? (276 responses)**

Survey results indicate that there is a strong demand for wide-ranging resources. Interestingly, preparedness and salvage were the most popular training topics requested, despite the fact that these were also the training topics respondents were most likely to have received, as per Q4. This may suggest that respondents are unaware of or focus less on other aspects of emergency response such as mental health, communication, and team building. The EC will explore ways of raising awareness about all aspects of emergency response, as well as offering new ways to build skills within our membership.



Survey respondents also offered ideas of other resources the EC could offer. We greatly appreciate these ideas and are working to incorporate into our future programs.

—Howard Wellman, Emergency Committee Chair,  
[wellmanconservation@comcast.net](mailto:wellmanconservation@comcast.net)

# Annual Meeting News

## Next Stop: Salt Lake City! Join us in Utah on May 19–23

2020 has arrived and your 2020 AIC Annual Meeting is ready to meet the challenges of the new decade! Know that we strive to keep our important traditions while adding innovative programming and events.

Some highlights for this year include:

- › An impressive lineup of sessions for our interactive Opening General Session and six Concurrent General Session tracks, featuring talks centered around the theme “Conservation: Reactive and Proactive.”
- › Specialty sessions that showcase talks focused on your area of expertise.
- › Engaging joint specialty sessions that bring the expertise of multiple specialty groups to a specific topic, for example: The Electronic Media and Contemporary Art Network Session, and the Architecture and Objects Joint Session on Historic Homes.

## Pre-session Spells Perfect

We have developed one of our most robust and diverse pre-sessions for Salt Lake City, Utah. The pre-session is a collection of workshops, tours, and seminars that take place on May 19 and 20. Most pre-session events have a modest cost, but we also have a couple of free events as well.

We have tours that range from 2-day excursions to Utah’s National Parks to 90-minute walking tours of historic neighborhoods in Salt Lake City. We are also offering a not-to-be-missed tour of the BYU Library and Art Museum in Provo. No matter what your budget and time constraints are, plan to explore a bit of our host city and state.

Discover our amazing array of workshops and seminars. Combining your annual meeting with a workshop or seminar is a cost-effective way to mix the educational experiences of the annual meeting attendance with the focus of a session targeting a particular topic that you want to learn more about.



### Program is Online!

Explore the 2020 meeting program at [culturalheritage.org/events/annual-meeting/current-meeting/complete-program](https://culturalheritage.org/events/annual-meeting/current-meeting/complete-program)



Salt Lake City, Courtesy Adam Barker

## Lunch and Learn Sessions

This year we have eight lunchtime sessions for attendees to choose from. You can view the descriptions of the different programs on our [Lunch and Learn webpage](#).

## Attendance

Registration numbers for the 2020 AIC Annual Meeting are strong. If you have already registered, you can [add ticketed events](#) to your registration. If you have not yet registered, view our [registration page](#) to do so. AIC tried for more than a decade to plan a meeting in Salt Lake City, so you are not going to want to miss this rare opportunity!

—Ruth Seyler, Meetings & Advocacy Director, [rseyler@culturalheritage.org](mailto:rseyler@culturalheritage.org)

## CAMEO at the Annual Meeting

Please join us for a free morning session on Wednesday, May 20, to contribute your knowledge or editing skills to CAMEO, the Conservation and Art Materials Encyclopedia Online database. During the session participants will learn how easy it is to create or update a CAMEO Materials entry. Bring:

- › Information that you want to share on a material you use in your work
- › Oddy test or other analytical results
- › Your accumulated experience on how to work with a material
- › Your nimble fingers and a laptop/tablet

Join our 2020 hack-a-thon! No prior wiki experience is necessary – just a web accessible device such as a laptop or tablet.

Over the past 20 years the Museum of Fine Art's CAMEO (Conservation and Art Materials Encyclopedia Online) database has become a core resource for conservators and conservation scientists as one of the first places to search for trustworthy information on materials used in our field. CAMEO's database now contains chemical, physical, visual, and analytical information on over 10,000 historic and contemporary materials used in the production and conservation of artistic, architectural, archaeological, and anthropological materials. Reference collections on dyes, fibers and pigments provide additional information. Since 2017 AIC members have been working to link entries from AIC's wiki to CAMEO entries, extending the utility of both sites. CAMEO is now adding new information to entries on:

- › Hazards and Safety
- › Sustainability
- › Collection Risk Factors
- › Working Properties
- › Forms and Sizes
- › Technical explanations and analytical data

Please come join us in helping to strengthen this website. Only by being proactive can we as a community ensure that this resource will continue to grow and develop in ways that meet our current needs.

This workshop is supported by the Boston Museum of Fine Arts and University Products.

Rachael Arenstein, [rarenstein@culturalheritage.org](mailto:rarenstein@culturalheritage.org), and  
Michele Derrick, [MDerrick@mfa.org](mailto:MDerrick@mfa.org)

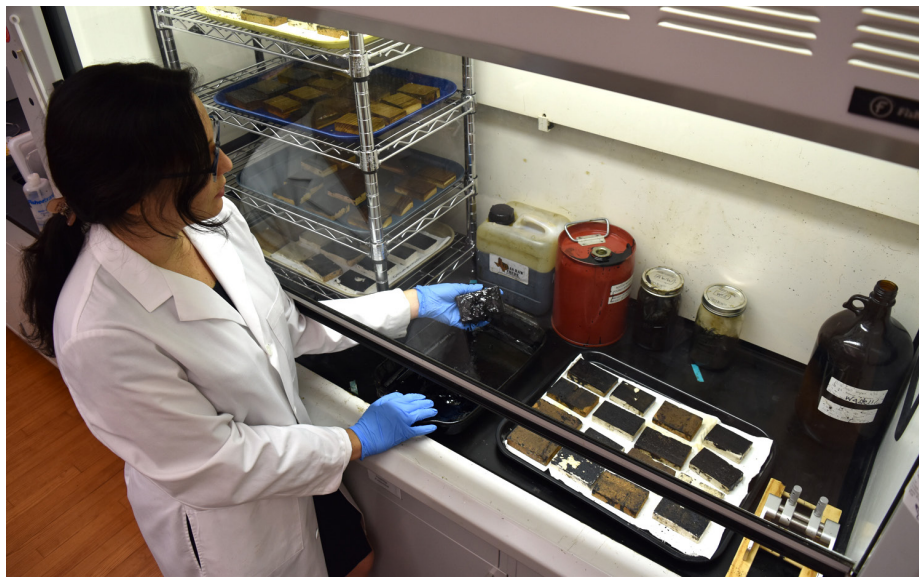
# Foundation News

## New: 2020 Research Fellowship at NCPTT

FAIC and the National Center for Preservation Technology and Training (NCPTT) are offering a unique opportunity to a conservation educator or conservator to undertake their own original research at NCPTT's laboratories. Funding is available this year to provide a research position for twelve to twenty-four weeks in residence at the National Center in Natchitoches, Louisiana. If you have a research idea that grew out of your work, are thinking of a sabbatical, or have a nagging question from your master's thesis, this is your opportunity to undertake that work and be paid for it!

The Research Fellowship should take place between May 1 - November 30, 2020. Compensation will be \$18.79 per hour. Housing will not be provided. **Applications are due February 15** and notifications will be made by March 1.

Learn about the extensive tools at NCPTT research facilities and the application process at <https://www.culturalheritage.org/ncptt-research-fellows>.



Elizabeth Salmon examines samples at NCPTT as part of her research.

## Association for Preservation Technology Conference

In 2018, AIC and FAIC signed a memorandum of understanding with the Association for Preservation Technology (APT) to collaborate on content for the AIC Wiki, the Collections Assessment for Preservation (CAP) program, and disaster preparedness and response. APT's Disaster Response Initiative (DRI) is working to develop training opportunities for more APT members to become involved in supporting cultural heritage after disasters.

Emergency Programs Coordinator Jessica Unger worked with APT DRI organizers this year on a training workshop held at the APT conference in Miami. The workshop, "Post-Disaster Safety Evaluations for Existing Structures," featured two Applied Technology Council courses on post-hurricane and post-earthquake building assessments. Unger and National Heritage Responder Viviana Dominguez presented at the workshop, sharing how the NHR is managed and case studies from the perspective of a responder.

To further emphasize the importance of collaboration, Unger gave a paper during the conference titled "Moveable and Immoveable Heritage in the Face of Climate Change: Collaborative Education Strategies for Buildings and Collections." Future partnership opportunities with APT will strengthen FAIC's Emergency Programs and encourage the broader field to become better prepared for disasters.



## Meet Staff at These Outreach Events

Say hello to AIC/FAIC staff at these upcoming events:

- > Jan 9: WCG 3-Ring Circus - Katelin Lee and Ryan Winfield
- > Feb 16-18: Small Museum Association Conference - Tiffani Emig, Programs Director & Administrative Manager, and Elizabeth Handwerk Kurt, CAP Assistant

## Thanks for Your Support!

Many thanks to everyone who gave a donation to FAIC in 2019. Our fall fundraising campaign was still in progress as the AIC News is being finalized, but the early results were very impressive. AIC President Margaret (Peggy) Holben Ellis and FAIC President Peter Trippi deserve our thanks for hand-signing hundreds of letters. If you didn't make a year-end contribution, we still welcome your donations during the winter months! You can make a secure donation online at [www.culturalheritage.org/donate](http://www.culturalheritage.org/donate), or mail a check to FAIC at 727 15th Street, NW, Suite 500, Washington, DC 20005.

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

—Eric Pourchot, FAIC Institutional Director, [epourchot@culturalheritage.org](mailto:epourchot@culturalheritage.org)

## January 22 Deadline: Kress Conservation Fellowship Applications

Six \$37,000 Fellowships will be awarded to museums or conservation facilities to host one-year post-graduate internships in advanced conservation. Fellows must complete a masters-level degree in conservation prior to beginning the Fellowship. Fellows must be either a resident or citizen of the U.S. or Canada, or a recent graduate from a conservation graduate program in the U.S. or Canada. The Fellowship candidate may be identified in advance of application by the host institution or recruited subsequently.

The full \$37,000 must be allocated as a fellowship stipend. Payroll taxes may be withheld from the \$37,000, but any other benefits, travel or education reimbursement, or administrative costs must be met by the institution or other funding source. Grant funds may not be used for indirect costs. Priority may go to institutions who commit to contributing additional funds to the fellowship.

## February 1 Deadline: FAIC Grant and Scholarship Applications

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

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

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

## February 15 Deadline: FAIC Grant and Scholarship Applications

**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** of up to \$1,000 are available to AIC members who are U.S. citizens or residents to support registration and/or attendance at



upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities. Visit [www.culturalheritage.org/current-workshops](http://www.culturalheritage.org/current-workshops) for more information on these programs.

**FAIC/Mellon Photograph Workshop Professional Development Scholarships** are available to international attendees of the upcoming FAIC Collaborative Workshops in Photograph Conservation. The awards up to \$1,000 help defray expenses related to attendance, plus waive registration fees. Visit [www.culturalheritage.org/current-workshops](http://www.culturalheritage.org/current-workshops) for more information on these programs.

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

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

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

Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren, Education Coordinator, at [funding@culturalheritage.org](mailto:funding@culturalheritage.org) or 202.661.8071.



**Non-FAIC Funding Opportunities** are updated annually and can be found online at [www.culturalheritage.org/outside-funding](http://www.culturalheritage.org/outside-funding).

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

## 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.

### WOOD IDENTIFICATION

February 26 - 28, 2020, Museum of Fine Arts, Houston, TX

*Supported by a collaborative agreement with the National Center for Preservation Training and Technology*

### 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

### INKJET MATERIALS

October 12-13, 2020, Image Permanence Institute, Rochester, NY

October 16-17, 2020, Image Permanence Institute, Rochester, NY

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

### PHOTOGRAPHIC CHEMISTRY FOR PRESERVATION SERIES

Self-study online

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

## Social Media Engagement for Scholarly Writing

**P**ublishing your research takes effort and time, but once your article is published, it's important to reach new audiences and allied professionals who could benefit from your paper. Social media can help you find new readers, make connections outside the field, and help bring conservation into the public eye. Social media is designed to help bridge common interests and provide interdisciplinary amplification—while it might seem daunting (especially for newer users of social media) there's a receptive audience out there for you!

Start by determining your goals and identifying your audience. Before sharing, consider who is sharing the information. Will you be using your personal social media accounts, or will you be working with your institution or organization to post on their accounts? Do you need to start a new account for solely professional purposes? Consider your privacy and sharing settings as well, to make sure that you're not excluding your target audience.

Different expectations for content on different platforms could influence which potential readers you reach. For example, sharing your article on a network like Facebook, which is typically focused on friends and family, might not be the best step. However, sharing it in a Facebook group focused on topics the article touches upon (such as modern art or specific materials) can be a way to target a group of readers. Think about the constraints and benefits for each platform; for example, the brevity of Twitter, the emphasis on images on Instagram. You might consider what is eye-catching about your work or whether you will distill it down into a quick soundbite. Do you have a cool video of a new technique? Can you write a post focusing on a common application? Carefully consider the different platforms you use and think about where it's best to share information about your article.

Once you've reflected on your current network and reach, think about additional audiences that might be interested in your article. If your paper touches on broad topics like chemistry, imaging, art history, museum studies, sustainability, equity and inclusion, health and safety, or archaeology, think about organizations or individuals who might be interested in how their work intersects with yours. Identify specific collaborators, such as art- and media-focused publications, allied publications, or allied organizations that you can reach out to with information about your paper. You can contact them through email, but you can also directly message them through social platforms or simply tag the organization in your post. Use hashtags to draw new people into the conversation.

Once you know where, who, and how you want to proceed, be sure to think about who you're including or excluding when framing your post. Is the language you're using accessible and simple to understand for non-subject matter experts? If you're directing your posts at allied fields, have you made it clear how it's applicable to their studies and interests? Practice condensing your work by creating one sentence answers to these questions:

- › What did you do?
- › Why did you do it?
- › Why does your research matter?

Think of this as an elevator pitch for your paper. Images and video are also incredibly useful ways to get someone to stop scrolling and pay attention; think about what would make someone pause to take a second look and read your post.

Once you've posted, what's the next step? Reposting! Keep sharing the information; it can take a few tries before your post pops up in front of the people you're trying to reach due to timing, algorithms, and pure luck. You can also find more resources on sharing your paper and accessing free author eprints via our



### Where to Start?

Need some tips on how to get going in social media? ICOM recently released a set of [social media guidelines](#).



### 2020 Special Issue

This year will feature a double special issue of JAIC—our 4th year in a row! The articles will cover different aspects of **salted paper prints**, based on the 2017 FAIC-Harvard symposium on the topic. Look for this issue in the summer.

publishers, Taylor & Francis. JAIC authors should receive an email with direct links to share their newly published article on social media. If you are posting about your paper, be sure to let us know! Please tag AIC or email me at [klee@culturalheritage.org](mailto:klee@culturalheritage.org). We're always happy to amplify your message by sharing it on our social media channels!

—Katelin Lee, FAIC Outreach Coordinator, [klee@culturalheritage.org](mailto:klee@culturalheritage.org)

## A Big Thank You!

New year and new opportunity to recognize the amazing contributions to our journal from authors, editors, book reviewers, and translators in 2019. Authors, your articles are tools that help us to highlight and advance the multidisciplinary works of our profession as conservators, scientists, and allied professionals. To our editing, book review, and translation teams, thank you for your work, which is done entirely on a voluntary basis and paves the way for an increased access of invaluable conservation literature to a worldwide audience.

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### Read JAIC Online

All articles published in JAIC are available online instantly. To read articles and book reviews, log in AIC's website, then visit [www.culturalheritage.org/publications/journal-\(jaic\)/member-access](http://www.culturalheritage.org/publications/journal-(jaic)/member-access), and click on ACCESS. You will then have full access to HTML and PDF versions of all JAIC articles.

# Allied Organizations

## Canadian Association for the Conservation of Cultural Property (CAC/ACCR) and the Canadian Association of Professional Conservators (CAPC)

### HERITAGE AT RISK – SURVEY REPORT RELEASED ON THE STATE OF COLLECTIONS CARE IN CANADIAN HERITAGE INSTITUTIONS

The Canadian Association for Conservation of Cultural Property (CAC/ACCR) and the Canadian Association of Professional Conservators (CAPC) recently released a survey report on the state of collections care in Canadian heritage institutions. The survey, launched in 2018, received responses from 389 institutions across Canada, including those from museums, art galleries, archives, community centres, Indigenous cultural centres, historic sites, libraries, and other facilities housing heritage collections. The survey respondents represent a large proportion of Canadian institutions that look after invaluable collections of cultural and historical materials (figure 1). The survey results captured the demographics of institutions that work hard to preserve and share these collections. Results also highlighted alarming gaps in resources required to ensure that these treasures of cultural memory are preserved for present and future generations.

The survey results highlight the many valuable ways Canadian collections are utilized, be it for public access through exhibitions, educational storage tours, and loans to originating cultural groups, or for internal and external historical and cultural research purposes. Furthermore, Canadian collections are found to be growing rapidly: nearly half of respondents indicated that their collections doubled or more than doubled in size over the last 20 years. The survey also explored the growing collections care needs of Indigenous cultural institutions, 67% of which have collections that have more than doubled in size over the past 20 years. Despite the widespread use and growth of collections, the survey found that in 2017, nearly three quarters of responding institutions spent less than 5% of their annual operating budget on collections care, and more than a third spent less than 1%.

While we have recently witnessed terrible cultural losses globally, such as the fires that devastated Notre Dame Cathedral and Brazil's National Museum, the Canadian Collections Care Survey sheds light on similar risks of disaster and decay that threaten cultural institutions in Canada. The survey found that more than a third of responding institutions have no automatic fire suppression system in place in their collection facilities, and as many as 11% do not even have functioning fire detection systems in all their collection storage spaces. Many institutions cope with unsuitable collections storage facilities that pose threats of leaks, floods, damage from overcrowding, and pest infestations. What is more, three in four institutions reported that they have neither a functional emergency plan for their collection nor the staff required to carry it out.

Collections care activities serve not only to ensure that cultural materials are safe, but also to keep these valuable collections accessible. In the absence of preventive care

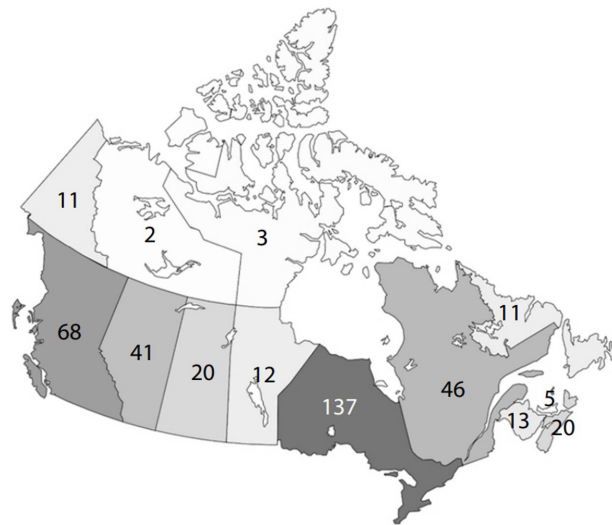


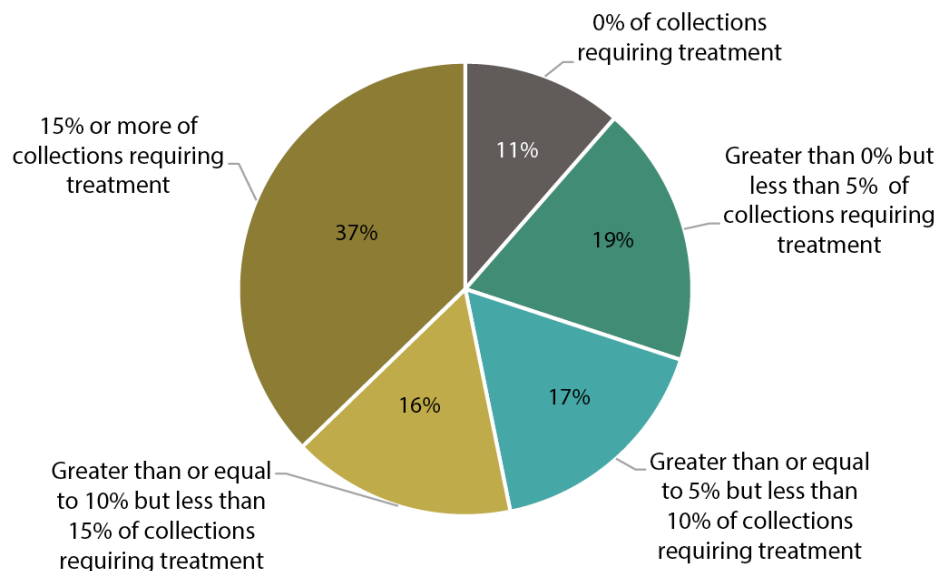
Figure 1. Geographic distribution of respondents



## Join Upcoming Advocacy Days

➤ Join AAM February 24-25 for **Museums Advocacy Day**. As a constituent, you are in the best position to create lasting change. It's up to you to make the case for museums to Congress and tell your story of why museums are important to you and your community. [www.aam-us.org/programs/museums-advocacy-day/](http://www.aam-us.org/programs/museums-advocacy-day/)

➤ Join the National Humanities Alliance in DC on March 8-10 for the **NHA Annual Meeting and Humanities Advocacy Day**. We will advocate for the humanities on Capitol Hill and explore approaches to year-round advocacy. Register here: <https://nhalliance.regfox.com/nha-annual-meeting-and-humanities-advocacy-day-2020>



**Figure 2. Estimated percentage of the collection that requires conservation treatment before items can be used by the institution (377 responses).**

and conservation interventions, heritage collections can be rendered unusable due to fragility, loss of legibility, and health risks, to name but a few examples. More than half of responding institutions reported that 10% or more of their collection requires conservation treatment before it can be used (figure 2). Unfortunately, Canadian institutions lack the staff and budget to carry out that necessary work; 74% of institutions surveyed do not have any conservators on staff to treat their collections, and 72% cannot even afford to hire conservators on a contract basis to address their collections needs.

Presidents of CAC and CAPC, Alison Freake and Fiona Graham, are not surprised by the survey's findings but see the value of having trends observed in their professional careers supported by concrete data for the first time. "The members of CAC have long recognized the challenges faced by heritage, cultural, and memory institutions across Canada with regard to collections care," said Freake. "As practicing conservators and collections care professionals, we regularly make decisions in order to mitigate risk and address the real damage that often results from inaction." Graham concurs, saying "Conservation professionals in Canada have long been aware of the realities that museums and other collecting organizations face in terms of resources for collections care, from small community museums to our largest institutions. We are so pleased to have sector-wide data that gives us a clear overall picture, especially with regard to the needs of indigenous institutions and collections."

The Canadian Collections Care Survey highlights the diversity and value of Canadian cultural heritage collections but underlines the challenges these collections face and the further commitment of resources required to responsibly protect our cultural resources. Detailed results about the state of collections care in Canadian cultural institutions are available in the 2018 Canadian Collections Care Survey – Summary of Results, a free online resource available at [www.cac-accr.ca](http://www.cac-accr.ca) and <https://capc-acrp.ca/en/>.

—CAC Advocacy Ad-hoc committee and CAPC

# Health & Safety

## Live Ordnance and Response

The discovery of live ordnance in a museum's collections is frequently unexpected and always nerve wracking.

Last year, the Virginia Department of Historic Resources (VDHR) discovered live ordnance from the Revolutionary War in storage during work being performed as a part of a National Maritime Heritage grant. Ultimately, 140 Hollinger boxes of artifacts were checked for ordnance as we worked closely with the Richmond bomb squad, the Virginia State Police bomb squad, the ATF, and FBI, amongst other local authorities. We came away with a much better understanding of safety protocols to be taken when dealing with historic black powder and felt that sharing this information was worthwhile.

Most crucial when dealing with possible live ordnance is to stay calm. Everyone around will be taking their cues from the person in charge and in many cases, this is the conservator. Staying calm, making clear decisions, and explaining the process to those around you goes a long way towards keeping everyone safe. Work with the bomb squad to determine the level of threat and if evacuation is necessary. If your site is not prepared to evacuate staff and the public safely, it is important to use discretion and prevent panic; ordnance should remain undisturbed until the proper authorities can be contacted and a determination is made as to whether the objects and/or people should be removed from the premises.

Learning about the extreme danger posed by static was the largest gain; the smallest spark can cause gunpowder to ignite. If gunpowder is ignited while it is in a container, it will explode and cause shrapnel to be propelled from the explosion site. If gunpowder is ignited out in the open, it catches on fire and anything near it will catch fire. We did everything we could to limit the chances of a spark creation, including:

- › Raising the humidity in the lab and storage room.
- › Setting aside special carts covered in cotton cloth for use with possible live ordnance.
- › Removing any plastic coverings from tables and carts.
- › Replacing foam required for padding out tables with pink, static-free foam designed for working with electronics.
- › Tables were also covered with electrostatic discharge (ESD) mats, including a metal bracelet that connects the mat and the handler to prevent static electricity build up while handling artifacts. All boxes were grounded on a mat prior to accessing the contents and each bag was grounded on the mat prior to accessing the artifact within. Plastic bags holding the artifacts that were being checked were also grounded prior to handling (see figure 1).



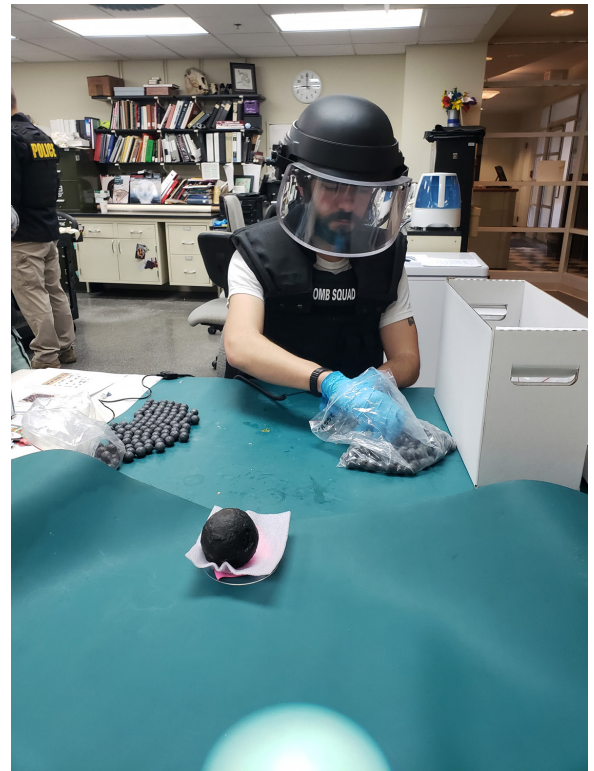
**Figure 1. Left: Electrostatic discharge mat on workbench ready for ordnance. Above: Metal bracelet worn in conjunction with an electrostatic discharge mat to ground the user. All images courtesy the Virginia Department of Historic Resources.**

- › Carts and chairs were also prepared by applying an anti-static spray that we made in-house to prevent any static during transportation (2 tablespoons liquid fabric softener and 2 tablespoons of ethanol per 1 cup of water in a spray bottle).
- › Cotton bumpers filled with material that would not hold a static charge (bentonite clay conditioned to 50%RH in cotton socks) reduced static potential during handling and transport.
- › Only wooden or other non-metal tools were used when working with possible live ordnance.

The campaign against static involved choice of staff clothing, including cotton clothes, leather shoes with thick rubber soles, and nitrile gloves. The bomb squad also provided bulletproof vests and bomb helmets (see figure 2). The helmets ultimately proved too heavy and awkward to use during an eight-hour day and were abandoned, because they continually slipped down and obstructed vision. Helmets were replaced with protective glasses that were also provided by the bomb squad.

In many cases, storage in water is considered a safer option for preventing ignition of live ordnance. We were uncertain about how artifacts from our site would react with water due to incomplete records for previous treatments and decided the risk to collection items was too great. Instead, we were extremely cautious in handling any artifacts; any hard knock or fall could cause ignition because gunpowder can be ignited if there is enough friction between the grains of powder. Even if water has been employed, the potential for complete wetting of all surfaces might be compromised by casings or archaeologically induced corrosion.

Once possible live ordnance was visually identified, it was placed on a prepared cart and photographed, with the understanding that these photographs might remain as the only record of the artifact, if it had to be destroyed (see figure 3). A pXRF was used to test for sulfur levels. If sulfur levels were above what was expected from a shipwreck environment and if the smell and weight (lighter than expected for solid iron) of the artifact were suspicious, it was considered live ordnance and the bomb squad took it to a room that had been emptied for the storage of ordnance only. The next day all the ordnance was weighed, measured, and x-rayed by the bomb squad before removal to a secure magazine until it could be destroyed.



**Figure 2. Collections Manager Andrew Foster wears a bullet proof vest, bomb squad helmet, cotton shirt, and nitrile gloves as PPE for the live ordnance search.**



**Figure 3. Cart prepared with materials to prevent static and impact while transporting possible live ordnance.**

Our goal was to discern if the artifacts were comprised of a ball of gunpowder from a grenade, solid iron shot, or some other non-explosive material. As a part of the chain of custody, we witnessed the bomb squad detonate all of the ordnance containing gunpowder. They let us check the explosion sites to see if there was any material to recover, but usually there was nothing to recover.

Although the bomb squad's only recourse is to destroy artifacts, Explosive Ordnance Disposal (EOD) officers at Quantico have the ability to deactivate without destruction, if live ordnance is present and the artifact must be saved. EOD officers will supply you a certificate that the artifact has been rendered safe and will help you label the artifact so that others will know it is safe to handle. However, not every group that handles ordnance can do this; the Marines are the only organization allowed to certify ordnance deactivation and then return an artifact to its owner.

During this project, we asked if a trained canine could sniff the boxes and find those containing live ordnance. We were informed that this was not feasible because the dog would not be able to smell the gunpowder charge if the iron casings were intact and that if a dog inaccurately identified a non-live artifact, the bomb squad would be required to destroy it. The bomb squad also pointed out that the conservation lab "smells like a bomb" to a dog, so they would tell their handler that everything in there was live (which would be unhelpful).

Identification of live ordnance is of utmost importance to ensure the safety of staff, the public, and artifacts for collections containing potentially explosive artifacts. Many resources are available to help with the identification of ordnance, frequently organized by time period, war, or type of weapon. At the VDHR, items that might contain live ordnance most commonly date to the Revolutionary War, the War of 1812, the Civil War, or possibly more modern periods (due to testing by military bases in the Commonwealth), and our library of reference material is built upon these parameters.

Understanding what ordnance dangers might lurk in your collection is your best defense; learning to identify the kinds of live ordnance you might have and sustaining a good working relationship with your local bomb squad can prevent harm or unintended explosive events. The VDHR owes a debt of gratitude to the Richmond bomb squad for taking the time to work with our staff in ensuring safety for everyone and everything involved during our search for ordnance from the Revolutionary War.

—By Katherine Ridgway, State Archaeological Conservator, Virginia Department of Historic Resources, [katherine.ridgway@dhr.virginia.gov](mailto:katherine.ridgway@dhr.virginia.gov), and Chelsea Blake, Conservator, Virginia Department of Historic Resources, [chelsea.blake@dhr.virginia.gov](mailto:chelsea.blake@dhr.virginia.gov), for the AIC Health and Safety Committee



Have questions about health and safety in your workplace?

Write to [Health-Safety@culturalheritage.org](mailto:Health-Safety@culturalheritage.org).

## **Calls for Papers, Conferences, Seminars, and Courses**

are continually updated and can be found online at [www.culturalheritage.org/allied-organizations-events](http://www.culturalheritage.org/allied-organizations-events)



# New Publications

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Brosens, Koenraad. *Tapestry Production & Conservation: 125 Years of De Wit Royal Manufacturers of Tapestry*. Chicago/Turnhout: Brepols Publishers, 2019. ISBN: 9781909400528. This book traces the history of the De Wit Royal Manufacturers of Tapestry from 1874 to the present. The second half of the book documents conservation techniques used in a series of major conservation projects undertaken by the De Wit manufactory.

Christensen, Anne Haack, and Angela Jager, eds. *Trading Paintings and Painters' Materials 1550–1800*. London: Archetype, 2019. ISBN: 9781909492714. The papers in this volume were presented at the Center for Art Technical Studies and Conservation (CATS) international technical art history conference “Trading Paintings and Painters' Materials 1550–1800,” which explored international markets for paintings and artists' materials in the early modern period and their implications for artistic production. This volume is the fourth CATS proceedings.

Cunningham-Kruppa, Ellen. *Mooring a Field: Paul N. Banks and the Education of Library and Archives Conservators*. Ann Arbor: Legacy Press, 2019. ISBN: 9781940965154. The author focuses on philosophical, theoretical, and practical issues in library and archives conservation in the context of tracing the professional career of Paul N. Banks (1934–2000). Banks was director of the first graduate education program (at Columbia University in New York) dedicated to preserving collections held in the nation's libraries and archives. He was also the first library and archives conservator to become president of AIC.

Galansino, Arturo. *Verrocchio Lab: Il Restauro del Putto col Delfino e Nuove Indagini Sulla Madonna di Piazza = Restoring the Winged Boy with Dolphin and New Analyses of the Madonna di Piazza*. Venezia: Marsilio, 2019. ISBN: 9788829703159. This book documents the restoration of the bronze sculpture Winged Boy with Dolphin, and the scientific analysis of the painting Madonna di Piazza (Opificio delle Pietre Dure, Florence). It was published on the occasion of the exhibition Verrocchio, Master of Leonardo, on view at the Palazzo Strozzi in Florence (March 9 to July 14, 2019). A different version of the exhibition then traveled to the National Gallery of Art, Washington, DC (September 15, 2019, to January 12, 2020).

Hendriks, Ella, and Marije Vellekoop, eds. *Van Gogh's Sunflowers Illuminated: Art Meets Science*. Amsterdam: Amsterdam University Press; Van Gogh Museum, 2019. ISBN: 9789463725323. This book presents the outcome of research by scientists, conservators, and art historians into two of the artist's versions of Sunflowers, both owned by the Van Gogh Museum in Amsterdam. It is the first volume in the series Van Gogh Museum Studies.

*Konservierung und Restaurierung von Holztafelgemälden: Erfahrungen aus der Praxis: Beiträge zur gleichnamigen Fachtagung vom 8. bis 10. Mai 2015 in Dresden*. Bonn: Verband der Restauratoren, 2019. ISBN: 9783930015023. This volume publishes the papers and posters presented at a symposium held in May 2015 in Dresden, Germany. The proceedings document developments in the practice of panel paintings restoration and present insights into the history of restoration, retrospective restorations, and practical approaches.

Rodwell, Warwick. *The Cosmatesque Mosaics of Westminster Abbey: The Pavements and Royal Tombs: History, Archaeology, Architecture and Conservation*. Oxford: Oxbow Books, 2019. ISBN: 9781789252347. This two-volume study of the Cosmatesque mosaics of Westminster Abbey places these monuments in their historical architectural and archaeological context. It includes a report on the conservation and repair of the sanctuary pavement, as well as analysis of the materials used in the pavements and monuments.

White, Julie M., ed. *Hinges: Sakaki Hyakusen and the Birth of Nanga Painting*. Berkeley, CA: UC Berkeley Art Museum and Pacific Film Archive; Oakland, California: University of California Press, 2019. ISBN: 9780520304475. This book accompanies the first US exhibition dedicated to the work of Sakaki Hyakusen (1697–1752), the founding father of Nanga school painting in Japan. The exhibition highlighted the recent conservation of Landscape, a pair of six-fold screens by Hyakusen, and the catalog includes a special chapter on conservation techniques and best practices in East Asian painting.

—Sheila Cummins, [SCummins@getty.edu](mailto:SCummins@getty.edu)

# People

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**Alexander Bero** has recently joined the Barbara Goldsmith Conservation Lab at the New York Public Library, where he will be focusing on supporting major upcoming exhibitions. He came from the Barbara Goldsmith Conservation Lab at New York University, and in general believes that he owes rather a lot to Barbara Goldsmith. He specializes in book and paper conservation, yet he has truly enjoyed working with the diverse collections of major New York institutions containing wide varieties of materials. If you would like to contact him or visit the lab, his email is [alexanderbero@nypl.org](mailto:alexanderbero@nypl.org).

**Katey Corda** recently joined EverGreene as a new Senior Conservator in the Washington, DC, office. She is actively serving on the Board for the Center for Painted Wall Preservation.

**Lara Kaplan** recently moved to Philadelphia and accepted a position as Objects Conservator/Affiliated Assistant Professor at Winterthur Museum and the Winterthur/University of Delaware Program in Art Conservation. Lara took this position after more than 13 years of private practice in Baltimore and is looking forward to focusing on organic materials; her research interests include the conservation and analysis of skin and leather, the identification and treatment of plastics, and ethical issues in the conservation of non-traditional collections. She can be reached at [lkapla@winterthur.org](mailto:lkapla@winterthur.org).

**Aisha Wahab** recently joined the Conservation Services, Preservation Department at Stanford University Libraries as a Paper Conservator. Prior to this position, she was the Conservation Librarian/Paper Conservator at University of Michigan Library. Aisha holds a MA and a Certificate of Advanced Studies in Art Conservation from SUNY Buffalo. She can be reached at [awahab@stanford.edu](mailto:awahab@stanford.edu).

## In Memoriam

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### Elizabeth 'Bette' Hollyday (1929–2019)

**E**lizabeth "Bette" Carroll Hollyday, a fine art conservator who handled precious works of paper during a long career in the museum field, died of heart failure Oct. 26, 2019, at Broadmead Retirement Community in Cockeysville, Maryland.

Born in Sparks on Belfast Road, she was the daughter of William Curtis Carroll, an insurance agent and his wife, Virginia Lupo, whose family lived at the nearby Loveton farm. She was a 1947 graduate of Bryn Mawr School and earned a degree in art history from Goucher College. She also had a master's degree in education. As a young woman, she worked as a hostess at the Milton Inn on York Road. She began an association with the Walters Art Museum and worked closely with Elisabeth C.G. Packard, the founding head of its conservation department. "Miss Packard mentored my mother and brought her along in the field so that eventually she could go on her own and do arts conservation as a private business," said her daughter, Jennie Hollyday Iglehart of Roland Park

Mrs. Hollyday was a contract employee at the Baltimore Museum of Art and worked closely with its curators. She also spent periods of time at Colonial Williamsburg where she did restoration work. For nearly six years she lived in Philadelphia and was also a consultant to the Philadelphia Museum of Art.

Mrs. Hollyday also did work for the Winterthur Museum and the Brandywine River Museum in Chadds Ford, Pennsylvania. She had numerous private clients in Baltimore and was a Fellow of the American Institute for Conservation. She worked on the preservation of the elaborate 18th century marriage and baptismal certificates now considered examples of folk art. Known as *frakturs*, these documents, created by German American calligrapher watercolorists, often became stuck with old glues to picture frame backings and other surfaces. In one case, she wrote in a scholarly article of having to remove a valuable *fraktur* that had been glued to the inside of a wood blanket chest.

Mrs. Hollyday was an avid tennis player who competed on the Bryn Mawr School courts as a younger woman. She also played duplicate bridge at the Valley Bridge Club; friends said she was a competitive player who was skilled at the game. She was also a member of the Hamilton Street Club.

She also painted in watercolors and collected American furniture and Canton china. She was a member of the Episcopal Church of the Redeemer parish and moved to Broadmead in 2007.

In addition to her daughter, survivors include another daughter, Elisabeth "Lissie" Hollyday Flanagan of Bronxville, New York; five grandchildren; and a great-grandson. Her marriages to Ernst



### Making Changes?

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

Email  
AIC News at  
[carmina@  
cultural  
heritage.org](mailto:carmina@ cultural heritage.org)

Gunther Klesper, a Johns Hopkins University chemist, and to Guy T. Hollyday, a University of Pennsylvania professor of German literature, ended in divorce.

—Reprinted in part from the *Baltimore Sun* online on November 13, 2019 by Jacques Kelly

## Deborah Marrow (1948–2019)

**D**eborah Marrow, who retired as Getty Foundation director in 2018 after more than three decades of leadership, died on October 1, 2019.

As director, Deborah oversaw the Getty Foundation's ambitious grant making program, which supports scholarship, education, and professional development in the areas of art history, conservation, and museums, both within the United States and internationally.

Born in Manhattan and raised in Scarsdale, New York, Deborah prepared for a job in academia by earning a master's degree in art history at Johns Hopkins University and a PhD from the University of Pennsylvania (UPenn); she would later serve on UPenn's board of trustees for sixteen years. She launched her career at the Philadelphia Museum of Art and taught art history at universities in Pennsylvania, New Jersey, and Southern California before joining the Getty in 1983 as publications coordinator. She became director of the Getty Grant Program—as the foundation was then known—in 1989. For the next 29 years, she applied her vision to the advancement of arts scholarship, professional practice, and education as she guided the Getty Trust's philanthropic activity.

Under Deborah's leadership, the Getty Foundation provided generous support for the conservation of cultural heritage around the world; since 1984, the Foundation has given more than 8,000 grants in over 180 countries. Deborah took particular delight in noting that the Getty Foundation's conservation grants reached all seven continents—including Antarctica, where a conservation grant was made for the preservation of Shackleton's Hut. Over the past 28 years, both AIC and FAIC have been recipients of Foundation grants, as have other many other national and international conservation organizations, including IIC and ICOM-CC. Many of these grants have been used to facilitate attendance at international conferences by professionals who might not otherwise have a chance to attend.

Deborah also provided the Getty Foundation's support for several ambitious conservation initiatives in collaboration with the Getty Conservation Institute as well as with external partners. These include the Panel Paintings Initiative, designed to strengthen the skills of conservators of paintings on wooden supports; the MOSAIKON initiative which addresses the conservation of archaeological mosaics throughout the Mediterranean region; the Keeping It Modern initiative which focuses on the conservation of significant examples of 20th century architecture around the world; and, most recently, Conserving Canvas, a program dedicated to expanding knowledge and skills for the structural care of paintings on canvas.

The development and expansion of the conservation profession was at the heart of grants made under Deborah's leadership of the Getty Foundation. Recognizing the lack of racial and economic diversity in the arts world, Deborah created the Getty's Multicultural Undergraduate Internship program to provide paid internships with the goal of introducing students to potential careers in the arts. Over twenty-seven years, the Multicultural Undergraduate Internship program has supported more than 3,400 internships at 160 arts institutions in and around Los Angeles, California. This was an accomplishment of which she was especially proud, and so it is fitting that in 2018 the program was renamed the Getty Marrow Undergraduate Internship program in her honor.

In addition to serving as head of the Getty Foundation, Deborah assumed the additional role of dean for external relations for the Getty in 2000. Her steady hand, clear vision, and unwavering dedication to the mission of the Getty were applied to occasional interim leadership roles at various times during her tenure. In 1999–2000 she was acting director of the Getty Research Institute and twice served as interim president of the Getty Trust—in 2006–2007 and again in 2010–2011.

Deborah's extraordinary range of talents, her dedication to the arts and to conservation, and her determination to help forge a more inclusive profession will long be remembered by her many friends and professional colleagues. Earlier this year Deborah was proud to receive AIC's President's Award in recognition of her role in supporting the conservation of both moveable and immovable heritage internationally.

Deborah is survived by her husband Michael McGuire, whom she met when they were both students at UPenn, and her daughter Anna and son David.

—Kathleen Dardes, *The Getty Conservation Institute*, [KDardes@getty.edu](mailto:KDardes@getty.edu)

# Conservation Graduate Programs

## University of Delaware Program in Preservation Studies (Art/Natural History Conservation or Historic Preservation)

Newly minted PhDs take their places in the professions of natural history conservation and conservation of lacquerware; Dr. Mariana Di Giacomo and Dr. João Petisca both successfully defended their dissertations in 2019.

Mariana Di Giacomo studied methods of fossil preparation and researched the need to change the hiring and training practices for professional preparators as vital decision-makers at the core of a successful paleontology community. She has now been hired as the new Natural History conservator at Yale's Peabody Museum.



**Mariana Di Giacomo examining fossil specimens.**

João Petisca examined and analyzed furniture coated with black lacquer decorated with gold and manufactured in Canton, studying history, trade routes, materials, and techniques. She will next be treating Cantonese lacquerware in the Portuguese Royal Collections.



**João Petisca treating a lacquered China Trade table at Winterthur.**



**João Petisca photographing a set of lacquered nesting tables during a sampling campaign at the Peabody Essex Museum. Courtesy of Stephanie Auffret.**

Doctoral defenses coming up next will include Reyhane Mirabotalebi's study of traditional tribal textiles made by the Iranian and Iraqi Kurdish states; her field work has included on-site interviews within tribal communities. The two next defenses in Historic Preservation topics will be Catherine Morrissey's re-evaluation of the National Register program in promoting the preservation of the actual original materials of historic structures and Michael Emmons's study of pre-Civil War graffiti in historic buildings on the east coast.

The Preservation Studies Program at the University of Delaware is an interdisciplinary doctoral course of study that teaches the philosophies, research methodologies, and policies informing preservation efforts focused on art, architecture, landscapes, and material culture. The first students were accepted in 1990 and focused on Art Conservation Research. The program was reorganized to include Historic Preservation topics, and the first students in what is now called "Preservation Studies" were accepted in 2006. One or two students are accepted a year; there have been 14 graduates to date.

— *Joyce Hill Stoner, PhD, Director of the Preservation Studies Doctoral Program, University of Delaware, [Jstone@winterthur.org](mailto:Jstone@winterthur.org)*

## ANAGPIC

ANAGPIC, the Association of North American Graduate Programs in Conservation, works to strengthen and advance graduate-level education and training in art and heritage conservation.

ANAGPIC meets regularly to provide a venue for the presentation and exchange of graduate student work and research. Student papers from the annual ANAGPIC conference can be found at <http://resources.conservation-us.org/anagpic-student-papers/>.

# Specialty Group Columns

## Architecture Specialty Group (ASG)

EverGreene was featured in the New York Times in November of last year, for the salvage and relocation of a Keith Haring mural. The mural was removed from Grace House in New York City's Upper West Side. The work, circa 1983-84, was auctioned at Bonhams.

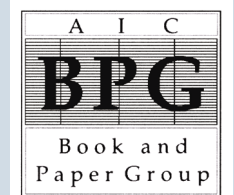
—Helen M. Thomas-Haney, ASG Chair, [hthomas-haney@jbconservation.com](mailto:hthomas-haney@jbconservation.com)



## Book & Paper Group (BPG)

### Discussion Group (DG) Ballot Results

In early November we posted results from the online ballot about the LCCDG and ACDG discussion group merger to the BPG Community. Based on member feedback, the newly merged group will be named the "Library and Archives Conservation Discussion Group (LACDG) and the new group will begin immediately following the 2020 AIC Annual Meeting. LCCDG co-chair Lauren Telepak (2019-2022) and ACDG co-chair Amy Lubick (2018-2021) will serve out the remainder of their terms and provide continuity of leadership during the new group's first two years, from May 2020 through May 2022.



## 2020 AIC Annual Meeting

The 2020 program was posted to the AIC website in December and we are excited for a strong and diverse group of talks and discussions. This year we will try out a combination of both short 15-minute and standard 25-minute talks, and discussion groups will be 90 minutes in length. This format allows the discussions groups to be scheduled non-concurrently, giving everyone the opportunity to attend both groups. Stay tuned for a more detailed description of the 2020 program on the BPG Community in the coming weeks.

## Future AIC Meetings

The 49th Annual AIC Meeting site will be held in Jacksonville, Florida, on May 11-15, 2021, and also marks the 40th anniversary of the BPG, first convened at the 9th AIC Annual Meeting in Philadelphia in 1981. Read more about the early history of BPG in Lesley Paisley's article "Two Decades Young," [January 2002 AIC News Vol. 27, No. 1](#). Looking ahead, we'll be celebrating the 50th anniversary of AIC in sunny Los Angeles, California, May 13-17, 2022.

## Value & Demographics

In the lead article of this newsletter, we describe the process used by the ad hoc Financial Committee Advisory Group to explore the value of membership and propose new ways for BPG to advocate for member needs in the future. Worth repeating here are these demographic figures:

AIC recently reported that of the current BPG membership:

- › 61% are affiliated with an institution
- › 37% are in private practice
- › 2% self-identify as both
- › In 2019, BPG has 977 members:
- › 82 are Fellows (8% of total)

- › 302 are Professional Associates (31%)
- › 392 are Associates (40%)
- › the remainder are students, post-graduates, and institutional members

BPG ranks 7th among the other ten specialty groups in proportional membership holding Fellow and Professional Associate status. Our membership has consistently hovered around 1,000 members for the last 25 years with ample cross-specialization.

## Recruitment

It's the time of year to express gratitude to all of the many hardworking BPG volunteers—especially true for those concluding their terms of service. In addition to the Nominating Committee efforts to find candidates for the upcoming BPG Chair and BPG Assistant Program Chair elections for the 2020-2022 cycle, please look at recruitment announcements for positions within the Education & Programs Committee and Publications Committee in the coming weeks. Terms of service and regular rotations strengthen BPG's inclusivity and transparency, ensuring robust mentorship and progression for emerging leaders.

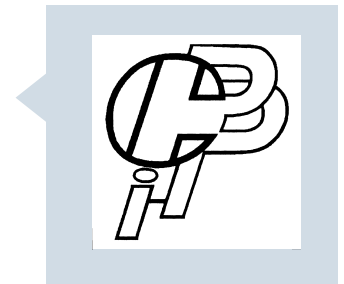
As always, I welcome your feedback. You can contact me at the email listed below with your thoughts or suggestions.

—Sarah Reidell, BPG Chair, [sarah.reidell@gmail.com](mailto:sarah.reidell@gmail.com)

## Conservators in Private Practice (CIPP)

### 2020 AIC Annual Meeting

Planning is well underway for this year's annual meeting in Salt Lake City, Utah. We are excited to offer a panel session on Business Succession Planning. Whether you are considering retirement, restructuring, or being proactive about potential sudden illness or death, it's vitally important to have a plan in place. We are also looking for members that have had experience with this and would like to share or contribute to the panel discussion. The program is scheduled to be held on Wednesday, May 20th, from 1:00 to 3:00 p.m., with our CIPP Business Meeting to follow from 3:00 to 4:30 p.m. Please contact either Emily Phillips at [emily@phillipsconservation.com](mailto:emily@phillipsconservation.com) or Karen Zukor at [zukorart@sbcglobal.net](mailto:zukorart@sbcglobal.net).



### CIPP Online Community

Thank you to everyone that has contributed to lively, positive, and productive discussions on the new Higher Logic Community. Keep it up! If you are in need of assistance in learning how to navigate the online community, please reach out to any of the community administrators – [Kristin deGhetaldi](#), [Kerith Koss Schragger](#), or [Ryan Winfield](#).

### Volunteer Opportunity – e-Editor

After many years as our e-Editor, Jan Hessling has stepped down and we are in need of someone to take over this role for CIPP. Possible projects include updating CIPP's website, developing web-based tutorials, and more! Please send your CV and a letter of interest to [Emily Phillips](#) (Acting Chair/Program Chair), or [Karen Zukor](#) (Assistant Program Chair).

Please contact me or anyone on the CIPP board if you have questions, concerns, or thoughts you would like to share.

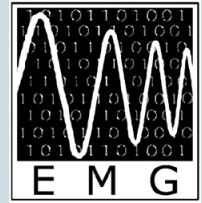
Thank you – and see you in Salt Lake City!

—Emily Phillips, CIPP Acting Chair/Program Chair, [emily@phillipsconservation.com](mailto:emily@phillipsconservation.com)

# Electronic Media Group (EMG)

## 2020 AIC Annual Meeting

The annual meeting schedule is now available ONLINE! EMG is excited to host a variety of programming in Salt Lake City. Of interest to EMG members:



### WORKSHOPS:

- › **Introduction to Digital Preservation and Storage, May 19**  
Do you create and maintain digital records? Join us to learn the basics of planning for the long-term availability of your digital conservation records and collections. Participants will gain an understanding of digital preservation fundamentals and the digital preservation landscape, and a roadmap for incrementally advancing their digital preservation efforts.
- › **Now You See It, Now You Don't – Documenting Web Based Art, May 20**  
The instructors will present a brief overview of basic web technologies, allowing beginners to then define the object of conservation and establish its limits. The workshop will explore the different types of documentation, their advantages and disadvantages, and how they complement each other.

### EMG HAS A RICH SCHEDULE OF TALKS:

- › An afternoon of talks on digital preservation, May 21
- › Sessions on conservation of hardware, software, and websites, May 22
- › A morning of talks on building time-based media conservation in institutions, May 23
- › Joint session with CAN! Contemporary Art Network, May 23
- › Check it out online: <https://flame.firebird.systems/AIC/AIC2020/MyProgrammes#Programme.ItemPage.66.0>
- › Plan to join us for at the CAN!, EMG, and RATS Joint Reception to be held at the Utah Museum of Contemporary Art on May 22.
- › The EMG Business Meeting, May 22. Join us at this early-morning meeting to help craft the future of EMG. There will be coffee!

## EMG Elections

Elections are right around the corner for the positions that are opening up this year on the EMG board for 2-year terms: Chair, Webmaster, and Assistant Program Chair. If you have an interest in running for one of these positions, please reach out. We encourage you to get more involved in EMG!

## DRAFT Revised Rules of Order

Your EMG Officers are working with AIC Staff to standardize SG Rules of Order. In the coming months, we will share the draft with the membership for comment and approval, and we would appreciate your feedback.

—Crystal Sanchez, EMG Chair, [sanchezca@si.edu](mailto:sanchezca@si.edu); Amy Brost, EMG Program Chair, [amy\\_brost@moma.org](mailto:amy_brost@moma.org)

# Photographic Materials Group (PMG)

## Upcoming Publication

I am very happy to announce that the upcoming volume of *Topics in Photographic Preservation* (Volume 18) is currently being compiled by Marie-Lou Beauchamp. This volume will feature presentations from the meetings in Houston, New York City, and Uncasville.





## 2020 AIC Annual Meeting

Please register soon for the AIC Annual Meeting to be held next May 19-23, 2020, in Salt Lake City, Utah. You will be delighted to see the full program, which includes twenty-one PMG talks plus one joint PMG-BPG “tips” session, and a joint reception with the BPG.

## New Committee

The Awards and Legacy Committee has been created with J. Luca Ackerman as chair. The purpose of this working group is to recognize the outstanding work of our colleagues, and also to preserve the history of PMG. You will soon hear more about it and be asked to volunteer. Please consider participating in this important mission.

## New PMG Volunteer Position – Assistant Program Chair

Stay tuned to read the details about the creation of a new PMG officer position: Assistant Program Chair. You will be asked for your input and your vote electronically, with the intention of starting the term at the completion of the AIC Annual Meeting in Salt Lake City.

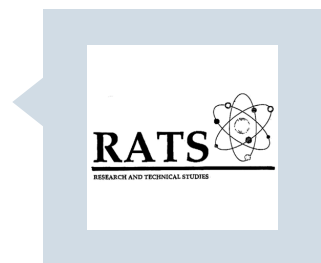
—Fernanda Valverde, PMG Chair, [chair.pmg@gmail.com](mailto:chair.pmg@gmail.com)

## Research and Technical Studies (RATS)

### 2020 AIC Annual Meeting

Now is an apt time to look ahead to the 2020 annual meeting and its fantastic programming, including our first-time collaborations with the Contemporary Art Network (CAN!) and the Collections Care Network Materials Working Group (CCN-MWG). Dr. Peter Brimblecombe (visiting professor to the School of Energy and Environment, City University of Hong Kong) will open the RATS/CCN-MWG joint session with his presentation on the long-term impact of climate change and pollutants on collections. RATS will also hold a joint session with CAN! and will feature separate RATS programming.

—Matthew Clarke, RATS Chair, [clarkem@si.edu](mailto:clarkem@si.edu)



## Textile Specialty Group (TSG)

### 2020 AIC Annual Meeting

The TSG sessions at the 2020 annual meeting are not to be missed! The meeting will include three days of TSG programming incorporating a joint session with WAG on the subject of historic interiors. The full schedule and room blocks are now available on the AIC website. Remember to register by February 3rd to get the early rate.



## 2019 IAG Meeting

The annual meeting of AIC's Internal Advisory Group (IAG) was held on November 22nd, in Washington, DC; it was a full-day meeting of updates and discussions about current activities, initiatives and concerns within AIC and the various specialty groups. The IAG agenda, reports, and minutes are posted in the TSG community library.

One of the important topics discussed was changes to the membership designation system. Deborah Trupin and Nancy Pollack have been working hard on proposed membership designation changes as co-chairs of the committee. All members are encouraged to read and comment on the draft of the Membership designation proposal, as well take the Membership Designation Survey and Fellows survey. The working google doc is located here for your convenience: <https://docs.google.com/document/d/1Vf9hJFVi9z8s1cHJnb8fiNS5icv7fb4DlbZY-ffhFLU/edit>.

## Nominating Committee

It's official: Rebecca Summerour and Jacquelyn Peterson-Grace are the two new members of the Nominating Committee. Sarah Scaturro will remain on and accept the Chair position. Alison McCloskey and Maria Fusco resigned from the committee at the 2019 Business Meeting. I would like to thank them for all their dedication to TSG over the years. I would especially like to thank Sarah Scaturro for staying on to ensure continuity.

The Nominating Committee has some potential candidates for the position of Vice Chair/ Program Chair for the 2020-2021 term but is accepting nominations as well. Nominees must be an active TSG member in good standing. The position description and further details can be found in the TSG Community library. Members can nominate themselves or a colleague by contacting one of the three current committee members – Sarah Scaturro ([sarah.scaturro@metmuseum.org](mailto:sarah.scaturro@metmuseum.org)), Rebecca Summerour ([rjsummerour@gmail.com](mailto:rjsummerour@gmail.com)), or Jackie Peterson-Grace ([jmpeterson8@gmail.com](mailto:jmpeterson8@gmail.com)). Please feel free to contact them with any questions.

## TSG Positions

Rebecca Beyth Stern will continue as Treasurer for another two years and Alison Castaneda will remain the TSG Postprints lead editor for another year.

## Achievement Award

TSG is seeking nominations for the AIC-Textiles Specialty Group Achievement Award. This award will be presented to an individual or entity that has promoted, defended, and worked in support of the importance of textiles and their need for preservation. Dedication to the organization over their years of membership will be taken into consideration as well as commitment, leadership and continuous contribution to the field of textile conservation, with a preference for nominees who are a Professional Associate (PA) or Fellow of AIC. The proposer/nominator and the sponsor should provide strong evidence in writing of the nominee's commitment to the field in areas such as research, analysis, conservation, teaching, and support of the textile conservation community. The proposer/nominator and the sponsor must be an Associate, a PA, or a Fellow of AIC.

The 2020 Nomination Form is available online at [www.culturalheritage.org/tsg-achievement-award](http://www.culturalheritage.org/tsg-achievement-award), where you can also find the Guidelines and a list of previous recipients.

The next deadline to submit the nomination paperwork to the AIC office is February 14, 2020. Please send your nominations to [awards@culturalheritage.org](mailto:awards@culturalheritage.org), and the subject line should be marked as "TSG Achievement Award Nomination: Name of Nominee."

Please direct any questions to Committee Chair Rebecca Rushfield at [witttert@juno.com](mailto:witttert@juno.com).

## TSG Archives

Melanie Sanford (Chair Emerita), Kirsten Schoonmaker (Secretary), and I are working on compiling, completing, and organizing the TSG archives. We plan to update TSG members on progress at the AIC 2020 TSG business meeting. In the meantime, if you have any binders that were used previously to inform officers, please contact Melanie ([info@conservingthread.com](mailto:info@conservingthread.com)), Kirsten ([Kirsten.schoonmaker@gmail.com](mailto:Kirsten.schoonmaker@gmail.com)), or myself. Our goal is to have all the past materials available to future officers.

—Julia Carlson, TSG Chair, [thejgcarlson@gmail.com](mailto:thejgcarlson@gmail.com)

## Wooden Artifacts Group (WAG)

### New Year's Greetings and 2020 AIC Annual Meeting

Happy New Year, wood heads! If you haven't had a chance already to check out the program for WAG's session, I am happy to report that Program Chair Carola Schueller worked hard to put together an excellent lineup of speakers. I am particularly excited about the shared sessions with TSG on upholstery conservation. I hope to see you at the conference!

—Christine Storti, WAG Chair, [cstorti@mfa.org](mailto:cstorti@mfa.org)



# Network Columns

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## Collection Care Network (CCN)

### Building Museums Symposium, March 4-6, 2020

Join museum colleagues, architects, design and construction professionals, and project managers in lively conversation about the world of museum building projects. The symposium will take place in Chicago, IL, and it is organized under three inter-related themes: Vision, Implementation, and Sustainability (or Life after Opening).

By examining case studies, current trends, and special projects, symposium attendees will have an opportunity for active discussion to gain a better understanding of the process of planning, implementing, and surviving new construction, renovation, or expansion projects across a broad range of budgets. Building Museums is an annual international symposium created, produced and managed by the Mid-Atlantic Association of Museums (MAAM). Further information may be found at: <http://midatlanticmuseums.org/building-museums/>.

## Safety and Cultural Heritage Summit: RECAP

*By Kay Dietrich, CIH CSP, President - Potomac Local Section*

This year's Safety and Cultural Heritage Summit could have been titled "All Natural" with presentations covering lead, silica, mercury, arsenic, fire, water, and zoonoses. The event that took place on October 30, 2019, at the Smithsonian American Art Museum in Washington, DC, brought collection professionals (archivists, collections managers, conservators, curators, librarians) together with safety and health practitioners to explore real world challenges that even folks outside the field may encounter. For example, arsenic may be found in those green Victorian book covers at used book shops and mercury can drip off antique mirrors found in local historical societies or in radioactive Fiesta ware dishes that may be encountered at garage sales. Practical solutions to tackling hazards that were covered included taking stained glass windows apart in a tray of water to prevent generation of lead dust. This one-day conference provided attendees with an expanded appreciation of the diverse items that may require health and safety education and specific handling protocols.

The Summit was jointly sponsored by American Industrial Hygiene Association (AIHA) Potomac Chapter, the Washington Conservation Guild (WCG) and the Smithsonian's Office of Safety, Health, and Environmental Management and the Smithsonian's National Collections Program.

Presentations from this and previous years' summits are available in the website of the [WCG](#) and [AIHA, Potomac Local Section](#).

—Dawn K. Kimbrel, CCN Editor, [dawn\\_kimbrel@brown.edu](mailto:dawn_kimbrel@brown.edu)

## Emerging Conservation Professionals Network (ECPN)

### Fall Webinar

ECPN hosted its fall webinar entitled, "An Introduction to Navigating the Workplace, Building Community, and Leveraging Resources" with speakers Anisha Gupta and Leslie Gat on November 19th, 2019. The panel discussion focused on the various roles an emerging conservation professional (ECP) may occupy within the conservation profession, and how AIC/ECPN can function as a professional resource as well as a support community. Discussion questions were solicited in advance and the speakers shared their experiences and perspectives on challenging workplace situations. The webinar has been uploaded to [AIC's YouTube Channel](#).

## New Content on the ECP Community

ECPN is happy to announce new content on the Emerging Conservation Professionals Community. Check out the recent posts on the PMG Liaison Feature with Sarah Casto, OSG Liaison Feature with Tatianna Shannon, and ECPN Library and Archives Interview with Laura McNulty. We also want to highlight the recent blog post “Empowering Change through Salary Advocacy and Negotiation” by Anisha Gupta, Ariel O’Connor, and Jen Munch which continues the discussion from ECPN’s and E&I’s joint webinar last spring on [Gender Equity in the Conservation Field](#).

## 2020 AIC Annual Meeting

Registration is now available for ECPN’s programming during the AIC Annual Meeting in Salt Lake City. We are pleased to offer the following events:

- › ECPN Workshop “Making the Ask: Developing Negotiation Tactics in the Field of Conservation”
- › ECPN Happy Hour
- › ECPN Lunchtime Panel Discussion “Conservation: Past, Present, Future”
- › ECPN Information Session

The ECPN Workshop is being generously supported by FAIC. Please see full event descriptions and RSVP on <https://flame.firebird.systems/AIC/AIC2020/MyProgrammes#Programme.ListPage.0.0>, or register for ticketed events [here](#).

## Berger Family Foundation Programming

FAIC has received a grant from the Berger Family Foundation, supporting activities to “...disseminate information to students from high school to college-age, particularly in underserved and under-represented communities, about the discipline of conservation as a career possibility.” With this directive, ECPN is working with the Atlanta University Center Collective for the Study of Art History & Curatorial Studies (AUC Art Collective) to organize a full-day programming event entitled “To Preserve A Legacy: Art Conservation at the Atlanta University Center.” The goal of the program is to inform students, staff, and faculty about art conservation and the importance of preserving cultural heritage. ECPN is supporting two guest speakers, Shannon A. Brogdon-Grantham and LaStarsha McGarity, to travel to Atlanta to share their journey into the conservation profession. The event will take place on Friday, January 24, 2020, and will be open to local emerging conservation professionals.

## ECPN Wiki

There is a new page on the ECPN Wiki dedicated to [Getting Started in Conservation Science](#). We would like to thank RATS Specialty Group Liaison Elyse Canosa for all her work putting together this amazing resource.

January is our annual wiki-thon month; be on the lookout for information about how to contribute content to the ECPN Wiki pages. If you have ideas for new content, please email [ecpn.chair@culturalheritage.org](mailto:ecpn.chair@culturalheritage.org).

—Eve Mayberger, Chair, [ecpn.chair@culturalheritage.org](mailto:ecpn.chair@culturalheritage.org)

*Note: OSG, PSG, and CAN! did not submit columns for this issue.*

# Positions, Internships, & Fellowships

Visit <https://community.culturalheritage.org/news/jobs> or click on the job title to see the full post.

## Head of Conservation (San Francisco, CA, USA)

Asian Art Museum - Directs and manages the staff and activities of the Conservation Center and Laboratory; supervises and performs highly skilled work in the examination, research, treatment, documentation, and preparation for exhibition of Asian art and objects; oversees materials analysis including instrumentation, procedures, and research design, and serves as the museum's chief spokesperson on conservation issues.

## Project Conservator – Paper Conservator (Tulsa, OK, USA)

Gilcrease Museum / The University of Tulsa - The Project Conservator-Paper Conservator, under the supervision of the Chief Conservator, will work with the Luce Project Team to conduct conservation assessments of 3,800 collection items within two major areas of the museum's collection: Native American painting traditions in the southern Great Plains region and the art and archives of Thomas Moran and his wife Mary Nimmo Moran. This is a one-year contract position.

## Summer Graduate Intern (Detroit, MI, USA)

Detroit Institute of Arts - Under the supervision of the Objects Conservator, the intern will assist the examination, documentation and treatment of objects in the DIA's encyclopedic collection. A portion of this internship will focus on the assessment and maintenance of outdoor sculpture.

## Andrew W. Mellon Fellowship in Objects Conservation (Detroit, MI, USA)

Detroit Institute of Arts - The Fellow will participate in all departmental activities, including object examination and treatment, acquisitions, exhibitions, loan preparation and preventive care of collections. The Fellow will have the opportunity to work with the department's imaging specialist and research scientist, as well as other museum staff, including curators, educators, and collections technicians, in preservation activities throughout the museum. Conservation projects will focus on the museum's contemporary collections.

## Chief Conservator (Washington, DC, USA)

The Hirshhorn Museum and Sculpture Garden seeks a chief conservator to lead the modern and contemporary art conservation laboratory. Part of the Smithsonian Institution, the Hirshhorn is the national museum of modern art with an exciting exhibition program and institutional traditions of research and scholarship. The chief conservator directs the activities of the experienced team of conservation professionals, performs research and conservation treatments, and coordinates with the collections care and management department and museum professionals at large.

## Director of Heritage Science Research and Testing (Supervisory Physical Scientist) (College Park, MD, USA)

National Archives and Records Administration, Archives II - This position reports to the Director of Preservation Programs and is responsible for developing and delivering the Heritage Science Research and Testing mission and strategy. Responsibilities include: Directing programs of applied research that address preservation challenges of a 21st century archives; providing evidence used to inform preservation policy and contribute to setting the overall policies relating to preservation activities and practices; and developing work plans, supervising employees, and managing resources that have a significant influence throughout the organization to address key preservation challenges.



## 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](http://www.culturalheritage.org/advertise).

For information, email [info@culturalheritage.org](mailto:info@culturalheritage.org).

Internships are posted for free.

# The Back Page

## Social Media Outreach in 2019

This was a big year for us on social media! We held our first-ever Ask a Conservator Day on November 4th. More than 200 organizations and individuals in more than 15 countries participated, increasing public awareness and understanding of conservation (see page 16 in this issue of the *AIC News*). We look forward to making this an annual event and hope that 2020's Ask a Conservator Day reaches even more people around the world. In 2019, we also launched a new account for AIC and FAIC on Instagram (see discussion below). We're now active on five different social media platforms, though we post most frequently on Facebook and Twitter.

- **Twitter:** We have more than 13,200 followers on Twitter, 670 of which we gained in 2019. Over the course of the year, we tweeted about 600 times and our tweets received 1,281,000 impressions, which is the number of times users saw our tweets. Our top five tweets of the year included the conservation of Émile Gilliéron's watercolors the Met, a reminder to apply for the Save America's Treasures from the NEH, memes about conservation for #MusMeme, a statement about the fire at Notre Dame, and the conservation of two panels painted by Ercole de' Roberti at the Getty Museum. Altogether, more than 105,500 people saw those five tweets.
- **Facebook:** Our page is followed by 24,000+ people, meaning they see our content more frequently, and it's been liked by 22,500+ people. We gained 2,700+ followers and 1,100+ likes in 2019. Our top five most popular Facebook posts this year included a post about the fire at Notre Dame, promoting Ask a Conservator Day, the challenges of displaying costumes from The Crown at Winterthur, an interview with Professional Associate Amber Kerr at SAAM, and an article about a recent documentary on George Stout. More than 59,100 people engaged with those posts by reacting or sharing.
- **Instagram:** We joined Instagram in March 2019 and now have more than 1,790 followers. With 24 posts to date, our top five most popular posts included a post about Friends of Conservation benefits, a staff trip to the Library of Congress, member participation in the "Hometown Treasures" event from the NMAAHC, and two posts about the Annual Meeting, preparing to go and following the meeting. Those 5 posts received more than 840 likes.
- **YouTube:** We gained 350 subscribers on YouTube in 2019, bringing us to more than 1,360 subscribers. Our videos have been viewed more than 76,700 times, with 26,000 views this past year. Our most viewed videos of 2019 include "Gender Equity in the Conservation Field," video figures from papers in the Book and Paper Annual, "AIC and FAIC Reveal New Look," "C2C Care: Feathers On and Off the Bird," and "Navigating the Workplace & Harnessing Community as an Emerging Conservation Professional." These videos have more than 1780 views together.
- **LinkedIn:** We had 3,500 visitors in 2019, gaining 130,000+ impressions. AIC and FAIC are followed by more than 7,660 people, with more than 2,340 of those people following in 2019. We posted 94 times over the year, primarily job postings, however, we've also been posting workshop, grant, and professional development opportunities as well.

Make sure that you're following our accounts on any social media platforms you're on! Do you have suggestions for platforms that you think we should join? Reach out with feedback, ideas, and stories about conservation to FAIC Outreach Coordinator Katelin Lee at [klee@culturalheritage.org](mailto:klee@culturalheritage.org).

—Katelin Lee, FAIC Outreach Coordinator, [klee@culturalheritage.org](mailto:klee@culturalheritage.org)



### Finding AIC

Scroll to the bottom of our website to find our social media links. Click on any of them to find us on these platforms!

