



## AIC News

November 2020  
Volume 45(6)

Corrine Long surface cleaning a painting. All photos courtesy of the Gianfranco Pocobene Studio.

### Conservators in Private Practice

#### CIPP Specialty Group Mission

"The group supports private practice conservation professionals in preserving cultural heritage by establishing and upholding professional standards, promoting research and publications, providing educational opportunities, and fostering the exchange of knowledge among conservators, allied professionals, and the public." Learn more at [www.culturalheritage.org/private-practice](http://www.culturalheritage.org/private-practice)

# Impact of COVID-19 on Conservators in Private Practice

By Emily Phillips and Lauren Fly, for *Conservators in Private Practice (CIPP)*

The lead article in the September issue of *AIC News* succinctly presented results from a survey conducted by the Sustainability Committee (SC) on conservators' consideration of sustainability within the field. We particularly appreciated how the introduction directly addressed the challenging and uncertain times in which we find ourselves, specifically with regards to the ongoing COVID-19 crisis. In this article, we are taking the opportunity to begin the complicated work of documenting the professional and personal challenges created by the pandemic for conservators in private practice, and the creative solutions our colleagues have developed in response.

At the start of this year, CIPP officers were hard at work on programming for a session on legacy and succession planning for the in-person 2020 AIC Annual Meeting in Salt Lake City. When the meeting moved to a virtual platform, we elected to postpone the program until next year and redirected our focus to running a virtual business meeting for CIPP members. As with so many things this year, we had little idea of what to expect when the event went online; we assumed the hour would pass in a simple and uneventful discussion of new and old business as usual. To our delight, more than 50 members attended (well above the numbers in years past), evidence that so many of us are looking for ways to connect with col-



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AIC News is emailed to members for \$26 per year as a portion of annual membership dues. Opinions expressed in AIC News are those of the contributors and not official statements of AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

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

We reserve the right to edit for brevity and clarity.

#### ADVERTISING

Display ad pricing: half page \$355; full page \$495. Deadlines for advertising copy/materials are: February 10, April 10, June 10, August 10, October 10, and December 10. Submit all ads to [advertise@culturalheritage.org](mailto:advertise@culturalheritage.org).

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## In This Issue

- 1,6** Impact of COVID-19 on Conservators in Private Practice
- 5** From the Board President
- 11** Association News
- 14** Annual Meeting News
- 15** Foundation News
- 19** JAIC News
- 21** Health & Safety
- 24** New Materials, Research, & Resources
- 26** In Memoriam
- 28** Worth Noting
- 29** Conservation Graduate Programs
- 35** Specialty Group & Network Columns



# Preservation Based on Data

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# From the Board President

## CONSERVATORS ARE ESSENTIAL WORKERS

**B**y the time this newsletter appears, many readers will have received our reliable annual solicitation letter signed by Peter Trippi, President of the Foundation for Advancement in Conservation (FAIC), and me stressing the transformative and positive impact of FAIC through its continuing education offerings, scholarships, emergency services, and a wide array of online resources for the preservation and conservation community.

At the same time, the COVID-19 pandemic continues with sobering news arriving daily of furloughs, cutbacks, lay-offs, and early retirements striking our conservation community. Some of these developments occur overnight; others hover ominously on the horizon. Some are involuntary; others "encouraged." The good news is that many institutions have recognized that CONSERVATORS ARE ESSENTIAL WORKERS—but not enough.

I, and many of my generational colleagues, have accepted an "invitation" to take early retirement for the better good of an organization. The justification is solid and worthwhile. In my case, NYU realizes immediate salary savings for a senior professor and, after a hiring freeze is lifted, room to hire a less-expensive, junior, and (admittedly) fresher faculty member. For me, the offer was unexpected, as was the required turn-around for a rapid decision.

What is clear is that, with few exceptions, every one of us has new and expanded financial responsibilities with no clear end in sight. In the context of such life-shifting events, why should conservators support the FAIC through their contributions?

In the face of no monthly checks in 2021, my list of causes to support has been honed to those I know the best in terms of organizational integrity and those whose values I believe in most. New, appealing, and (no doubt) valid causes vie for my attention every day and are subjected to the same criteria. FAIC makes the cut for my annual giving and I encourage readers to check out the reasons why at [www.culturalheritage.org/donate](http://www.culturalheritage.org/donate).

Naturally, members will wonder how we are doing in 2020 gifts compared to recent years. Comparing donations from one year to another is difficult, as the official Treasurer's reports encompass all donations (regardless of source), while development records typically only include individual gifts (as opposed to corporate or AIC Specialty Group designated contributions). Donor software, adopted late in 2018, will provide more directly comparable statistics going forward.

As of June 30, 2020, annual contributions remain steady, which is heartening given our uncertain times. What is particularly telling about the character of our members are the results of a few "extraordinary" campaigns, including the 2016 "\$29 for Walter's 29 Years," the 2018 campaign to increase the George Stout Memorial Fund, the 2020 drive to enhance our CoOL server, and the member-driven move to underwrite student registrations which spontaneously emerged during our annual business meeting on May 22, 2020. These campaigns were marked by intense member engagement, high participation rates, and rapid response times – all indicators of an involved and caring membership.

Although I have confidence in my hasty retirement plan, I also find reassurance in my decision to create a legacy for conservation by remembering FAIC in my will. By leaving a bequest to FAIC, I can continue to be an ESSENTIAL WORKER for conservation.

You can name FAIC as the beneficiary through bequests, retirement funds, insurance policies, and end of life income gifts such as charitable remainder trusts and charitable remainder annuity trusts. Including FAIC in your estate planning is a great way to have a lasting impact on our work and leave behind a legacy of support for the conservation profession. Some planned gifts allow you to enjoy tax and income benefits during your lifetime while making a significant commitment to the Foundation.

It's difficult to predict what will happen tomorrow, much less in 2021. By directly helping members, FAIC will work to ensure that CONSERVATORS ARE ESSENTIAL WORKERS now and in the future.

—Margaret Holben Ellis, AIC Board President, [mhe1@nyu.edu](mailto:mhe1@nyu.edu)



**Margaret Holben Ellis,**  
**AIC Board President**

**Please call 202.661.8060 for help with estate planning options and language, or send in a Planned Giving form available at <https://www.culturalheritage.org/planned-giving>.**

# Impact of COVID-19 on Conservators in Private Practice

*Continued from cover*

leagues and stay engaged with the field. The best of CIPP came out during discussions at the end of the meeting, when conversation was dominated by a shared eagerness to explore how others had adapted their businesses during the pandemic, cushioned by expressions of support and concern. Although CIPP officers had already planned on surveying our membership to understand how COVID-19 has affected conservators in private practice, it was clear from these discussions that the survey needed to be significantly more detailed than originally conceived. Our hope in gathering information on the effects of the pandemic is to better understand the needs of our community and develop relevant resources and programming as means of support through this challenging time. This information will also be extremely useful in the future as a baseline against which to measure the long-term impact of COVID-19 on the profession.

## Survey: The Impact of COVID-19 on Conservators in Private Practice Results

The survey, “The Impact of COVID-19 on Conservators in Private Practice,” was distributed via the CIPP and AIC general community forum groups at the end of September 2020. To date, the survey has yielded over 100 responses (about 18% of our total CIPP membership) and remained open for an extended period of time to gather as many replies as possible. For the purposes of this article, we will focus on data that communicates the financial and logistical challenges currently faced by those in private practice as a result of COVID-19.

### DEMOGRAPHICS

Survey respondents were first asked to locate their practice, using US Census geographic regions. As shown in Figure 1a, most were located in the Mid-Atlantic, South Atlantic, and Pacific regions, with the vast majority of respondents situated in an urban setting; very few left their locations during the height of the pandemic. Figure 1b and 1c shows the respondents' years of experience and years in private practice.

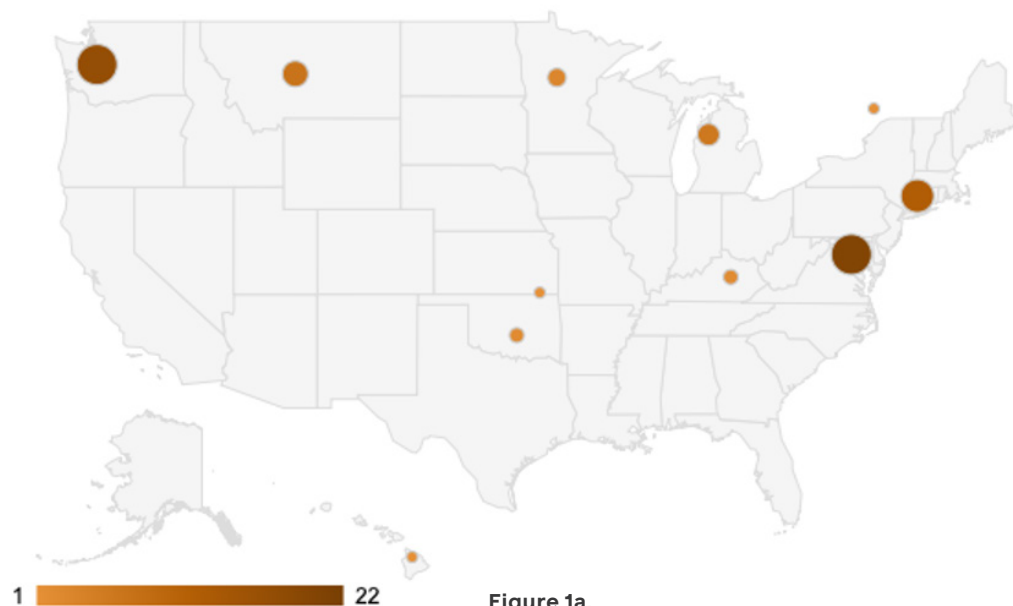


Figure 1a.

### FINANCIAL IMPLICATIONS

Of the responses to date, over 75% indicated that they were not personally laid off or furloughed as a result of the pandemic. Those that answered “yes” generally experienced between a two- and five-month period of unemployment, with several still furloughed or currently unemployed; close to 50% (approximately 60) of this question’s respondents indicated that they had applied for financial assistance as a result of the pandemic.



Count of How long (including internships and fellowships) have you been working as a conservation professional?

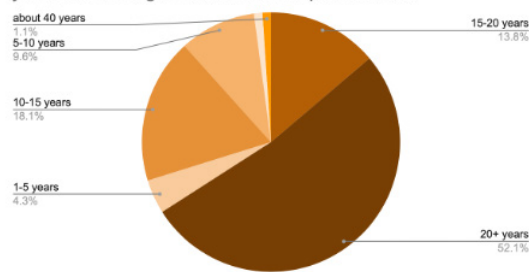


Figure 1b.

Count of How long have you been in private practice?

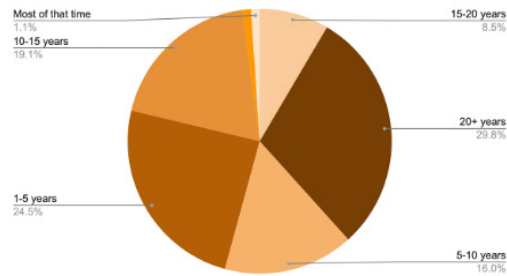


Figure 1c.

The majority of those who received financial assistance did so via federal funding through the SBA-PPP (Small Business Administration-Paycheck Protection Program), with the second highest sources of funding issued through state unemployment and federal SBA-EIDL (Economic Injury Disaster Loan). Other financial assistance utilized by those in private practice included loans from banks or family/friends (see Figure 2).

The SBA-PPP is a financial assistance program developed by the Small Business Administration (SBA) to provide businesses with forgivable loans primarily to retain employees; at least 60% of the funds received must be used for payroll for the loan to be forgiven. The SBA also offered an additional option through the SBA-EIDL Advance program, providing small businesses immediate access to funds of up to \$10,000 per employee. Most sole-proprietors would have received an initial \$1,000 and then access to the SBA-EIDL loans, generally up to \$25,000 unsecured with repayment terms of 30 years at a fixed 3.75% interest rate. While the PPP closed to new applicants on August 8, the SBA-EIDL is still available.

One challenge faced by those in private practice was knowing who to contact when applying for SBA-PPP funds. Applications were accepted and approved by the banks issuing the loans, usually the bank holding a business's account. Many banks' systems were overwhelmed by the number of applications and were delayed in accepting applications because

What types of financial assistance did you apply for?

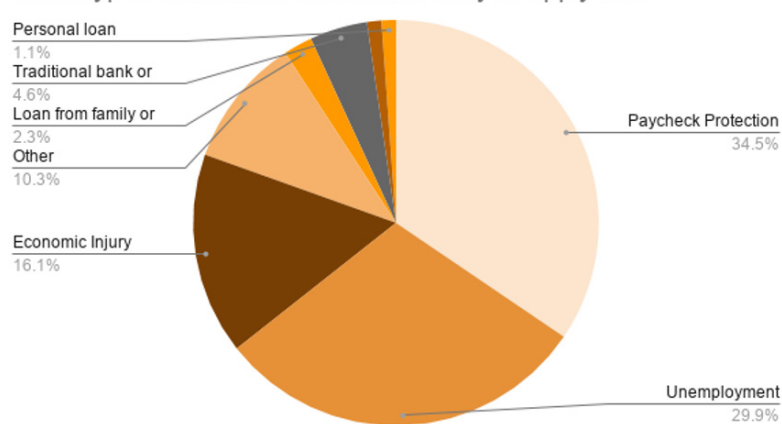


Figure 2.

of conflicting or insufficient government guidance on how the loans were to be administered, or never were able to offer a PPP application portal at all. Unemployment, previously rarely accessible to the self-employed, became a source of critical financial relief for those unable to work in the studio, meet with clients, or qualify for the SBA programs. The additional \$600 unemployment payout program ended July 31, 2020, though it was extended in some states at the reduced amount of \$300. Another smaller component of financial relief was the deferment of federal student loans payments at 0% interest rate, now continuing until December 31, 2020.

Most respondents used financial assistance to cover studio operating costs and payroll. Other expenses included equipment purchases, personal living expenses, and mortgage payments. General uncertainty caused by the larger nationwide economic downturn and significant decreases in current and expected future business had the biggest impact on conservators in private practice.



Jennifer Myers and Corrine Long lining an artwork.

## LOGISTICAL CHALLENGES

In addition to understanding the financial challenges facing private practices, colleagues were also concerned about the tremendous logistical disruptions created by public health and safety and other state mandates addressing COVID-19. Most, if not all, survey respondents were impacted by limited or altered access to their studio or clients (including museums, private clients, art storage facilities, etc.) (see Figure 3). Practices with smaller numbers of employees (1-2) and greatest control of their own studio space fared best and were more or less able to work in their studios as usual, provided they could get objects in and out of the space.

The survey also asked what measures respondents had taken to adapt to new health and safety guidelines. The most frequently implemented change was contactless pick-up and drop-off of artwork. Respondents also utilized stricter PPE protocol for staff working onsite, relied more heavily on virtual interactions with clients and staff using online programs and platforms, and developed procedures to provide consultations and estimates via email with accompanying photo-documentation and/or video (Figure 4).

Has access to your studio or other work sites been restricted as a result of public health guidelines, closures, and/or personal concerns?

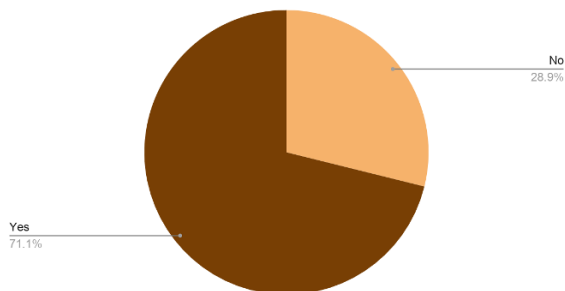


Figure 3.

What changes have you made to your studio practice to accommodate new public health guidelines and concerns?

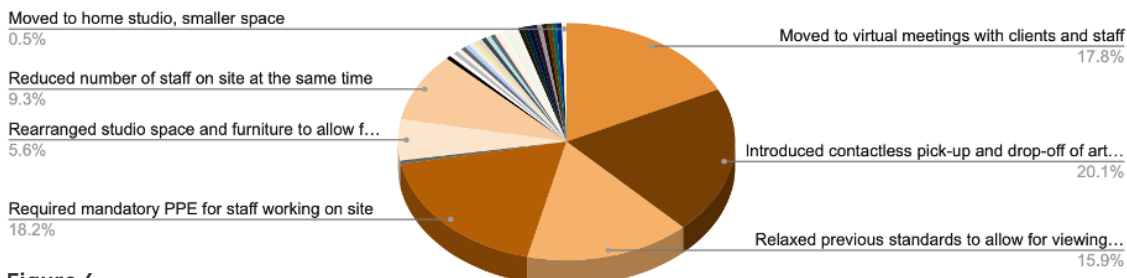


Figure 4.



Another ongoing logistical challenge which requires further study is the pandemic's impact on business travel. Those in private practice who must travel outside of their state will need to plan for viral outbreaks, potential shutdowns, and state quarantine/testing requirements. This is a complicated issue to assess with survey data, as conditions are constantly changing and individual municipalities have each developed unique sets of criteria for and responses to travel, infection rates, etc.

We recently asked colleagues at the Balboa Art Conservation Center (BACC), in San Diego, CA, how they responded to both the financial and logistical effects of COVID-19, as a case study on innovative approaches our colleagues have developed in response to the pandemic. See box below for more details.

## Impact of COVID-19/Pandemic Response at the Balboa Art Conservation Center

*By Sara Bisi, Associate Conservator of Paper, and Alexis Miller, Head of Paintings Conservation, BACC*

Following California Governor Gavin Newsom's stay-at-home order on March 19th, 2020, the Balboa Art Conservation Center (BACC) closed its doors and staff began to work remotely on administrative tasks and outreach. As a small team (three painting conservators, one paper conservator, one technician, and one registrar), we knew we had to be flexible to adapt to the unprecedented times. We did not know how our workflow would be affected, including access to treating the objects already in our care and how to bring in new projects when we returned to the center. At the time, there were many more projects and pending client consultations for the paper conservation department than the paintings department.

When the National Endowment for the Humanities (NEH) announced the Coronavirus Aid, Relief, and Economic Security (CARES) Act for short-term projects that emphasized retaining or hiring humanities staff, we applied with the concept of cross-training our staff and creating a virtual pre-examination program. These concepts would address the two issues we had identified in the first few weeks of working at home: Having more work in paper but more staff in painting conservation and figuring out how to connect with clients virtually.

In June, BACC was awarded an NEH CARES grant that funded and supported initiatives to develop innovative practices, procedures, and tools to allow staff engagement with clients and adaptations to changing workflows. The Virtual Pre-Examination Program (VPEP) was the first initiative BACC developed to address concerns relating to how conservators connect with clients. We created photography guidelines and a system for acquiring object information as a way to begin a virtual dialog with clients who are looking for conservation services. The second initiative involved providing cross-training for our staff to support specialized services that were understaffed or underutilized. To date this program has provided training for our paintings conservators to teach them hinging, matting, framing, and basic paper conservation treatments. This initiative has also provided an opportunity for our paper conservator to learn mural conservation techniques and treatment options for acrylic paintings on paper. This cross-training effort not only allowed us to retain our current staff, it also provided us with the ability to hire a consulting photograph conservator in private practice to assist with cross-training efforts. Being able to pivot quickly and safely adapt to the challenges we are facing has provided the BACC with a more sustainable future as we navigate the economy of art conservation during the pandemic.



## CIPP Moving Forward

While no one could have anticipated the upheaval that March 2020 and the emergence of COVID-19 would bring, many respondents shared that there were unanticipated positives to life in lockdown. Many enjoyed spending unexpected additional time with family and children, hiking, resuming old or forgotten hobbies, and other activities focused on health (both mental and physical) as a silver lining to the cloud of uncertainty stretching over this year. Some reported a sense of personal empowerment and professional growth as they felt more confident in setting and holding boundaries with clients, allowing themselves to say “no” to projects, considering retirement, expanding their skill set and/or scope of business, or simply finding ways to just be kinder to themselves. Of note, nearly everyone who responded to the survey stated that one of their top priorities has been take care of themselves both mentally and physically.

CIPP officers are incredibly appreciative of everyone who took the time to answer this critical survey. You have given us a great deal to work with, and certainly have lifted our spirits by reinforcing the feeling that we are truly in this together. Further work on the survey will focus on sifting through and contextualizing responses and following up on anecdotal accounts to look at wider trends in the field. A sampling of these topics includes increasing interest in private practice from those in graduate programs, those previously employed by institutions transitioning into private practice, and an increasing amount of business from insurance companies. We look forward to developing programs and initiatives as a result of the recommendations and feedback provided. Thank you and be well!

—Emily Phillips, CIPP Chair, [emily@phillipsconservation.com](mailto:emily@phillipsconservation.com), and  
Lauren Fly, [lauren@flyartsinitiative.com](mailto:lauren@flyartsinitiative.com)



### Contact Us!

If you have any questions or suggestions, please contact any current CIPP officer.

## Further Reading/Resources

Helpful resources for financial support and health and safety can be found at:  
[www.SBA.gov](http://www.SBA.gov), [www.OSHA.gov](http://www.OSHA.gov), [www.CDC.gov](http://www.CDC.gov)

AIC has an information page with resources at <https://www.culturalheritage.org/resources/emergencies/collections-care-amid-covid-19>.

Other state local resources to assist in financial/logistical support during COVID-19 include: Your State/County Department of Health, Department of Commerce or State Chamber of Commerce, and local small business centers.





## IAG Meets Virtually

The 2020 meeting of our Internal Advisory Group (IAG) will take place on Friday, November 20, via Zoom.

Please contact your specialty group, network, or any board and staff member with ideas you'd like this group to discuss.

## Revised Position Statement on Contested Commemorative and Confederate Monuments Published

The AIC Board has released a revised statement on Contested Commemorative and Confederate Monuments. Thanks go to the Working Group on Contested Commemorative and Confederate Monuments, comprised of Jessica Arista, Nylah Byrd, Megan Mary Creamer, Marlene Gray, Jane Klinger, Rebekah Krieger, Rosa Lowinger, Josie Maldonado, LaStarsha McGarity, and Katherine Ridgway, as well as our Equity and Inclusion Committee for their invaluable work revising the board's previous statement on this subject.

To read the full revised Position Statement "On Contested Commemorative and Confederate Monuments," please visit our website at [www.culturalheritage.org/governance](http://www.culturalheritage.org/governance) where it can be found in the "Position Statements & Papers" section.

## New Member Discount Page for Routledge Books

JAIC publisher Taylor & Francis has prepared a member-only discount page for conservation and preservation books published by their imprints, Routledge and CRC Press. You can take advantage of a 20% discount on all their current and forthcoming books on conservation, many of which were written by AIC members. Visit <https://www.routledge.com/go/aic-member-page> for the complete list.

## Elections: 2021 Board of Directors

The AIC Nominating Committee encourages the AIC membership to submit nominations for qualified individuals as candidates for the following positions in the 2021 AIC Board election.

- › President
- › Vice President
- › Director, Committees & Networks

The AIC Bylaws require that candidates for the officer positions of president and vice president be Fellows and directors 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, specialty groups, or in other capacities.

The Bylaws also require that the Nominating Committee chair receive completed nominations by February 15, 2021 (three months prior to the scheduled May 15, 2021, AIC Member Business Meeting). Nominations should be submitted in writing, accompanied by a signed willingness-to-serve statement (form available from the committee chair) and a brief biographical sketch (format available from the committee chair). All completed nominations or queries regarding submission of a nomination should be sent to Penley Knipe at [penley\\_knipe@harvard.edu](mailto:penley_knipe@harvard.edu).

## Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee election. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2021 candidate must be a Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 15, 2021, three months prior to the scheduled May 15, 2021, Member Business Meeting. 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: Penley Knipe ([penley\\_knipe@harvard.edu](mailto:penley_knipe@harvard.edu)), Sarah Stauderman ([sarah.stauderman@gmail.com](mailto:sarah.stauderman@gmail.com)) and Jessica Chloros ([jchloros@isgm.org](mailto:jchloros@isgm.org))

## Awards Nominations Due December 15

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

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

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

Submit your nominations by December 15, 2020.

## Renew Your Membership by December 15

Please consider renewing early this year! Every member that renews online by December 15 will be entered into a drawing for a free meeting registration in your choice of 2021 or 2022 plus two nights in the 2022 conference hotel (one winner), or a free membership (two will win).

Renewing online or by phone is preferable due to post office delays, and our staff primarily works remotely as a health precaution. You can renew in two ways once you receive your invoice email or letter:

- Online at [culturalheritage.org/renew](http://culturalheritage.org/renew)
- Calling us at 202.991.0643

Your 2021 dues order will reflect your 2020 (and sometimes previous years') membership, including specialty groups. When renewing online, you can add specialty groups but not remove them yourself. To do this, change your member type, or make other changes, email [membership@culturalheritage.org](mailto:membership@culturalheritage.org) or call 202.991.0643.

We understand that many of our members have been impacted by the pandemic and related economic downturn. If you are experiencing difficulties, we want to work with you. Please contact me using the information below so we can discuss personalized arrangements.

—Ryan Winfield, AIC Membership Manager, 202.661.8065,  
[rwinfield@culturalheritage.org](mailto:rwinfield@culturalheritage.org)

## COMMITTEE UPDATES

### Appeals Committee Vacancy

A Fellow member of AIC is being sought to fill an open six-year term on the Appeals Committee. The purpose of the committee is to hear appeals of actions of the Board of Directors taken pursuant to the Code of Ethics and Guidelines for Practice. Self-nominations are encouraged and should be forwarded to Stephen Bonadies, Chair, at [stephen.bonadies@vmfa.museum](mailto:stephen.bonadies@vmfa.museum).



### Awards Questions?

Contact the Awards Committee to submit nominations or to ask questions at [awards@culturalheritage.org](mailto:awards@culturalheritage.org).



## Communications Committee Begins Work

AIC's new Communications Committee began meeting in September and October to identify goals and work plans. Each subcommittee discussed their priorities and discovered cross-over topics on which they can collaborate across groups.

- › The **Publications Subcommittee** is planning to define levels of peer review and will apply them to our variety of publications and periodicals. These definitions will help determine how publications are grouped internally as well as for distribution. This work will lead to collaboration with the Conference Proceedings and Website subcommittees.
- › The **Conference Proceedings Subcommittee** is focusing on establishing a workflow for making posters accessible and creating a plan to capture general session talks in a "postprint" format.
- › The **Outreach Subcommittee** is doing broad research on internal and public resources for promoting conservation as well as evaluation of previously established projects such as redeveloping the Caring for Your Treasures flyers. During their research, they will document website issues to share with that subcommittee.
- › The **Website Subcommittee** is planning to meet in November and will be discussing primary and secondary website platforms, including issues that arise from a review of those resources.

If any of these projects strike a chord with you and you'd like to get involved, please write to Erin Stephenson, Communications Committee Chair, at [aicomcommchair@gmail.com](mailto:aicomcommchair@gmail.com).

## Education and Training Committee

The Education and Training Committee (ETC) is working on efforts to improve accessibility and inclusivity in conservation and preservation. The committee is assembling tips for successful remote internships that will be posted to the AIC community soon. If you have feedback on your experience with remote internships, please email [aic.etc.chair@gmail.com](mailto:aic.etc.chair@gmail.com).

## Interested in Member-focused Volunteering?

Did you wish you had more guidance when you first joined AIC? Would you like to ensure that member communications remain welcoming? We are still seeking members for the Member Engagement Subcommittee (MES) and Community Guidelines and Conduct Working Group (CGCWG). Please write to Bonnie Naugle, AIC Communication & Membership Director, at [membership@culturalheritage.org](mailto:membership@culturalheritage.org) to learn more and volunteer.

- › MES volunteers will provide support to new AIC members, to ensure they are acknowledged and made aware of both benefits and various opportunities in the organization, with a focus on enhancing the member experience. Alongside committee and staff members, you will encourage members to take on volunteer leadership roles, provide support to first-time volunteers, recognize the work of volunteers, and promote ongoing member engagement in AIC, including promotion of membership designations.
- › CGCWG members will volunteer for no more than a year to help establish clear codes of conduct for member communication on digital platforms, activities in professional settings, and interpersonal communication. In collaboration with staff, you will assess moderation needs across all communities, define unwelcome behavior, and develop methods of enforcement.

# Annual Meeting News



## Meeting Updates

Keep up with our meeting plans at [culturalheritage.org/meeting](https://culturalheritage.org/meeting).

## 2021 AIC Joint Annual Meeting with SPNHC Going Virtual

AIC continues to monitor the COVID-19 situation as it relates to our 2021 AIC Annual Meeting, scheduled to be held on May 11-14, 2021, in Jacksonville, Florida. The decreasing likelihood of vaccine distribution before May 2021 and current projections of a late fall and winter surge in COVID-19 cases make it unlikely that we can meet in-person in May 2021. Recognizing this unfortunate situation, AIC has been in discussions with the Hyatt Regency Jacksonville and has reached an agreement to move the 2021 AIC Annual Meeting to 2023. This move allows us to meet our obligations with the Hyatt Regency Jacksonville by holding an in-person meeting there when it is safe to do so.

**The 2021 AIC/SPNHC Annual Meeting will be held as a virtual conference.** We are currently reviewing abstracts in order to select the best possible lineup of talks. We know that a virtual event cannot compare to an in-person annual meeting. However, we are committed to maintaining our standards for delivering a robust schedule of cutting-edge programming in all specialties. We are excited that our partnership with the Society for the Preservation of Natural History Collections (SPNHC) will remain intact as we shift to a virtual meeting.

We are in the early stages of making the transition to a virtual meeting and are relying on all we learned from our 2020 virtual meeting. I want to thank all 2020 virtual meeting attendees who provided feedback during the conference and through the post-conference evaluation. This feedback has and will continue to be taken into consideration as we plan the upcoming 2021 virtual meeting.

Despite being in the early stages, we can share a few details about our plans.

- › The theme and content will remain the same. We look forward to presenting the selected abstracts addressing the Transform 2021 theme. All specialty sessions, joint sessions, and SPNHC sessions will be presented.
- › Workshops and pre-sessions will be included in the conference for an additional fee.
- › The sessions will be presented via Zoom webinars, unless a better format is developed in the next few months. This means that sessions will not be presented using the same type of platform used for most sessions this summer.
- › The 2021 virtual meeting will be shorter than the 2020 virtual meeting without sacrificing content. The current plan under review is to present general and specialty sessions in modules in groupings that last 3-4 consecutive days. For example, the OSG sessions could be given one week and all BPG sessions during the next. This will allow attendees to structure their meeting experience to suit their needs. Attendees will be able to sample talks across specialties or focus on just a couple of modules for a shorter and more intense conference experience.
- › The conference will most likely open the week of May 10, 2021, with the possibility of some pre-session events happening the week prior.
- › Talks will be recorded and made available to attendees to view at any time; this will be based on their type of registration.
- › Exhibitors will be showcased during the meeting. We will be working with our exhibitors to determine the best ways to deliver their important information to attendees.
- › We are considering ways to include more social/networking opportunities in the meeting.

We are planning to release content, the conference schedule, and registration information by early December.

## Our 2022 Meeting

AIC is committed to continuing our tradition of in-person annual meetings. Mark your calendars and purchase new sunglasses for the 50<sup>th</sup> AIC Annual Meeting in Los Angeles, California, taking place on May 13-17, 2022.

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



## From the FAIC President

The year 2020 keeps getting stranger and more anxiety ridden, so it helps me (at least) to know that certain things remain constant. One such thing is the ongoing need to care for our shared cultural heritage in all its forms, because it transcends the momentary blips of life (like this year) to endure, to remain meaningful to new generations, though perhaps in different ways. I was moved to read Peggy Ellis's assertion in her Board President's Letter (page 5) that conservators are essential workers, in part because you protect our cultural heritage (and so much more). Absolutely on target; and this is one reason why my fellow FAIC board members got involved in this wonderful organization to begin with.

The FAIC board has twelve members: Four are conservators (and longtime AIC members), while the rest of us are keen admirers of what they, you, and all conservators do. Our non-conservator cohort includes two philanthropic advisers, two arts marketers, an arts administrator, an attorney specializing in cultural heritage, a fine art insurance specialist, and a magazine editor. We do not pretend to understand conservation fully, but we want to help this field by connecting to other communities and by offering our professional insights and services when useful. Like the conservators who founded FAIC nearly fifty years ago, we want to ensure that your profession evolves and flourishes because you all do so much good.

In our elevator speeches, we emphasize not only what AIC members do for the world, but also the good things that FAIC offers you and your colleagues: Research, professional development, scholarships, emergency services, collections care initiatives, online resources, and more. If there's more time on that elevator ride, we also mention that FAIC should ideally raise \$250,000 each year to support these varied projects' underlying costs—such as salaries, equipment, and rent—not covered by incoming grants.

As Peggy has acknowledged in her letter, conservators are—like all professionals in the cultural sector—facing unprecedented challenges. Your friends on the FAIC board are, too, yet we remain committed to the cause and will again reach 100 percent participation in FAIC's annual appeal. The general operating support it provides is the bedrock on which these great programs rely, and so we hope you will join us—if you possibly can, and no matter how modest the amount—to ensure FAIC stays on track.

Thank you for your generosity, both past and present, and please take good care during this extraordinary moment in world history.

—Peter Trippi, FAIC Board President, [peter.trippi@gmail.com](mailto:peter.trippi@gmail.com)



**Peter Trippi,**  
FAIC Board President



## To Donate

To make your donation to FAIC, please go to [www.culturalheritage.org/donate](http://www.culturalheritage.org/donate), or mail your check to FAIC, 727 15th Street NW, Suite 500, Washington, DC 20005.

## Social Justice and Conservation Webinar Series and Workshop

Conservation ethics is a topic of perennial interest and central importance to conservators. This webinar series will give participants opportunities to learn from diverse speakers on critical issues that explore the intersection between conservation and social justice. In the last few months we have focused special attention on ethics within our profession as we grapple with the reality of racial inequity in conservation and in wider society. This timely series will consist of four parts, comprised of three webinars followed by a closing online interactive session.

Each webinar will include short presentations by speakers with first-hand knowledge of the issue at hand. These presentations may be followed by panel discussion where participants can ask questions of the speakers. Drawing upon the content shared in the webinar series, FAIC will offer an interactive workshop in the spring, allowing participants to further evaluate their ethical framework in smaller groups. A

facilitator will guide participants through this process, helping them question and examine some of our long-held conservation stances.

The first webinar on “Social Justice and Conservation: Contested Monuments” was held October 26 and is now available on AIC’s YouTube channel at [https://youtu.be/qlw\\_5qr4Mml](https://youtu.be/qlw_5qr4Mml). The event featured speakers Dr. Renée Ater, Brent Leggs, and Ada Pinkton and moderators Nylah Byrd and Laleña Vellanoweth.

## Life Cycle Assessment Tool & Library Project Update

In February 2020, FAIC was awarded a Tier II Research grant from the NEH to create a Life Cycle Assessment (LCA) Tool and a LCA Library to give cultural heritage professionals access to information concerning the environmental impact and toxicity resulting from actions and materials used to conserve, maintain, and exhibit cultural heritage objects.

The project began in March with some adaptations under COVID-19, but the purpose remained the same: Producing a full LCA Library with a range of case studies, and a robust LCA Tool populated with 2,000–3,000 items. Eric Pourchot, from FAIC, is the Project Manager, and the three Principal Investigators are Sarah Nunberg, Sarah Sutton, and Matthew Eckelman. Sarah Sanchez, a PhD Candidate in Civil & Environmental Engineering at Northeastern University, is providing significant research support. They are joined by a number of professional peers and conservation students (see the list below).

This spring, Michelle Derrick and Rachael Arenstein made important headway organizing foundational information for the LCA Tool. Conservation students (diverted by COVID-19 from their intended summer research) then joined the project to complete the work of sorting, culling, and describing materials to be included in the LCA Tool. At the same time, professional peers representing specific conservation programs and expertise worked together to identify assessment projects intended for the LCA Library and students recommended research projects in addition. Peers and students worked with the project team to outline the components of those case studies. With both phases nearly complete, the project shifts now to the calculation stage led by Sarah Sanchez and Matt Eckelman. We anticipate a beta version of the tool to be available for peer testing in early 2021, and the first of the 7 to 10 case studies will be drafted soon after. Some of the first case studies to be completed will examine plant- and animal-based adhesives, rigid gels, travel crates, gloves, lining methods for paintings, and archival vs. non-archival boards. Because students and peers suggested a number of fact sheets and introductory materials to support professionals using the tool and library, the project has expanded to include a resource website containing all of the materials produced by the grant project. Eric O’Toole, a project peer and Pratt Institute communications design professor, will help us develop this part of the work.

—Sarah Nunberg, [snunberg@aol.com](mailto:snunberg@aol.com), Sarah Sutton, [sarah@sustainablemuseums.net](mailto:sarah@sustainablemuseums.net),  
and Sarah Sanchez, [sanchez.sa@northeastern.edu](mailto:sanchez.sa@northeastern.edu)

## LCA Project Thanks

Thanks to the peers and students who have worked with the project so far:

- Professional peers: Rachael Arenstein, Danielle Bennett, Al Carver-Kubik, Meg Colbert, Michelle Derrick, Jacquie Fekete, Eric O’Toole, Michaleen Gallagher, Shannon Nortz, Ellen Pearlstein, Rebecca Ploeger, Patrick Raines, Joel Taylor, Joelle Wickens, and Hannelore Roemich.
- Students: Melissa Amundsen, Annabelle Camp, Lauren Conway, Marie Desroucher, Tess Browyn Hamilton, Shaoyi Qian, Kathryn Kenney, Jennifer Mikes, Khanh Nguyen, Elizabeth Salmon, Magdalena Solano, and Celine Wachsmuth.



## Outreach Events

FAIC will participate in these upcoming online events. Say hello if you see us there!

- New England Museum Association Virtual Conference Exhibit Hall, November 16–20
- Small Museums Association, date to be determined



## EMERGENCY PROGRAMS

### NHR Assists Institutions Affected by Wildfires

In response to the recent ongoing wildfires, FAIC's National Heritage Responders (NHR) Working Group and the Heritage Emergency National Task Force (HENTF) have been collaborating with the Oregon Heritage Commission to gather resources to support institutions' collections emergency response efforts. A "Health and Safety after Fires" tip sheet, created by Tara Kennedy, co-chair of NHR and chair of AIC's Health and Safety Network, is in the works and will be shared shortly.

### FAIC Supports Ongoing Hurricane Florence Recovery

Immediately following Hurricane Florence in September 2018, FAIC sent a team of NHR volunteers to North Carolina to assist with collections salvage efforts. Infrastructure and building damage were substantial and, two years later, many institutions are still recovering from the storm. Thanks to an NEH Director's grant awarded in 2018, FAIC was able to assist in ongoing local efforts by sending drying materials, rehousing supplies, PPE, and other supplies to affected institutions located in the impacted region. FAIC was also able to restock supply caches managed by the Cultural Resources Emergency Support Team (CREST), a statewide organization, so they can continue to support regional cultural heritage response.

### Georgia Heritage Responders Training

Due to restrictions on travel and group gatherings, in-person Alliance for Response training with the Georgia Heritage Response Team was postponed from April 2020 until at least the fall of 2021. FAIC staff, together with the chairs of the Savannah Heritage Emergency Response (SHER) and the Heritage Emergency Response Alliance (HERA) networks, have developed a quarterly engagement plan with the Georgia Heritage Responders to begin working with the team virtually in preparation for in-person training. The first event, held in mid-October, was a virtual meet-and-greet to allow participants to get to know one another. Future activities will include a live webinar event and virtual tabletop exercise.

### Psychology of Disasters and Community Recovery Webinar

FAIC hosted a webinar on the "Psychology of Disasters and Community Recovery" on September 23, 2020. Our speaker was Dr. Jody Horstman, Chief Integration Officer at Aspire Indiana. Dr. Horstman discussed foundational Psychological First Aid (PFA), resilience, and work-life balance considerations to be aware of during and following disasters. The webinar recording can be viewed at <https://learning.culturalheritage.org/products/psychology-of-disasters-and-community-recovery>.

## FUNDING OPPORTUNITIES

### Join Us to Learn About the FAIC Scholarship Application Process

Staff and volunteer reviewers will be hosting virtual office hours prior to FAIC scholarship deadlines over the next year. FAIC has many funding categories and we understand that the process of obtaining funding for professional development or outreach activities can be daunting. We hope these discussions will encourage our community to take advantage of these funding opportunities.



**Meet with Sarah Saetren and an ETC member December 1. Contact Sarah at [ssaetren@culturalheritage.org](mailto:ssaetren@culturalheritage.org)**

The first office hour will be held on December 1, 2020, from 12:00 to 1:00 p.m. Eastern Time. FAIC Education Coordinator Sarah Saetren and a member of the AIC Education and Training Committee will provide a brief overview of the process and share some tips for submitting a strong application. We will then be available to answer your questions about the application and review process, scholarship awards, reporting, or anything else that remains unclear.

Keep an eye out for email reminders for the upcoming and future office hours.

## FAIC Grant and Scholarship Applications Due December 15

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

**George Stout Scholarships** offer up to \$1,000 to attend professional meetings for students (or those who graduated in the past two years) who are members of AIC.

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.



## Find Funding

FAIC lists many **funding opportunities** and **fellowships** at [www.culturalheritage.org/grants](http://www.culturalheritage.org/grants). Find descriptions, requirements, and deadlines for all our grants, fellowships, and scholarships.

You can also find **external funding sources** at our recently-updated page [www.culturalheritage.org/outside-funding](http://www.culturalheritage.org/outside-funding)

## FAIC Professional Development Courses

FAIC professional development programs are a crucial source for continuing education for conservation professionals. Full course descriptions and registration information are available at <https://learning.culturalheritage.org>.

We established an endowment fund to support these programs with the support of The Andrew W. Mellon Foundation and contributions from individuals. Additional sources support some programs, as credited within the individual program portals.

### **Photographic Chemistry for Preservation Series**

Self-study, online

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

### **Making the Ask: Developing Negotiation Tactics for the Field of Conservation**

Self-study, online

### **Decolonizing Collections and Prioritizing Community Partnerships**

December 2020, online

### **Data Analysis & Visualization for Conservation Professionals: Part 1**

January 12 – February 23, 2021, online

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

### **Conservation is Not Neutral: Emotion and Bias in Our Work**

February 2021, online

### **Data Analysis and Visualization for Conservation Professionals: Part 2**

March 16 – April 27, 2021, online

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

### **Rigging Basics**

March 24 – 26, 2021, Penn Museum, Philadelphia, PA

*Supported by a grant from the National Endowment for the Humanities*

### **Creating a 21st Century Conservation Ethics Framework**

TBD 2021, online

## Thanks to Salted Paper Prints Volunteers

We would like to thank everyone who worked toward publication of our 13-article special issue on salted paper prints, to be released in late November. Organizers Erin Murphy and Associate Editor Lee Ann Daffner worked and edited tirelessly to encourage and track authors on more than twenty papers over the past two years. Countless peer reviewers also gave their time assessing each version of the articles as they went through revisions.

In particular, we thank our three translation editors, Amparo Rueda, Beatriz Haspo, and Esther Méthé, and the following volunteer translators for their quick work on these articles:

|                        |                        |                       |
|------------------------|------------------------|-----------------------|
| Monique Benoît         | Anne-Marie Guérin      | Elsa Thyss            |
| André Bergeron         | Eric Henderson         | Fernanda Valverde     |
| Mireille Brulotte      | Rosina Herrera Garrido | Andrea Venosa         |
| Silvia Adriana Centeno | Teresa Lança           | Francisco Vieira      |
| Isabelle Cloutier      | Marie-Hélène Nadeau    | Marina von Hartenthal |
| Claire Cuyaubère       | Marcia Rizzo           |                       |
| Diana Díaz             | Millard Schisler       |                       |

## Preparing a Special Issue for JAIC

JAIC special issues bring together resources and scholarship on a single theme to celebrate and acknowledge emerging trends in the field of conservation. They can be important resources for specialists or useful introductions to a given topic for the generalist. As with all publications, they enrich our professional body of literature. In a world inundated with ephemeral and transient data, publications can stand the test of time, a fitting goal for many in our field.

I worked with Erin Murphy to organize a special issue on salted paper prints (publishing in this month) and to encourage members who have wondered how to begin this process, we are outlining the stages in this article. The origin of this special issue was a 2017 symposium and workshop for photography conservators, “Salted Paper Prints: Process and Purpose,” hosted at Harvard University and organized by the FAIC, Harvard Library Preservation Services, the Straus Center for Conservation and Technical Studies at Harvard Art Museums, and the Houghton Library. After the conference’s success, the organizers unanimously agreed that a special issue in JAIC would be an important contribution to the field and appropriate outcome of the seminar. Presenters were approached to gauge interest in publishing their work as an article and many agreed.

We reviewed the pdf guide found on the JAIC webpage, [“2019 JAIC Guidelines for Special Issue Organizers,”](#) to help us begin the process outlined below.

### STEPS FOR ORGANIZING THE SPECIAL ISSUE

1. When the decision is made to embark on a special issue project, the first step is to identify one or more organizers who will help shepherd the papers through the initial submission process.
2. Organizers should send a simple description of the topic and a note about where submissions would come from, such as a conference or research group, to the Editor-in-Chief. The subject of the special issue is then presented to the JAIC Editorial Board, and if approved, an Associate Editor (if a topic specialist is available) or the Editor-in-Chief will be assigned to the project.
3. Special issue organizers then map out the goals of the issue and plans for developing and encouraging submissions. For the salted paper prints issue, a wide variety of speakers were present at the 2017 conference (contemporary practitioners and



instructors, materials scientists, conservators, curators and art historians) and the JAIC special issue team sought to reflect that diversity.

4. Expect about half the submissions to be accepted. Consider that a typical print issue contains 3-5 articles. Will you require a double issue? Will you have enough accepted articles to fill one issue?
5. Once all the articles are accepted, organizers will write an introduction to the special issue and prepare the order that articles will appear in print.

#### RESPONSIBILITIES OF AN ORGANIZER

- › Inform JAIC editor of expected number and timing of submissions.
- › Inform authors of all expected deadlines and ensure they meet these deadlines.
- › Provide authors with a written letter stating that solicitation of their paper for the special issue DOES NOT guarantee its acceptance in the Journal. Each paper will undergo the normal JAIC review process. Additionally, each paper must follow the JAIC Guidelines for Authors and the JAIC style guide. These instructions can be found online.
- › Provide authors with any needed assistance in manuscript preparation. Some organizers prefer that all papers be delivered directly to them for pre-submission edits.
- › Check in with AIC staff on a regular basis about the status of articles.
- › Prepare an introduction to the special issue once it reaches the copyediting phase. AIC staff will provide copies of the accepted manuscripts for your referral.

For the Salted Paper Prints special issue, Erin and I served as organizers. Together we decided Erin would carry out all the main organizer tasks, and then both would divide and review the pre-draft submissions.

All the speakers were invited to submit. The special issue was announced during Photographic Materials Group (PMG) and AIC meetings, and colleagues who were carrying out appropriate studies but did not present at the salted paper conference were encouraged to submit. And finally, those authors who might not be inclined to write a paper (either because they are publishing elsewhere or because that's not their usual approach) were strongly encouraged to submit shorter entries. In our issue, three such submissions were accepted for publication.

We reviewed all manuscripts in both abstract and outline form before final versions were prepared and submitted to ensure both authors and editors had the same vision for the issue. We provided feedback, some editing, and a lot of encouragement.

Approximately two years were required to get all manuscripts submitted, and another year to get a final lineup of articles accepted and published. We had a higher rate of acceptance than usual, so 13 of the 20 planned submissions are being published in the special issue. Others were not able to revise their submissions in time and will be excellent articles in future issues.

*—Lee Ann Daffner, JAIC Associate Editor, and  
The Andrew W. Mellon Foundation Conservator of Photographs in The David Booth  
Conservation Department at The Museum of Modern Art, [leeann\\_daffner@moma.org](mailto:leeann_daffner@moma.org)*

## Transitions

We send our sincere thanks to outgoing French translation editor Esther Méthé. She coordinated with a team of translators for more than two years and is a joy to work with.

We welcome the new French translation editor, Mireille Brulotte, who serves as a conservator at the Centre de Conservation du Québec (CCQ).



## Health & Safety Questions?

Get in touch with the Health & Safety Network to learn more about safety in the workplace. Email [Health-Safety@culturalheritage.org](mailto:Health-Safety@culturalheritage.org).

### UV-C Sanitizers: Panacea or Pandemic Theater?

The emergence of the novel coronavirus has created a boom in certain industries, especially those involved with cleaning and sanitation. Social media feeds are filled with the next amazing ultraviolet-C (UV-C) light sanitizing device that will “clean” your cell phone, newspaper, and even library books. Manufacturers of UV light sanitizers make the claim that their equipment deactivates 99% of harmful molecules. But how effective are these devices? Are these machines simply putting on a show to reduce people's anxiety, or are they truly decontaminating objects? What damage to the collections might result? This article discusses how UV-C disinfection works, its limitations, and why that UV sterilizer may not be worth purchasing to “kill” COVID-19.

UV-C (or UVC) light refers to a portion of the ultraviolet spectrum, specifically 200–280 nm. It is known for its germicidal properties and has been used for more than 40 years as a method of decontamination in many industries such as water management, healthcare, and pharmaceuticals. Another decontamination term that is used is ultraviolet germicidal irradiation (UVGI) where only one specific wavelength of the UV-C spectrum is used for sanitizing: 253.7 nm to be exact. However, some articles and companies use “UV-C” and “UVGI” interchangeably. UV-C is often used as a terminal method of disinfection after initial cleaning and disinfection methods to ensure that all pathogens are inactivated, especially in healthcare settings. Many sources find that chemical cleaning and disinfection processes, coupled with UV sanitation as a last step, is the most effective method of disinfection. UV-C works by breaking down the chemical bonds and scrambles the DNA or RNA molecules. Once it is in this new jumble, the pathogen can no longer replicate, even with a viable host. Coronaviruses, like SARS-CoV-2, are very long, single-strand RNA molecules, so they also should be susceptible to UV-C light.

While UV-C is effective against pathogens, there are factors that are necessary when using UV-C light for it to be effective against infectious elements. The effectiveness of UV-C light can depend upon UV irradiance (or intensity), exposure time, ambient relative humidity (RH), distance of the organism from the UV light source, incident angle of the surface to the UV light source, air flow, and overall surface exposure of the affected area. In fact, the abundance of variables makes calculating the UV dose necessary to denature an organism extremely challenging.

The UV dose or fluence rate needed to denature a pathogen is calculated by multiplying UV irradiance by exposure time in seconds. Knowing the UV irradiance is critical for calculating the UV dose needed to eradicate a pathogen. For example, American Air and Water, a company that specializes in UV-C decontamination equipment and services, had two companies verify their UV lamps to determine UV irradiance so that the fluence rate using their equipment could be calculated. This kind of documentation is what is necessary to be able to determine whether a UV light disinfection device will decontaminate a surface.

How else can one determine the effectiveness of a UV-C light sanitizing device? According to the International Ultraviolet Association (IUVA), there are few accepted standards when it comes to selecting equipment for UV disinfection of surfaces. If one is interested in purchasing such equipment, ask the manufacturer these questions before acquiring:

- › Do they have copies of scientific papers demonstrating that their unit will work as advertised? The papers should show that the pathogens are deactivated to the level claimed by the company. Third-party lab testing is also recommended as it reduces bias. It also helps to look up the tested pathogens to determine if they are similar in structure to the targeted germs.
- › Is the company registered with the Environmental Protection Agency (EPA) as a pesticide device-producing agency? Ultraviolet light units are considered pesticide devices as they are designed to kill, inactivate, or suppress the growth of infectious organisms.

- › Is there an automatic safety shut-off to protect the operator from accidental exposure? UV-C/UVGI light levels can cause burns and retina damage and should be used with extreme caution.
- › Does the device emit or generate ozone? Generally, any device that produces ozone should be avoided due to its deleterious effects on humans, organic materials, and the environment.
- › Does the equipment meet NIOSH, UL, IEEE, and other related safety standards?
- › If it is to be used for sanitization of healthcare equipment, does it have approval from the Food and Drug Administration (FDA)?

As mentioned, even for a device that passes muster, there are additional variables that can interfere with the UV light's ability to decontaminate. Let us look at one of those variables: Surface texture. The ideal surface for disinfection with UV-C light is a perfectly flat surface. Otherwise, any small crevice can be missed by the UV light, harboring bacteria that sits untouched by the UV rays. This is known as a shadow effect. Essentially, if any texture on a surface obscures the UV light, the energy irradiated in the "shadowed" areas will be greatly reduced, or the area may not be exposed at all. So, for a heavily textured surface, the UV fluence rate will need to be much higher either through increasing the UV intensity and/or exposure time or by placing the surface closer to the light source. As conservators know, stronger and/or increased exposure to light energy will result in more damage to an object.

As conservators, we understand the effects ultraviolet light can have on materials. UV light is what we recommend be eliminated from light sources in exhibition and storage. We make strong efforts to ensure that sunlight is filtered of its high-energy UV rays, since it is not needed for the human eye to perceive color and it is the most damaging part of the light spectrum. In addition, because UV-C light is indiscriminate, it will just as readily break up cellulose chains as it will the RNA of the novel coronavirus.

UV-C should be effective against COVID-19 virus, as it is effective against similar coronaviruses such as SARS-CoV-1 and MERS-CoV. Several studies have indicated that it can eradicate SARS-CoV-2 on surfaces, including flat-fold N-95 respirators. Again, other variables, such as incident angles, play a role on how well the entire surface is decontaminated. In some cases, this means that the UV fluence rate will need to be higher to make up for the areas that are not irradiated sufficiently. And if the space is humid, the UV light fluence rate needs to be even higher. That stronger fluence rate could come from increased exposure time or higher UV irradiance. In most cases, it would have to be an increase in exposure time since most devices have a fixed irradiance due to lamp output.

Is UV-C a viable option for collecting institutions amid a pandemic? With the number of variables to be considered in using UV-C effectively combined with the risks associated with UV light exposure for organic materials, it is probably not feasible for best practice. In most cases, a simple 24-hour quarantine is sufficient, cost-effective, and simple, as virus molecules start to degrade almost immediately when outside of a human or animal host.

UV-C light is a useful tool for the healthcare industry where decontamination is essential. Reducing the possibility of infection is paramount, especially during a pandemic. However, it is not a cure-all and should be used with discretion. As discussed, there are multiple factors that need to be examined when using UV-C light for sanitizing purposes. UV-C germicidal equipment may seem like a panacea, but when you dig deeper into the functionality of UV-C light, the variables that need to be considered for effectiveness, and the potential damage to collections and personnel, one finds that it is not a "one-size-fits-all" solution when compared to something as easy as quarantining.

—Tara Kennedy, Chair, Health & Safety Network, Preservation Services Librarian/  
Preventive Conservator at Yale University Library, [tara.d.kennedy@yale.edu](mailto:tara.d.kennedy@yale.edu)

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# New Materials, Research, & Resources

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## Virtual Couriering: COVID-19 and Beyond

The COVID-19 pandemic has made physically couriering art and artifacts impractical, unsafe, and even impossible because of institutional and governmental travel bans. Stakeholders responsible for transporting and installing art safely, including registrars, collections managers, conservators, curators, shippers, packers, and brokers, have responded to this challenge through creating new standards, implementing new technologies, and engaging in cross-disciplinary discussions. While many of AIC's members are involved in developing and carrying out virtual couriering protocols at their institutions, there has yet to be widespread discussion within the conservation community about this paradigmatic shift. This brief article outlines the main issues and potential long-term ramifications concerning the adoption of virtual couriering that has been accelerated by the COVID-19 pandemic and encourages the conservation community to collectively develop best practices to mitigate risks involved when physical couriers are no longer required or do not accompany artifacts.

Virtual couriering is a method of overseeing an object's journey away from its home institution that relies on technological methods and clear, timely communication between custodians to track an object's location, monitor its handling, and ascertain its condition status. While using physical couriers for high value and complex or fragile works is considered best practice, many of the recent advancements require only a modest investment in technology and have the potential to supplant current best practices.

Recently adopted practices include:

- Hiring "bookend" couriers who are responsible for overseeing the art shipment at each end of a trip, including the loading off/on the transport vehicle and (de)palletization or containerization.
- Relying on digital platforms like Zoom, Teams, FaceTime, Google, WhatsApp, WeChat, GoPro, Slack, and others to provide virtual oversight of an object's transportation, handling, conditioning, and installation. These platforms can combine messaging, video, and voice calling. While accessible and low cost, issues include poor resolution and clarity, lagging or spotty connections, and cyber-security. Time zone differences can be challenging.
- Using live trackers to relay real-time information about a shipment such as GPS location, temperature, relative humidity, vibration, shock, orientation, lighting, and more. Some concerns about these trackers include potential loss of data when cellular connections fail, vulnerability to cyber-attacks, and federal regulations regarding lithium ion battery components.
- Hiring an installation courier, conservator, or using a staff member at the borrowing institution who oversees the (un)packing of an object, its condition reporting, lighting, and (de)installation — ideally this is a trusted colleague.
- Creating digital condition reports, handling notes, and installation instructions, including the use of videos, hi-resolution photography, and annotated photographs or diagrams.

It is assumed that the elimination of physical courier requirements will lead to a net reduction in exhibition expenses, with additional reductions in staff time lost to courier travel and its related carbon footprint. These perceived benefits have led museum directors to discuss no longer requiring couriers as a standard operating practice, even post-pandemic. One potential obstacle in eliminating physical couriers across board is the US Government Indemnity Program, which requires them on all conveyances. The American Association of Museum Directors (AAMD) group is currently working towards an agreement with the US government on this issue, and as of now, individual waivers can be obtained.

The pandemic has shown that many objects can be transported safely without a courier. As the primary advocates for objects, conservators have a responsibility to develop virtual courier methods that can assure all stakeholders of an object's safety. Areas where conservators can have the most impact include:

- › Approval of object for loan
- › Establishment of loan conditions
- › Object stabilization through treatment and mounting
- › Vetting exhibition and installation designs
- › Loan preparation, including the generation of detailed documentation
- › Clear, consistent communication with borrowers and object custodians
- › Creating and enriching trusted networks in disparate geographic areas
- › Cross-disciplinary collaboration with other professionals like shippers, registrars, and art handlers
- › Continued advocacy for the needs of artworks and artifacts

—Sarah Scaturro, Eric and Jane Nord Chief Conservator, Cleveland Museum of Art,  
[sscaturro@clevelandart.org](mailto:sscaturro@clevelandart.org)

## Virtual Courier Case Study

To learn about a recent example of a virtual courier project involving seamless collaboration, see "Remote Mountmaking and Virtual Couriering: A Case Study" by Philip Brutz, Robin Hanson, Elizabeth Saluk, Kristen Windmuller-Luna, and Renee Stein – a recent presentation from the International Mountmakers Forum, October 30, 2020, at: <https://youtu.be/-eVIH6IK84E>, minute 46. Note that this is a rough cut from the livestream.

## Resources

American Association of Museum-Directors, "Couriers into the Future." Webinar, September 8, 2020.

Association of Registrars and Collections Specialists. 2020. "#ARCSChat: Shippers and Brokers." Online Discussion, April 21. <https://www.youtube.com/watch?v=CSGg0vhejl4&feature=youtu.be>.

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# In Memoriam

## Noelle Ocon (1968 – 2020)

The North Carolina Museum of Art's (NCMA) Conservation Department, staff and family mourns the loss of a beloved colleague, Senior Conservator of Paintings Noelle Ocon, who passed away in late October. Noelle continues to be deeply missed by family, friends, and coworkers who remember her colorful, inclusive, witty, and friendly personality. Noelle was beloved for being the one to embrace the elephant in the room and her sense of humor was often colorful enough to make you blush. Through it all Noelle was a consummate professional when it came to art and conservation, and a great friend to so many of us. With over thirty years in the field, Noelle contributed to nearly every level of professional conservation.

Noelle was born in New Orleans, Louisiana. Her love of art and conservation grew through her education at University of North Carolina at Chapel Hill and during her graduate school training at in the Art Conservation Department at the State University of New York (SUNY) Buffalo College.

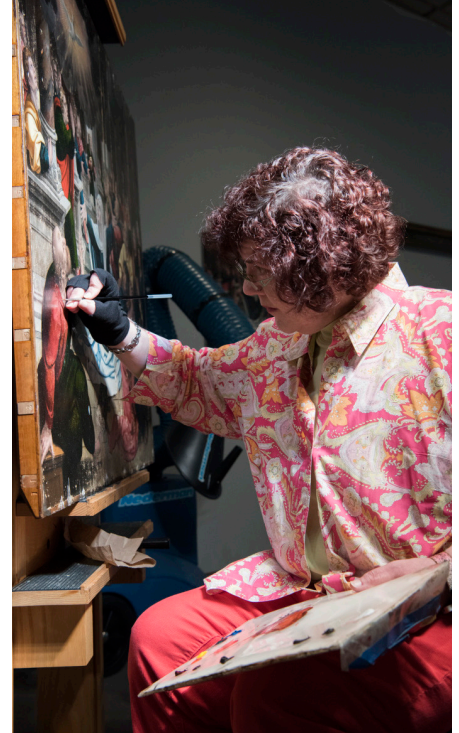
From her start at NCMA in 1997, she spearheaded analytical research and technical art history at the museum, running x-radiography, infrared imaging, and x-ray fluorescence spectroscopy, as well forays into experimental analysis such as the use of a synchrotron for non-destructive confocal x-ray fluorescence microscopy or virtual cross sections. Finding extra heads and other artist's changes while analyzing paintings was a specialty and she was integral to the recent development of Platypus, free software designed to reduce the age-old problem of the x-ray imaging of cradled panel paintings. She contributed extensively to the NCMA collection catalogs for Dutch and Flemish and Ancient Egyptian, as well as future catalogs for Northern Renaissance and Italian. Noelle served as Chair of the AIC Paintings Specialty Group, and contributed to the group's Catalog for Stretchers.

In 2017 she won the Governor's Award for Excellence for her starring role in Actual State, a five-month exhibition focused on the conservation of a 16th century Flemish painting live in the galleries. The exhibition plugged into some of her greatest loves: Teaching the public about art and conservation, her dedication to Dutch and Flemish paintings, and putting her charisma and humor to work. "One of the most important things we do," said Noelle, "is preserve artwork for the future." You can view and hear [Noelle speaking to her work](#) and her receipt of the 2017 Governor's Award for Excellence [here](#).

Noelle's husband Drew welcomes your letters and memories of Noelle. He has asked for donations to be directed to the animal rescue organization [Saving Grace NC](#).

We are missing her and opportunities for all of us to be together. Noelle's conservation and treatment of the NCMA's works will be her lasting gift to us all.

—Corey Smith Riley, Objects Conservator, North Carolina Museum of Art, [corey.riley@ncdcr.gov](mailto:corey.riley@ncdcr.gov)



Noelle Ocon at work, courtesy NCMA.  
Photographer Christopher Ciccone.



### Letters

Please send letters and memories of Noelle to:  
Drew Boster  
633 Chalcedony Court,  
Durham, NC 27703

## Francesco (Frank) Zuccari (1950 – 2020)

Francesco (Frank) Zuccari died peacefully at home on August 26 after a 7-month battle with cancer, with his partner Maureen King and her son Alex (whom they raised together) by his side.

Frank was born in Rome, Italy. His family emigrated to America when he was seven and settled in the New York City area, where he spent his childhood. His family exposed him to paintings, museums, and art auctions at an early age. Frank's grandfather, Paul Moro, was an accomplished artist and restorer, as were two of his uncles, thus making Frank third generation in the field. His relationship with them profoundly influenced his career trajectory and life's path. Their time with Frank and his work experience in their restoration studio on weekends and summers helped develop his keen eye and connoisseurship.

After completing undergraduate art and art history studies at Colgate University, Frank joined the Cooperstown Graduate Program's third class and he studied under the guidance of Sheldon and Caroline Keck. Long after Frank had become a respected conservator,



Mrs. Keck revealed that he had been her favorite student and one of her best. They remained friends, writing and visiting until her death in 2007. Frank spent his third-year internship and two additional years at the Kimbell Museum working with Perry Huston. He loved his time in Texas, listening to country music and eating BBQ, far different from his native New York.

In 1979, Frank had the opportunity to return to NYC as one of the first two recipients of a conservation fellowship offered by The Andrew W. Mellon Foundation. His years working under John Brealey at the Metropolitan Museum of Art (MET) proved influential in the shaping of his philosophy of collections care and practice. After leaving the MET, Frank served as associate conservator at the Museum of Fine Arts Boston for several years, continuing his work on Old Master paintings.

In 1986, Frank arrived at The Art Institute of Chicago as senior painting conservator. Seven years later, he became executive director of conservation, in charge of paintings, objects, and frame conservation (a position later renamed the Grainger Director of Conservation). Frank remained head of the department for 25 years until his retirement in 2018, during which he reshaped the appearance, health, and stability of the museum's formidable collections. A consummate professional, he had the ability to unite a modern, scientific approach with the "old world" aesthetic he had learned from his family and his academic and museum mentors. He played a major role in many projects critical to the museum's growth and expansion, such as building The Modern Wing, a space that enlarged the museum by one third; he worked closely with the architectural team on everything from planning during the initial stages to installation of the art and ongoing monitoring of the works over time. Frank also expanded the conservation department by adding additional conservators in paintings, objects, and framing. Most notably, he created a formal science department led by conservation scientist Dr. Francesa Casadio, who has now succeeded Frank as director of the conservation department.

Frank was gifted with a special ability to intuitively understanding paintings on a myriad of levels. His treatments were precise, clear, and beautifully rendered. True to our professional pledge, the paintings he treated looked as if they had never been touched when completed. Frank's sensitivity, vision, and restraint made him perfectly suited to work on the Old Masters painting he liked best. A walk through the Art Institute's galleries displays many of the iconic treasures he treated by artists such as Roger van der Weyden, Pontormo, Rubens, Zuburan, Manet, Watteau, and El Greco (to name a few). Never dogmatic about a particular approach, Frank considered conservation a living discipline; he studied and embraced the use of new conservation materials and technologies, adapting them to the specific challenges or needs of each individual artwork. With Frank's depth and breadth of knowledge and experience, the last painting he treated before his retirement would be epic, the 13-foot-tall El Greco "Assumption of the Virgin."

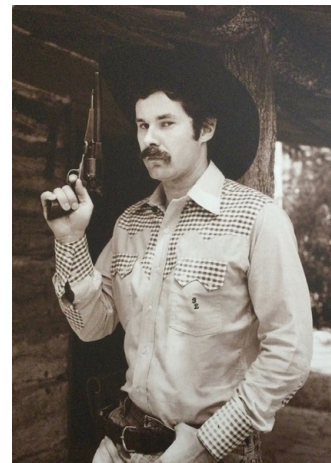
He also considered the education and training of young conservators a serious responsibility vital to his mission as a leader in the field, as attested by the number of his interns originating from all over the world. Visiting the studio Frank was often seen sitting at an easel with an intern, looking intently and pointing out all the ways one could "see" the work of art.

Though quiet by nature, anyone who met Frank knew he was honest, kind, down to earth, and had a devilish sense of humor. His personal life was marked by warm, close friendships and family relationships, travel, music, good food, and lively conversation. He loved golf and played whenever free time allowed (often skipping out with friends to get in a round during AIC meetings). An avid collector of paintings and American antiques, his weekends were often spent haunting dusty shops and auction houses.

In a life marked by so many major artistic accomplishments, Frank's greatest pleasure came from his deep and caring relationship with his partner Maureen King and her son Alex, a relationship that began at the Art Institute and grew into a lifetime of companionship. Frank's relationship with Alex included travel adventures with trips to museums and galleries; their last trip together was to Paris, Giverny, and Ireland in 2019. He enjoyed spending time with his two surviving sisters, Christina Zuccari and Paula Zuccari-Correlli, with whom he took annual and always much anticipated fall trips to Cape Cod.

I am profoundly honored to have worked closely with Frank for over thirty years; to have benefited from his insights and enjoyed his friendship. He will be greatly missed.

—Faye Wrubel, Conservator of Paintings (retired), [fayewrubel@gmail.com](mailto:fayewrubel@gmail.com)



Courtesy Glenn Wharton



Courtesy Glenn Wharton



Frank Zuccari with El Greco painting "Assumption of the Virgin." Courtesy Fred Schneider



# Worth Noting

## Balboa Art Conservation Center Hires New Executive Director

The Balboa Art Conservation Center (BACC), the western region's only nonprofit art conservation center, has hired cultural heritage champion and experienced arts administrator Leticia Gomez Franco as its next Executive Director. She will start in early December.

A seasoned arts professional with deep roots in the San Diego community, Gomez Franco's commitment to preserving culture, as well as her hands-on experience with exhibitions, artists, and communities, were some of the elements that the hiring committee of BACC's Board of Trustees found most engaging. Her background in reimagining spaces, decentralizing narratives, and engaging collective knowledge makes her uniquely positioned to expand on programs like those BACC has recently launched to engage with the broader community.

Gomez Franco most recently served as the Senior Arts and Culture Funding Manager of the City of San Diego Commission for Arts and Culture where she administered over \$11 million in grants for community arts organizations, re-envisioned programming guidelines, and made dynamic shifts to administrative processes in response to the global health crisis. She was instrumental in forging long-term systemic change to ensure the city serves and responds to all of its diverse communities.


BACC is one of the first art conservation centers established in the United States and Leticia Gomez Franco's hire is another step in the organization's transition to a new business and leadership model as supported by the Mellon Foundation's Comprehensive Organizational Health Initiative. BACC's previous Executive Director, Janet Ruggles, retired at the end of 2019 after 37 years of service to the Center.

For more information, please email [Staci Golar](mailto:Staci.Golar@bacc.org).

Reprinted in part from: <https://www.bacc.org/news/new-bacc-ed>


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# Conservation Graduate Programs

The Conservation Graduate Programs column for the November edition of *AIC News* typically features internship and post graduate placements. Unfortunately, many internships were cancelled this year because of the COVID-19 pandemic and not all graduates have secured work in the field. The programs decided to use this column to describe some of the creative ways that our students adapted to the stressful pandemic situation.

For example, first year students in the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials spent their summer focused on their thesis research. Although research was remote, each student performed literature research and developed plan A (lab-based) and plan B (remote) research methodologies to be implemented during their second year. In addition, students conducted paid projects, including research on sustainable lab practices and facilitating weekly alumni lectures that brought students from all classes together. At Winterthur/University of Delaware Program in Art Conservation (WUDPAC), some students participated in remote internships, worked on the development of training videos for cultural heritage professionals at the Iraqi Institute for Conservation of Antiquities and Heritage in Erbil, Iraq, conducted research, and took charge of a student run project to create a forum for advice on collections care. Students at the Conservation Center, Institute of Fine Arts, New York University, adapted to the changing pandemic environment with astonishing creativity and resilience. Thanks to an outpouring of generous contributions from alumni, friends, and faculty, each conservation student received up to \$4,000 in emergency funds, which provided a critical financial cushion that allowed them to pursue conservation-related summer work projects. In addition to attending all or most of the AIC's virtual Annual Meeting, students were able, in several cases, to report to pre-arranged summer internships thanks to the enormous efforts of the host institutions, attend virtual workshops and courses, carry out conservation treatments (the Conservation Center re-opened in mid-July), or concentrate on academic challenges such as MA theses and language exams.

One primary activity was student support for the Black Lives Matters movement. Often led by students, many programs developed a statement of support and conducted meetings to address systemic racism in conservation and how to increase diversity, equity, and inclusion in the field. Many of these statements and student led activities are posted on social media and the program websites – check them out!

—Glenn Wharton ([glennwharton@ucla.edu](mailto:glennwharton@ucla.edu)), with contributions from Ellen Pearlstein ([epearl@ucla.edu](mailto:epearl@ucla.edu)), Deborah Hess Norris ([dhnnorris@udel.edu](mailto:dhnnorris@udel.edu)), and Margaret Holben Ellis ([mhet1@nyu.edu](mailto:mhet1@nyu.edu))

## Conservation Graduate Program Activities

Organized by graduate program, the following chart details some student activities conducted during the pandemic.

### BUFFALO STATE COLLEGE, STATE UNIVERSITY OF NEW YORK

| STUDENT              | SUMMER INTERNSHIP OR WORK  |
|----------------------|--|
| Liatte Dotan         | Internship at Arizona State Museum, Tucson, AZ.  |
| Kaela Nurmi          | Virtual volunteering through AIC, participated in the VOCA blog, and managed the department's social media over the summer.                |
| Jennifer Mikes       | Various volunteer projects, several online based projects, and worked with CAMEO.  |
| Kathryn Kenney       | Worked closely with our part-time department librarian on an extensive bibliography for equity and inclusion resources.                    |
| Annika Blake-Howland | In-person internship at the National Parks Service in Lowell, MA, and presented at the virtual 2020 AIC Annual Meeting.                    |
| Kate Aguirre         | Virtual internship with the Detroit Institute of Arts and also participated in the Getty's APPEAR project on encaustic paintings.          |
| Emma Guerard         | Completed a remote internship with UCLA on audio visual preservation.  |
| Abby Schleicher      | Helped a family friend archive over 1,000 family heirlooms with a comprehensive survey that prioritized treatment projects for the future. |

|              |   |
|--------------|---|
| Katya Zinsli | Participated in a 4-week internship at the National Parks Service in Harpers Ferry, WV. Also worked on testing protocols for textiles and crewel embroidery on her own, as her second internship was cancelled. |
| Khanh Nguyen | Volunteered on the FAIC/NEH funded Life Cycle Analysis project. Also focused on personal interests such as painting, crafting, learning new languages, and sewing her own clothing.                             |

| STUDENT             | ADVANCED INTERNSHIP  |
|---------------------|--|
| Anita Dey           | Virginia Museum of Fine Arts, Richmond, VA.  |
| Stephanie Guidera   | National Museum of American History, Smithsonian Institution & Hirschhorn Museum and Sculpture Garden, Washington, DC. |
| Heather Hodge       | Colonial Williamsburg, Williamsburg, VA.   |
| Rio Lopez           | The Academy Museum of Motion Pictures, Los Angeles, CA.  |
| Christine Manwiller | Folger Shakespeare Library, Washington, DC.  |
| Elena Mars          | Cleveland Museum of Art, Cleveland, OH.  |
| Basia Nosek         | Library of Congress, Washington, DC.   |
| Nicole Schmidt      | Field Museum, Chicago, IL.   |
| Allison Slenker     | Detroit Institute of Arts, Detroit, MI.  |
| Colleen Watkins     | Whitney Museum, New York, NY.  |

| STUDENT          | FINAL PLACEMENT   |
|------------------|---|
| Nicole Alvarado  | Kress Fellow at The Academy of Motion Picture Arts and Sciences' Margaret Herrick Library, Los Angeles, CA.   |
| Melissa Amundsen | Assistant Preventive Conservator, Midwest Art Conservation Center, Minneapolis, MN.   |
| Tamia Anaya      | Andrew W. Mellon Fellow in Paper Conservation, Fine Arts Museums of San Francisco, San Francisco, CA.   |
| Clara Bailin     | Assistant Conservator, Detroit Institute of Arts, Detroit, MI.  |
| Rachel Childers  | Post Graduate Fellow, Williamstown Art Conservation Center, Williamstown, MA; followed by a postgraduate fellowship at the Stichting Restauratie-Atelier Limburg (SRAL) in the Netherlands. |
| Anna Ersenkal    | Assistant Conservator, Albertson and Nunan, Inc., Philadelphia, PA.   |
| Nicole Flam      | Assistant Conservator, KCI Conservation, Minneapolis, MN.   |
| Perrine LeSaux   | Marshall Steel Fellow, Colonial Williamsburg, Williamsburg, VA.   |
| Oa Sjoblom       | Post Graduate Internship, Weissman Preservation Center, Harvard University, Cambridge, MA; followed by a fellowship at the National Park Service in Lowell, MA.                             |
| Grace Walters    | Paper Conservation Fellow, Amon Carter Museum, Fort Worth, TX.  |

#### CONSERVATION CENTER, INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY

| STUDENT          | SUMMER INTERNSHIP OR WORK  |
|------------------|--|
| Sasha Arden      | Documented artworks at the Carl & Marilyn Thoma Art Foundation and explored Arduino technology to control a 35mm slide projector for Anthony McCall's <i>Slit-Scan</i> at SFMOMA in collaboration with the Art Institute in Chicago.   |
| Erin Fitterer    | Worked on Earl Reiback project at the Whitney Museum of American Art, completing technical art history research of a modified CRT (Cathode-Ray-Tube); contributed to NYU bibliography project by compilation 325 articles, videos, interviews on Zotero to establish a new online library for Time-based Media students. |
| Adrienne Gendron | Natural dyes testing (remotely) with Ellen Carrlee, Alaska State Museum.   |
| Ameya Grant      | In-person internship at the National Park Service conservation laboratory at Harper's Ferry, WV.   |

|                 |   |
|-----------------|---|
| Tess Hamilton   | Volunteered for the FAIC/ NEH funded Life Cycle Analysis project.   |
| Natasha Kung    | Researched photographer Charles DeForest Fredricks for her MA thesis and worked on her online portfolio.  |
| Derek Lintala   | Continued an environmental monitoring project of the Conservation Center's study collection under the supervision of Steve Weintraub.               |
| Isabelle Lobley | Practiced reassembling terracotta pots at home, under remote supervision of Michele Marincola.  |
| Celeste Mahoney | Taught in <i>TIP-C</i> .  |
| Kayla Metelenis | Researched <i>Madonna and Child with the Magdalen and Saint Christina</i> (1500).   |
| Shaoyi Qian     | Conducted remote research on popup and moveable books with conservators from University of Michigan Library and constructed several working models. |
| Felice Robles   | Awarded a 2020 Polonsky Foundation-NYU Digital Humanities grant for her work on <i>Conservation of Software-Based Art at the Whitney Museum</i> .   |
| Abigail Slawik  | Completed a LACE directed work placement at the American Antiquarian Society in Worcester, Massachusetts under the supervision of Babette Gingrich. |
| Peiyuan Sun     | Took a self-paced online French course, and passed the French language proficiency exam.  |

| STUDENT             | SUMMER WORK   | ADVANCED INTERNSHIP  |
|---------------------|---|--|
| Nicole Feldman      | Treated a Kawaguchi Bunzaemon's basse-taille enamel vase.   | American Museum of Natural History New York, NY, Natural History Conservation Lab, supervision of Lisa Elkin.                                |
| Taylor Healy        | Awarded a Polonsky Foundation-NYU Digital Humanities grant for the project, <i>Preserving Software-Based Artworks at the Solomon R. Guggenheim Museum: Analyzing Flickr API's in Sarah Sze's Timekeeper</i> . | Hirshhorn Museum & Sculpture Garden, Washington, DC, supervision of Briana Feston Brunet.  |
| Kristen Holder      | Wrote an essay for SmartHistory on the reconstruction of a panel entitled <i>Madonna and Child with Saints and the Crucifixion</i> (c.1300–1325).   | Metropolitan Museum of Art, New York, NY, supervision of Michael Alan Miller.  |
| Sarah Montonchaikul | Wrote a blog post for the Dedalus Foundation discussing theoretical similarities between a project she completed at Abydos, Egypt, and time-based media art conservation.                                     | Smithsonian American Art Museum, Washington, DC, supervision of Ariel O'Connor   |
| Emma Kimmel         | Internship in the painting conservation studio of Ruth Barach Cox   | National Gallery of Art, Washington, DC, supervision of Joanna Dunn.   |
| Catherine Stephens  | Developed and refined her MA thesis on a 1706 transaction between Maria Sibylla Merian and Sir Hans Sloane for submission to <i>Print Quarterly</i>   | Barbara Goldsmith Preservation and Conservation Department of Bobst Library, New York University, New York, NY, supervision of Laura McCann. |

| STUDENT         | POST-GRADUATE PLACEMENT  |
|-----------------|--|
| Rachel Mochon   | 2020-2021 Conservation Fellow, Sherman Fairchild Center for Works on Paper Conservation, The Metropolitan Museum of Art, New York, NY. |
| Katherine Parks | Contract Conservator for Special Collections, Columbia University Libraries, New York, NY.   |
| Andrew Wolf     | 2020-2022 David Booth Fellow in Conservation, Museum of Modern Art, New York, NY.  |

#### UCLA/GETTY CONSERVATION PROGRAM

| STUDENT          | SUMMER INTERNSHIP OR WORK  |
|------------------|--|
| Lauren Conway    | Conducted research leading to recommendations and resources for creating video content for our program.  |
| Tamara Dissi     | Assessed our program website, added content, and built out a detailed map for its future development. Also participated on a team with Lab Manager William Shelley to improve sustainable practices in our labs. |
| Jenny McGough    | Worked with Professor Ellen Pearlstein to present a series of alumni Zoom lectures over the summer. Also participated on the team to improve sustainable practices in our labs.                                  |
| Isabel Schneider | Worked with Professor Ellen Pearlstein to present a series of alumni Zoom lectures over the summer.  |
| Celine Wachsmuth | Performed interviews with alumni for our program website. Also participated on the team to improve sustainable practices in our labs.  |

#### WINTERTHUR/UNIVERSITY OF DELAWARE (UD) PROGRAM IN ART CONSERVATION

##### CLASS OF 2022

| STUDENT            | SUMMER INTERNSHIP OR WORK   |
|--------------------|---|
| Rachel Bissonnette | Part-time in-person internship with the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia, PA.   |
| Nylah Byrd         | The African American Museum in Philadelphia, PA, to revise their collections management policy and rehouse items from the Anna Russell Jones collection.  |
| Bellie Camp        | Intern in the Textile Conservation Lab at Colonial Williamsburg, VA. She also organized the release of the UD Art Conservation Department's <u>Family Treasures</u> series and created online educational content for the Lenape Tribe of Delaware.                                       |
| Kris Cnossen       | Worked with the Robert Rauschenberg Foundation, New York, NY, creating a sheer-fabric identification guide to help identify and care for the textiles used by Rauschenberg, available publicly at <a href="http://kriscnossen.com">kriscnossen.com</a> .                                  |
| Allison Kelley     | In-person internship in the Objects Lab at the Virginia Museum of Fine Arts (VMFA), Richmond, VA.   |
| Jessica Ortegon    | Working virtually, created historic bookbinding models with an accompanying research bibliography, as well as an additional bibliography focused on metadata and database management.   |
| Abigail Rodriguez  | An 8-week online course in building pathology led inspired independent research into a potential "missing mural" at a pivotal site within the Chicano Movement. Participated an 8-week internship in Philadelphia, PA, with private-practice conservator Adam Jenkins.                    |
| Katelyn Rovito     | Worked in the Materials Analysis Lab at Colonial Williamsburg, VA, researching architectural fragments.   |
| Margalit Schindler | Remotely developed and implemented a survey to better understand the preservation Judaica collections. Also processed and analyzed environmental data for the Wharton Esherick Museum in Malvern, PA.   |
| Magdalena Solano   | Remote internship with the Dallas Museum of Art, TX, doing research on 18 <sup>th</sup> century baroque paintings from Latin America, as well as an in-person internship with LA Art Labs, Los Angeles, LA, focusing on the conservation of frames and modern and contemporary paintings. |



**CLASS OF 2021**

| STUDENT          | SUMMER WORK   | ADVANCED INTERNSHIP  |
|------------------|---|--|
| Kate Acuna       | Work centered on the virtual study at the Cooper Hewitt Smithsonian Design Museum of (1) synthetic materials in Italian design during the 1960s, and (2) 3-D printed bioplastics. Also worked on the treatment of a fish-skin bag made by the Negidal people of Siberia and other on-site work at Winterthur. | Virtual work in the Sherman Fairchild Center for Objects Conservation at The Metropolitan Museum of Art, New York, NY.   |
| Emily Brzezinski | Worked virtually part time with the Objects Lab at the Smithsonian American Art Museum (SAAM) creating an educational resource on marble conservation for pre-program interns and setting up a protocol for a future survey of SAAM's plastics. She returned to the Winterthur labs in July.                  | Remote work at the National Air and Space Museum, Washington, DC, and will complete her internship year at the Denver Art Museum, Denver, CO.  |
| Maddie Cooper    | Worked with the Robert Rauschenberg Foundation to develop an environmental monitoring program for display spaces.   | In-person at the Midwest Art Conservation Center in Minneapolis, MN, in the Preventive Conservation Department.  |
| Marie Desrochers | Colonial Williamsburg Foundation, Williamsburg, VA, in preventive conservation. Summer remote analysis environmental data from Colonial Williamsburg and an English Heritage site, Down House in the United Kingdom.  | In-person at the Colonial Williamsburg Foundation. Anticipates completing an online internship with English Heritage this spring.  |
| Amanda Kasman    | Performed remote archival research for the Smithsonian American Art Museum to provide historical context for 27 of William H. Johnson's <i>Fighters for Freedom</i> paintings.  | In-person at the Yale University Art Gallery, New Haven, CT.   |
| Laura McNulty    | Performed virtual research for the Smithsonian National Museum of American History to provide background information for smoked paper manufacture and varnish in support of the future treatment of a polygraph.  | Library of Congress, Washington, DC.   |
| Isaac Messina    | Returned to the paintings studio at Winterthur to continue work on treatment projects and participated in a virtual <i>tratteggio</i> inpainting course.  | In-person at the Brooklyn Museum, Brooklyn, NY, for the fall semester. Hopes to complete the remainder of his third-year internship as a Fulbright scholar at the Royal Picture Gallery Mauritshuis in The Hague, Netherlands. |
| Yungjin Shin     | Completed two book and paper treatment projects. Made book models and did research on traditional Korean bookbinding from home.   | Remote work at the University of Chicago Library, Chicago, IL.   |
| Jonathan Stevens | Performed an architectural paint study at an 18th century Pennsylvania German house in Montgomery County, PA.   | Furniture and Woodwork Conservation Lab at the Philadelphia Museum of Art, Philadelphia, PA.   |
| Sarah Towers     | Worked on a variety of wooden artifacts, primarily furniture, for at the Art Museums of Colonial Williamsburg and completed ongoing projects at Winterthur.   | In-person at the Wooden Artifacts Lab at the Colonial Williamsburg Foundation, Williamsburg, VA.   |

**CLASS OF 2020**

| <b>STUDENT</b>   | <b>POST-GRADUATE PLACEMENT</b>   |
|------------------|--|
| Yan Ling Choi    | Paper Conservator, University of Hong Kong Library, Hong Kong.   |
| Joanna Hurd      | Part-Time Fellow, Winterthur Museum, Winterthur, DE; and the Conservation Center for Art and Historic Artifacts, Philadelphia, PA.                                   |
| Melissa King     | Samuel H. Kress Fellow in Preventive Conservation, Smithsonian National Museum of Natural History and the Smithsonian Museum Conservation Institute, Washington, DC. |
| Tracy Liu        | Miguelien Gerritzen Fellow in Paintings Conservation, The Rijksmuseum, The Netherlands.  |
| Julianna Ly      | Assistant Paintings Conservator, Western Center for the Conservation of Fine Arts, Denver, CO.   |
| Karissa Muratore | Conservation Resident, Northwestern University Libraries, Chicago, IL.   |
| Jennifer Myers   | National Endowment for the Humanities Paintings Conservation Fellow, Chrysler Museum of Art, Norfolk, VA.  |
| Natalya Swanson  | Mellon Fellow in Objects Conservation, Brooklyn Museum, Brooklyn, NY.  |
| Yang Xu          | Ph.D. Student, Tsinghua University, Beijing, China.  |
| Linsey Zachman   | Conservation Technician, The Colonial Williamsburg Foundation, Williamsburg, VA.   |

**UNIVERSITY OF PENNSYLVANIA STUART WEITZMAN SCHOOL OF DESIGN**

| <b>STUDENT</b>      | <b>SUMMER INTERNSHIP OR WORK</b>   |
|---------------------|--|
| Ifrah Asif          | Worked with the Center for Architectural Conservation (CAC) on a National Park Project developing curriculum for the Western Center for Historic Preservation's (WCHP) Brick, Earth, Stone, and Timber workshops.  |
| Jennifer Boggs      | Worked as an architectural conservator at Arlington National Cemetery, Arlington, VA, through the National Park Service's National Council of Preservation Education Internship program.   |
| Allison Davis       | Worked as an architectural historian at Arlington National Cemetery, Arlington, VA, through the National Park Service's National Council of Preservation Education Internship program  |
| Naftalia Flatté     | Hawai'i Volcanoes National Park (HAVO), HI, on the Big Island in the Cultural Resources Management department.   |
| Gabrielle Goldstein | Research assistant for Francesca Ammon, who is doing research on the urban renewal project of Society Hill, Philadelphia, PA.  |
| Namratha Kondam     | Worked with the Center for Architectural Conservation (CAC), creating elevation drawings of the Campo Santo walls at the Mission San José de Tumacácori, a National Historical Park in Santa Cruz County, AZ.  |
| Jingyu Liao         | Research assistant for Randall Mason, who is doing joint work with Tuskegee University's Taylor School of Architecture and Construction Science on the US civil rights movement and its built, landscape and environmental legacies.                         |
| Dairong Qiu         | Worked with the Center for Architectural Conservation (CAC) on a National Park Project developing curriculum for the Western Center for Historic Preservation's (WCHP) Brick, Earth, Stone, and Timber wood construction conservation.                       |
| Ha Leem Ro          | Worked with the Center for Architectural Conservation (CAC) at the Taliesin estate in Spring Green, WI.  |
| Meris Westberg      | Researched exterior finishes to develop teaching resources for an internal National Park Service training program called the BEST (Brick Earth Stone Timber) Preservation Workshop Series.   |
| Xiaoran Zhang       | Worked with the Center for Architectural Conservation (CAC) at the Taliesin estate in Spring Green, WI.  |
| Greg Maxwell        | Worked for the Center for Architectural Conservation (CAC) as a researcher focused on Tuzigoot National Monument in Clarkdale, AZ, managing legacy data, compiling it in a working database and manipulating an aerial lidar scan (point cloud) of the site. |

# Specialty Group & Network Columns

## Book and Paper Group (BPG)

Dear BPG Members,

By the time this newsletter "goes to press" (I embrace our digital reality, but still love this evocative turn of phrase), abstract review for the 2021 AIC Annual Meeting will be well under way.



### BPG Online

Find BPG information at  
[www.culturalheritage.org/  
book-and-paper-group](http://www.culturalheritage.org/book-and-paper-group)

## BPG Leadership

As you know, the role of Assistant Program Chair is an elected officer position, and after one year of assisting and shadowing, that officer then becomes Program Chair. This year's specialty group program chairs have stepped into their new roles without the summer of downtime enjoyed by transitioning past chairs; instead, they've pivoted directly from wrapping up the virtual 2020 annual meeting to planning for 2021. Andrea Knowlton has taken on this role with a defiantly upbeat attitude and sense of humor intact. We're so fortunate that coordination for the BPG sessions are in her capable hands, along with those of Assistant Program Chair Katie Mullen; the co-chairs of the newly merged Library and Archives Conservation Discussion Group (LACDG), Lauren Telepak and Amy Lubick; and the AIC office staff.

## BPG Discussion Groups

The Art on Paper Discussion Group (APDG) was scheduled for a year off before the Library Collections Conservation Discussion Group (LCCDG) and Archives Conservation Discussion Group (ACDG) merged, and will continue with that plan, picking up with annual sessions starting in 2022.

## 2021 AIC Annual Meeting Abstract Reviews

The BPG program team has assembled an abstract review committee that balances book, archives, works on paper, museum/library, institutional conservation/private practice, and geographical region. The reviewers are committed to making sure there is something for everyone as BPG celebrates its 40th anniversary. BPG will also partner with the Photographic Materials Group for an exciting joint session. Final abstract selections for the BPG and joint BPG/PMG sessions will be made and most likely communicated during November.

The BPG Chair does not serve on the abstract review committee. Instead, I'm available to answer questions about the process; to be an effective and impartial resource, it's important that the chair remain outside the abstract selection process.

## Pandemic Concerns

As our country continues to grapple with a pandemic response that varies from state to state, a lot of uncertainty about the annual meeting's final format continues, and what that means for selected speakers is still unknown. I'll do my best to be transparent as plans evolve. The BPG program team and I appreciate all the hard work, time, and heart you put into your treatments, research, and projects, and will work to honor your contributions as we navigate the annual meeting planning process.

—Melissa Tedone, BPG Chair, [melissatedone.bpg@gmail.com](mailto:melissatedone.bpg@gmail.com)

# Collection Care Network (CCN)



## CCN Online

Find CCN information at  
[www.culturalheritage.org/  
collection-care-network](http://www.culturalheritage.org/collection-care-network)

## Collection Care Interviews

Check out the AIC blog for transcripts and links to AIC's YouTube channel to view three short interviews conducted by CCN with the 2020 AIC Award winners whose work focuses on collection care:

- › **Samuel Anderson**, Allied Professional Award winner, explains how conservators can most effectively work with architects on construction and renovation projects, be part of a large team of multiple stakeholders, and incorporate sustainability into building operation.  
<https://community.culturalheritage.org/blogs/colleen-grant1/2020/10/15/ccn-anderson-2020>
- › **M. Susan Barger**, David Magoon University Products Conservation Advocacy Award winner, shares her experiences working with smaller institutions, rewarding career highlights, and the importance of advocating for collection care and professional development.  
<https://community.culturalheritage.org/blogs/colleen-grant1/2020/10/15/ccn-barger-2020>
- › **Karen Pavelka**, 2020 Rutherford John Gettens Award winner, discusses continued engagement with professional development, the importance of libraries and archives in preserving knowledge, how to be a good advocate in conservation, and the challenges and rewards of teaching preventive conservation.  
<https://community.culturalheritage.org/blogs/colleen-grant1/2020/10/15/ccn-pavelka-2020>

Transcripts are also available through the video description.

## 2020 and 2021 AIC Annual Meetings

Thank you to all of our speakers and participants for making CCN's sessions and joint sessions during the 2020 AIC Annual Meeting a success in their virtual format! We look forward to having you join us for sessions next year; these will highlight the innovative, cross-disciplinary nature of collection care with a particular interest in topics related to natural history collections. Talks are intended to cover the following topics:

- › Applying the theme "Transform 2021" to collection care, including projects highlighting collaborations and new tools
- › How 2020 challenges have transformed collection care work
- › STASH Flash tips session on storage and rehousing

We're also looking forward to other sessions focused on preventive care, including "Collection Theft and Security Monitoring of Collections."

In the meantime, be sure to check out CCN talks from this year's meeting before the end of the year (registration and login required)! These talks, hosted at <https://learning.culturalheritage.org/p/virtual-meeting-2020>, cover a wide range of collection care topics and present a deep dive into storage and environmental considerations.

—Kelly M. Krish, CCN Editor, [kmkp@rit.edu](mailto:kmkp@rit.edu)



## Conservators in Private Practice (CIPP)

### 2020 CIPP Business Meeting

CIPP thanks all members who attended this year's virtual business meeting. We also recognize AIC staff for their support and for the platform provided which yielded such lively contributions and discussion. The online meeting was a wonderful opportunity to exchange concerns and support one another during such challenging and uncertain times.

### CIPP Leadership

Join me in welcoming incoming assistant program chair Lauren Fly. She has already brought an abundance of energy and ideas to CIPP leadership. Special thanks to Kerith Koss Schrager for staying on for one more year as Chair Emerita.

Our 2020–21 Officers are:

- › Emily Phillips, Chair
- › Karen Zukor, Program Chair
- › Lauren Fly, Assistant Program Chair
- › Laura Moeller, Secretary
- › Monica Berry, Treasurer
- › Madalyn Meehan, ECPN Liaison
- › Carolyn Frisa & Linnaea Saunders, Nominating Committee

### CIPP Membership Program & Surveys

A membership survey has been sent out to gain insight on the current status of members due to the COVID-19 pandemic, and another will be sent out to guide us in upgrading our CIPP Contract Template. We all greatly appreciate your time taken to complete these important information gathering surveys! Please see our lead article in this issue to learn more about the results of our first survey.

### Find an Expert (Formerly Find a Conservator) Tool

Thank you to the many conservators in private practice that took the time to provide feedback to AIC in the upgrade of the FaC Tool. Your input on this is invaluable and necessary! Thank you!

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

## Contemporary Art Network (CAN!)

### 2020 AIC Annual Meeting

On behalf of CAN! I would like to thank all speakers who contributed to our informative and excellent series of talks during AIC's virtual meeting. We recognize that the transition into a virtual format may not have been easy for everybody—we commend all of you who participated!

### 2020 CAN! Business Meeting and Upcoming Changes

On September 15, CAN! held its first (virtual) business meeting. For interested members, we can provide a recording of the meeting upon request (please contact [luca.ackerman@gmail.com](mailto:luca.ackerman@gmail.com)). The meeting minutes will be posted in an amended format to our [online community page](#) (member accessible with login).



#### CIPP Online

Find CIPP information at  
[www.culturalheritage.org/  
private-practice](http://www.culturalheritage.org/private-practice)



#### CAN! Online

Find CAN! information at  
[www.culturalheritage.org/  
contemporary-art  
-network](http://www.culturalheritage.org/contemporary-art-network)

CAN! will be conducting a vote on the use of its budget towards the creation of conference postprints. CAN! members should receive a survey by email. Please look out for this electronic communication and participate, as we want to hear your thoughts!

CAN! is also looking to incorporate the work of the Equity & Inclusion Committee (EIC) into our activities by exploring the option of adding a liaison position to our officer roster.

## 2021 AIC Annual Meeting

Abstract submissions for Jacksonville, Florida, closed on October 5th. CAN!'s abstract selection committee is currently reviewing your proposals for our specialty session and for a joint session with EMG on the topic of "Transforming Ownership into a Network of Care."

## Remembrance: Stephen Gayler

CAN! would like to extend condolences to the colleagues, friends, and family of Stephen Gayler. Stephen passed away in September after a prolonged illness. We have lost a great conservator and a warm, generous man.

—J. Luca Ackerman, CAN! Chair, [luca.ackerman@gmail.com](mailto:luca.ackerman@gmail.com)

## Emerging Conservation Professionals Network (ECPN)

### Pandemic Challenges and Liaison Events

COVID-19 has affected emerging conservators in numerous ways; the pandemic has created challenges in securing fellowships and internships and a loss of connectivity to our community. Despite these challenges, emerging conservators are finding new and innovative ways to connect, network, and gain education. ECPN has been happy to support our liaisons as they navigate the pandemic, creating a virtual community not bound by geographic location.

We would like to highlight some of the virtual events organized by our liaisons:

› **Meet-and-Greet Southeast Michigan**

*Kyle Clark and Allison Slenker, Ann Arbor Michigan Regional Liaisons*

› **Virtual Lab Tour at the Textile Museum at the George Washington**

*University Museum, jointly sponsored by the Textile Museum at GWU Museum.  
Kris Clossen, TSG Liaison*

› **Upstate New York Meet-and-Greet**

*Olivia Schoenfeld, Upstate New York Regional Liaison*

› **Virtual Conservation Lab Tour** with Stephanie Gowler (Paper Conservator) and Katherine Lechuga (Book Conservator) at the Indiana Historical Society.

*Emma Cieslik, Indiana Liaison*

› **"Meet a Conservator"** with Stephanie Gowler (Paper Conservator) and Katherine Lechuga (Book Conservator) at the Indiana Historical Society.

*Emma Cieslik, Indiana Liaison*

› **Virtual presentation by Hayley Monroe on the topic of toxic collections.**

*Jenny McGough and Elizabeth Salmon, Southern California Liaisons*

› **Seattle Virtual Happy Hour**

*Kathryn Peneyra, Seattle Washington Liaison*

› **Williamsburg Social Event**

*Nhat Quyen Nguyen and Caroline Shaver, Williamsburg Virginia Liaisons*

Join the ECPN Facebook Group to look out for future virtual events planned by our liaisons.



### ECPN Online

Find ECPN information at  
[www.culturalheritage.org/  
emerging](http://www.culturalheritage.org/emerging)

## Open Liaison Positions

While ECPN has filled many of our Regional Liaison positions for the 2020–21 term, there are still a few vacancies. Please visit our [ECPN Regional Liaisons](#) webpage for an updated listing of liaison(s) serving your area.

If you see a vacancy in your area or see that your geographic region is not served by an ECPN Liaison, please contact ECPN's Outreach Officers at [ecpn.aic.outreach@gmail.com](mailto:ecpn.aic.outreach@gmail.com) for more information about applying.

## Professional Education and Training Resources

The Professional Education and Training (PET) officers spent time over the last months working to create valuable resources for ECPs at all levels:

- Continued work on the Specialty Group Interview Series has led to the release of four interviews with members of the Architectural Specialty Group throughout the summer: [Dona Yu](#), [Lucy Midelfort](#), [Caroline Dickensheets](#), and [Gilda Gross](#). An additional ASG interview will be released in the coming months.
- A new initiative is under development to discuss COVID-19 response and recovery. The [first blog post](#) from this series addresses changes to ANAGPIC admissions requirements and curricula due to the pandemic.
- Finally, PET has started a new interview series which aims to highlight pre-program experiences and opportunities through dialogues with internship supervisors from a wide range of specialties. The supervisors are selected for interviews based on their track record as excellent pre-program mentors. The [first interview](#) was with Anne Downey, Head of Conservation at the American Philosophical Society in Philadelphia, Pennsylvania.

## Podcast Series

AIC-ECPN's podcast series, *Conservators Combating Climate Change*, released their final episode of its first season in August 2020. In this season, co-hosts and producers Emma Hartman and Natalya Swanson, ECPN Digital Platform Officers, spoke with guest speakers Henry McGhie, Maddie Cooper, Francis Lukezic, and Kate Fugett about their work to promote ecological and social sustainability within collection care and higher education. Over seven episodes, topics ranging from forming coalitions to embracing intersectionality were discussed with the ultimate goal of empowering listeners. All episodes can be heard on major podcasting platforms (e.g. Spotify, Apple Podcasts) or at <https://anchor.fm/conservatorscombatingcc>.

—Caitlin Richeson, ECPN Chair, [ecpn.chair@culturalheritage.org](mailto:ecpn.chair@culturalheritage.org)

## Textile Specialty Group (TSG)

### 2020 AIC Annual Meeting

I am happy to report that the first virtual TSG and TSG-WAG sessions took place; four TSG-WAG papers and six TSG papers created a total of 10 papers in all. With great happiness I acknowledge we had no major glitches. At one point we had over 100 people attending the TSG-WAG and TSG talks. I am looking forward to the publication of the TSG Postprints.

### TSG Achievement Award

This year's TSG Achievement Award went to Denyse Montegut. Denyse is a Full Professor in the Fashion and Textile Studies master's degree program at the Fashion Institute of Technology (SUNY), where she has taught conservation science courses since 1991 and directed the academic evolution of the program as the



### TSG Online

Find TSG information at  
[www.culturalheritage.org/  
textiles-group](http://www.culturalheritage.org/textiles-group)

Chair from 1996–2019. She has also taught specialty fiber identification workshops at NATCC and lectured for the past 15 years at the Conservation Center at the IFA, NYU. Her private conservation experiences are broad, with clients that range from personal collectors to her contract position at the Guggenheim Museum as their textile specialist. She was also the archivist at Calvin Klein, Inc. for 20 years from 1996–2017, helping to inaugurate the field of fashion archiving/collection management, in which many of her graduates hold leadership positions.

## TSG Business

Thank you to Julia Carlson for all her work as Vice Chair and Chair for TSG. Julia worked to change the “ROO” (or rules of order). Passed with a vote of 27 to zero, the rules of order change we voted on creates a new Chair Emeritus position. This position will offer the chair and vice chair insight and experience during the short single year terms. Please thank Julia Carlson for donating her time as the first TSG Chair Emerita.

## TSG Scholarship Award

The current TSG Scholarship Award Committee is also looking into dispersing \$3,000 next year to support speakers’ attendance to the next AIC Annual Meeting. Please keep your eyes open for details on this opportunity.

## Wiki

A working group of wiki “compilers” was formed this year and began its work by meeting through phone and Zoom conferencing. They will be addressing two new wiki sections: removal of previous repairs, restorations, and supports and a new special topic, tapestry conservation. The AIC Wiki site is a valuable source of information and I urge TSG members to visit our section at <http://www.conservation-wiki.com/wiki/Textiles>.

## Remembrance

With sadness I acknowledge the passing of Vicki Cassman. Vicki was the recipient of the 2019 Textile Specialty Group Achievement Award. Her life and career are beautifully remembered by Winterthur Department of Art Conservation <https://www.artcons.udel.edu/news/Pages/In-Memorium-Dr--Vicki-Cassman.aspx>, as well as in the September issue of the *AIC News*. Her work and teaching reached many people.

—Ann Frisina, TSG Chair, [heartland.textile.ps@gmail.com](mailto:heartland.textile.ps@gmail.com)

Note: ASG, EMG, H&SN, OSG, PSG, PMG, RATS, and WAG did not submit columns for this issue.