



AIC News

January 2021
Volume 46(1)

Electronic Media Group

Electronic Media Group Mission

"The Electronic Media Group is for professionals interested in the conservation and display of time-based media artworks—which include modern and contemporary artworks involving video, audio, film, slides, software, electronics, and performance—and other works of cultural heritage that employ historic or emerging audiovisual media, digital media, and electric or electronic technologies." Learn more at www.culturalheritage.org/electronic-media-group

Who is the Electronic Media Group (EMG)?

By Kristin MacDonough, Joseph Heinen, Alexandra Nichols, Brian Castriota, Jonathan Farbowitz, Meaghan Perry, and Sasha Arden for the Electronic Media Group

What does it mean to be a member of EMG? The purpose of the specialty group has evolved over time in response to the growing needs in conservation of contemporary art and other objects of cultural heritage, and we, the current EMG officers, found ourselves asking this question this past autumn. When EMG was formed in the late 1990s, the group's primary focus was to broadly address the needs of artworks that integrate electricity into their creation or display and to connect conservators who were beginning to work with these new mediums. Over the years, artists have embraced emerging technologies to create artworks and other works of cultural significance utilizing born-digital video, custom computer hardware and software, virtual and augmented reality, and 3D printing/rapid prototyping, amongst other new media types. EMG has similarly evolved, as members continue to step up to the challenge of preserving and exhibiting these types of works.

At the time of its formation, EMG also served to provide a space within AIC for discussions around digital imaging and documentation for the field of conservation as a whole; at this point, nearly all records were kept on paper, and before/after treatment images were printed from film. Today, nearly all conservation documentation is created and maintained in digital formats. *As such, the need to preserve our digital documentation is no longer a focus of EMG alone but is a shared responsibility of the field.*

Who is the Electronic Media Group (EMG)? continues on page 5

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727 15th Street, NW, Suite 500
Washington, DC 20005
Phone: 202.452.9545
Fax: 202.452.9328

info@culturalheritage.org
www.culturalheritage.org

Send address changes to:
membership@culturalheritage.org

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Deadline for March editorial submissions: February 1, 2021. Submit to 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.

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In This Issue

- 1,5** Who is the Electronic Media Group (EMG)?
- 4** From the Executive Director
- 11** Association News
- 19** Annual Meeting News
- 20** Foundation News
- 24** JAIC News
- 26** New Materials, Research, & Resources
- 31** People
- 32** New Publications
- 33** In Memoriam
- 36** Worth Noting
- 37** Grants & Fellowships
- 38** Conservation Graduate Programs
- 40** Specialty Group & Network Columns
- 48** Classifieds

From the Executive Director

I am writing this missive in the last month of an extraordinary year—one far too full of anxiety and angst. It has been a year of adjusting to a new way of working and interacting with colleagues, while finding new ways to engage and support our members. I grieve for all who have become ill or died of COVID-19 as well as for positions lost and lives thrown in disarray by closed museums, libraries, and schools.

The year 2021 will continue to be challenging as we try to control the pandemic, deal with the financial repercussions, and work to build trust in our institutions, our norms, and each other. It is a time to examine the state of our society, despite the resulting discomfort, to determine how to address its inequities. It is also a time to re-assess cultural heritage conservation, thinking through how the field must adapt to continue to be viable, as well as relevant, in the coming decades.

All the more important, we have launched a remarkable project in partnership with the National Endowment for the Humanities (NEH) empowering us to embark on such a journey. The project, called "Held in Trust," will consider the current state of cultural heritage conservation and the challenges and opportunities it faces and will identify future directions and resource priorities. Held in Trust will establish a forward-looking vision for the preservation of our nation's cultural heritage, including how cultural heritage preservation intersects with current pressing issues, such as climate change, social and racial justice, equity and inclusion, and environmental, social, and financial sustainability.

Held in Trust will align with the goals of A More Perfect Union, the overarching NEH special initiative advancing civic education and commemorating the nation's 250th anniversary. While our cooperative agreement with NEH funds three years of activities, it is envisioned that Held in Trust will create a pathway for achieving its goals through to the 2026 anniversary and beyond.

Integral to the project is the creation of an Advisory Council and a Steering Committee. The Advisory Council is comprised of organizations already allied with the conservation field, whose representatives can provide important perspective and expertise, but also organizations outside the field that can provide expertise in areas such as racial justice and environmental resource preservation. A Steering Committee will create working groups to focus on topics critical to the future of the field and its practitioners. Small and large convenings over the next three years will provide opportunities to exchange information and showcase the field.

Held in Trust provides a tremendous opportunity for you, as AIC members, to add your voice to the discussion, help explore key issues, and envision the future of the field. We want to hear your perspectives on the current state of the field and your ideas about what is needed for cultural heritage conservation to thrive in the future. You can write us at hit@culturalheritage.org or join the Held in Trust Discussion Forum in the AIC/FAIC Online Community. Be sure to track our progress as well in the Foundation News column, on page 20 in this issue of *AIC News* and in future issues, including opportunities to become more formally involved.

While the events of 2020 have delayed the launch of Held in Trust by several months and painfully disrupted all our lives, I remain hopeful about our future as a nation and a profession. Throughout it all, I am heartened, as always, by the resiliency and creativity of our members and staff.

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



Eryl Wentworth,
Executive Director



NEH Projects

Learn more about these projects at:

- [Held in Trust](#)
- [A More Perfect Union](#)
- [Discussion Forum](#)

Who is the Electronic Media Group (EMG)?

Continued from cover



The need to preserve our digital documentation is no longer a focus of EMG alone but is a shared responsibility of the field.

EMG's officers noticed that the way the group is described on AIC's websites has not been updated to reflect evolution of the group, and that this results in confusion amongst AIC members as to EMG's role and goals. Our officers elected to revisit the way we communicate our work to the AIC membership and the public. EMG's new description statement is as follows:

"The Electronic Media Group is for professionals interested in the conservation and display of time-based media artworks—which include modern and contemporary artworks involving video, audio, film, slides, software, electronics, and performance—and other works of cultural heritage that employ historic or emerging audiovisual media, digital media, and electric or electronic technologies."

This updated description is designed to be more detailed and aims to be more representative of EMG members' backgrounds and inclusive of the artworks, artists, and cultural heritage we serve.

The description no longer includes language about the role of digital documentation in conservation practice, which has become the most widely adopted form of record-keeping. Conservators of all specializations are responsible for managing the preservation of their digital records as they apply to the artworks in their care, as per sections of the AIC Code of Ethics and Guidelines for Practice discussing documentation. This being the case, we no longer feel it is necessary to include digital documentation, record-keeping, or reference to electronic tools used to generate such documentation as part of the description for our specialty group.

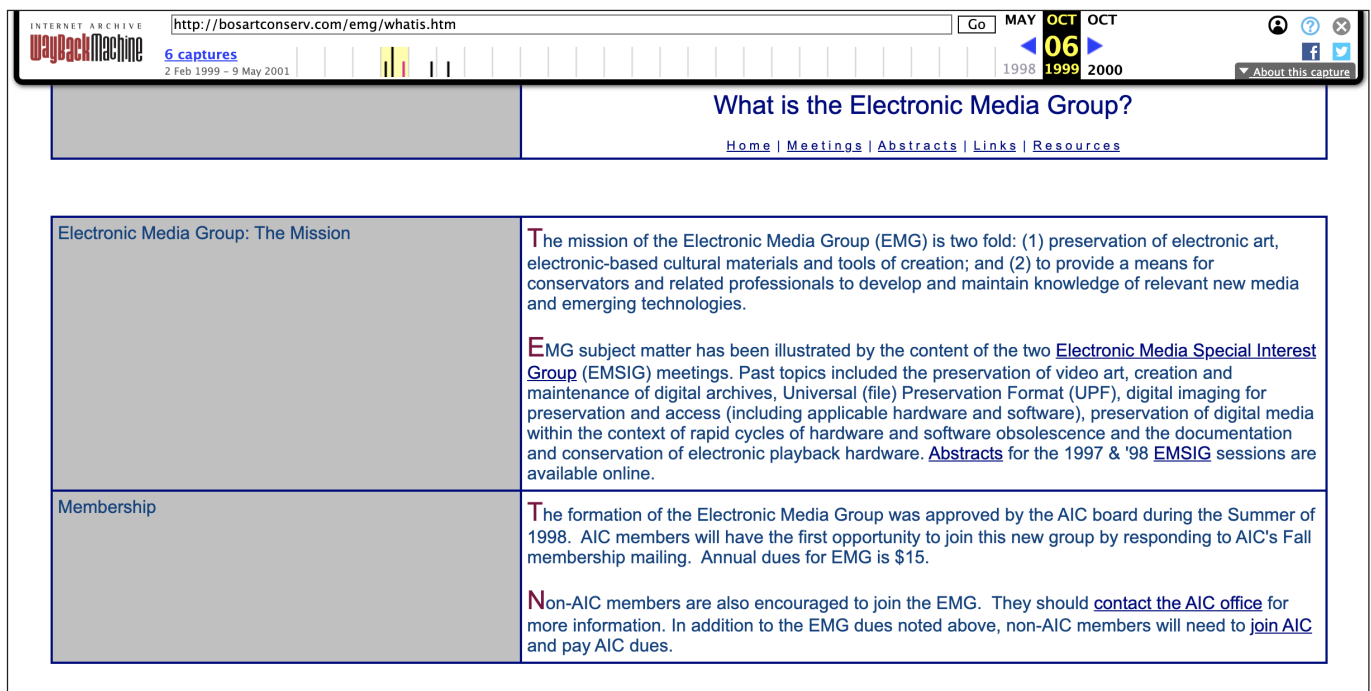


Image 1. Screenshot of EMG's webpage on October 9, 1999, "What is the Electronic Media Group?" from the Wayback Machine, Internet Archive.

EMG: A Brief History

Our group began in 1997 as the Electronic Media Specialty Interest Group (EMSIG); its formation as a specialty group was officially approved by the AIC Board in summer of 1998, and within six years, 115 people were named in the membership roster. A website record from 1999 includes the following mission statement:

"The mission of the Electronic Media Group (EMG) is two-fold [sic]: (1) preservation of electronic art, electronic-based cultural materials and tools of creation; and (2) to provide a means for conservators and related professionals to develop and maintain knowledge of relevant new media and emerging technologies."

EMG came into being when there was flourishing interest in collaboration between the creators of electronic media-based content and conservators, collection managers, registrars, and others responsible for the care of these works. A pivotal example is the 1996 symposium *Playback '96: Video Roundtable*, which was organized by the Bay Area Video Coalition (BAVC), hosted at the San Francisco Museum of Modern Art (SFMOMA), and supported by the Getty Grant Program and the Andy Warhol Foundation. The event "engaged conservators, curators, artists, engineers, and arts administrators in dialogue through working groups on video preservation" (Jimenez and Messier 2001, 177). The working groups met several times during 1995 to discuss policies and practices centering on various issues, such as ethical considerations for prioritizing content and approaches to evaluating and storing videotapes. In 1998, *Playback: A Preservation Primer Video* was published, which collected many of the presentations and discussions from the 1996 symposium. Many of the contributors' essays called for a new conservation discipline, one which would incorporate video preservation into established training programs.

Playback '96's focus on video art preservation inspired Paul Messier, then Conservator of Photographs and Works on Paper at Boston Art Conservation, to continue these discussions and bring the conservation questions raised to AIC in order to embrace other forms of technology-based art. From its inception, EMG was intended to focus on the conservation of artworks and installations employing electronic technologies. Existing artworks of this nature were already at risk due to obsolescence; works depending on tape or optical media formats or on certain equipment to create, display, or access content are at serious risk when these cease manufacture, or when the cost of replacement or repair becomes prohibitive.

Around this period, there was also a growing concern in AIC about the creation and permanence of digital documentation in conservation practice. A lucid example of this can be found in the lead article of the *AIC News* in March 2000, in which Paul Messier and Timothy Vitale (then EMG Chair and EMG Program Chair, respectively) questioned AIC's position on digital documentation which at the time stated—as part of the Commentary for AIC's Guidelines for Practice, item 28, Preservation of Documentation—that "Documentation must be produced on and with permanent, stable media, and be legible. Storage only on electronic media is unacceptable" (Guidelines for Practice of the AIC, 2000). The article clearly lays out how, through economies of scale and the evolution of professional standards, digital documentation would soon become the norm, outgrowing its role as ancillary documentation only. They also outlined the benefits of digital imaging and digital tools' potential as aids to conservation for research, scholarship, and public outreach. It must also be remembered that, at the time of their argument, the role of digital photographic artworks in photograph conservation was unclear.

Digital Preservation of Conservation Documentation

Conservators generate many types of documents or documentation in their practice, including but not limited to before/after treatment images, treatment reports, cataloguing, scientific data, and correspondence. It is essential that we create and maintain a strategy to preserve this documentation for future accessibility:

- If you work in an institution, connect with your Information Technology department (or the department responsible for digital records) and ask about your institution's guidelines for digital documents. Your institution may already have recommendations available for working with different file formats, establishing file or folder naming, or they may have a file retention schedule already in place.
- For conservators at small institutions or in private practice, resources such as [Smithsonian Libraries' How Do I Manage My Research Output](#) and [The Library of Congress' Personal Archiving website](#) can provide guidance to get you started towards creating a digital preservation strategy.

Messier, Vitale, and others recognized that the preservation concerns of electronic artworks and digital documentation were overlapping; in part to address this, the EMSIG was established to both raise awareness about the conservation of electronic artworks and provide a forum to discuss the role of digital documents in conservation work. The intent was that these would be steps on the way to the ultimate goal of establishing a new conservation discipline.

Soon after EMG was established, Messier, along with Mona Jimenez, founder and lead consultant of Materia Media (a media conservation consulting company) organized *TechArcheology*, a symposium which, like *Playback '96*, brought together people from diverse fields of study. Hosted at SFMOMA in 2000 and running concurrently with the exhibition *Seeing Time: Selections from the Pamela and Richard Kramlich Collection of Media Art*, *TechArcheology* was modeled on the working group structure of *Playback '96*, this time focusing on the electronic and installation artworks present in the exhibition. The participation of artists Steve McQueen, Dara Birnbaum, Gary Hill, and James Coleman, all of whom had artworks on display, was crucial to this event, as it highlighted the importance of understanding and documenting an artist's intent in the installation and display of complex artworks and demonstrated that conservation of these artworks is an inherently interdisciplinary process.

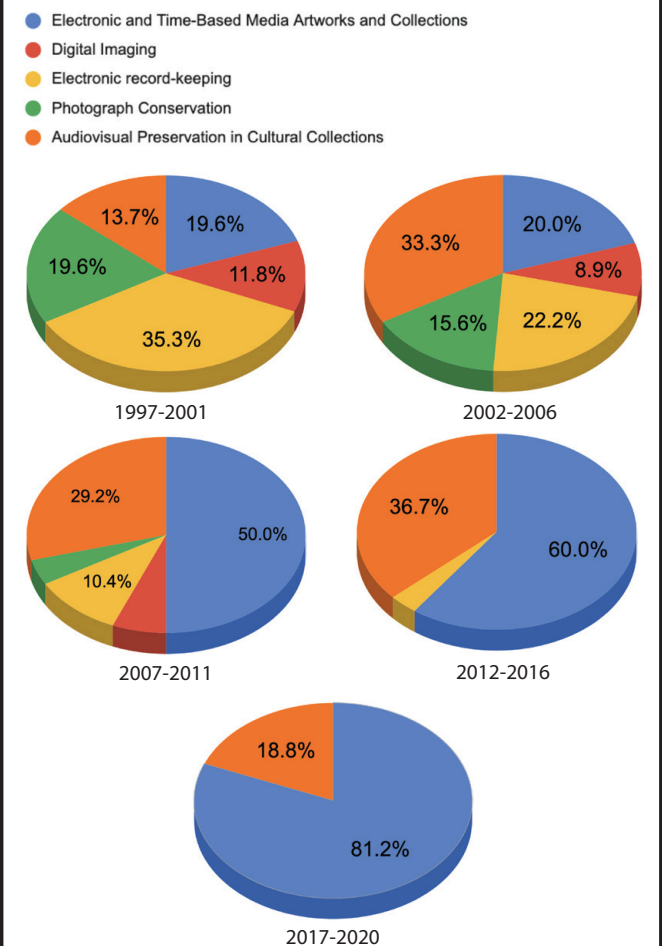
EMG Since 2000

The focal shift to artworks and objects incorporating emerging technologies has been a natural evolution for EMG, one that has led to its original goals finally being realized. As digital tools have become more accessible to society at large, more and more artists are creating works in video and incorporating digital technologies, which has led to an exponential growth of these kinds of works entering museum collections. For example, electronic devices such as Arduino and Raspberry Pi, which can be used to control the behaviors of an artwork, are available on the consumer market for as little as twenty-five dollars, confirming the economies of scale anticipated in Messier and Vitale's article in 2000. In the last ten years, the demands these growing collections have placed on institutions in requiring new expertise and professional collaborations has led to the establishment of new initiatives, dedicated posts, and time-based media conservation labs at institutions in the United States and around the world.

AIC has also embraced digital documentation and record-keeping along with other electronic tools in the study of artworks and cultural objects. When AIC revised the Guidelines in 2008, the phrase "Storage only on electronic media is unacceptable" was removed from the Commentary for Guideline 28, and the Rationale now includes a section on the advantages of "documentation... created and preserved in human readable (hard copy) form and/or electronic form" (Guidelines for Practice of the AIC). Recognizing the crucial role of digital imaging in conservation practice, AIC established the Imaging Working Group in spring 2020 to support imaging-related work in all conservation specialties.

Advocacy focusing on collaboration between different areas of expertise has been sustained and embraced as a model for gatherings devoted to the exhibition

Figure 1. EMG presentation topics at AIC's Annual Meetings have shifted to include more papers on electronic and time-based media artworks and collections. Papers on audiovisual preservation in cultural heritage collections are still included, while ones on digital imaging, electronic record-keeping (for all conservation specialties), and photograph conservation are no longer within our scope.



EMG presentation topics at AIC's annual meetings have shifted to include more papers on electronic and time-based media artworks and collections. Papers on audiovisual preservation in cultural heritage collections are still included, while ones on digital imaging, electronic record-keeping (for all conservation specialties), and photograph conservation are no longer within our scope.



From “*UNFOLDING: Production and Process in Time-Based Media Art*” at the Art Institute of Chicago, 2019. Left to right: Sylvie Pénichon, Director of Photograph and Media Conservation, Art Institute of Chicago; Emily Edwards, Manager of Museum Affairs, Smart Museum, University of Chicago; and Barbara Diener, Collection Manager, Department of Photography and Media, Art Institute of Chicago. Courtesy of the Art Institute of Chicago.

and conservation of electronic and time-based media art. Institutions beginning to address these artworks often form working groups or task forces to bring stakeholders together internally or in collaboration with other institutions. Online resources such as those created by working groups at the [Smithsonian Institution](#) and [The Metropolitan Museum of Art](#) or from projects such as the Museum of Modern Art’s Media Conservation Initiative and [Matters in Media Art](#) (a collaboration between SFMOMA, MoMA, and Tate) are the result of interdisciplinary approaches to conserving electronic and time-based media art. Many initiatives also host events and provide recordings of talks and panels online, such as the Art Institute of Chicago’s symposia [UNFIXED](#) in 2018 and [UNFOLDING](#) in 2019.

Educational opportunities in this specialty have also increased. Library, archives, and conservation graduate programs now incorporate more audiovisual and digital preservation training in their curriculums. EMG frequently leads pre-conference workshops on topics such as installation documentation and preserving digital objects in collections, and also organizes [TechFocus](#), a workshop series dedicated to specific technologies present in most contemporary media art collections. Twenty years after the call was made for a new discipline, the Institute for Fine Arts at New York University established the first conservation program in North America fully dedicated to time-based media conservation, thanks to the generous support of the Andrew W. Mellon Foundation.

Going Forward

The activities and interests of EMG’s membership are now increasingly centered around caring for works of cultural heritage that employ historic or emerging audiovisual media, digital media, and electric or electronic technologies. EMG’s new description reflects how our membership has diversified and our interests have expanded. This rephrasing aims to be more inclusive of our wider community of professionals outside of conservation, as well as other objects of cultural significance that employ these media but are not necessarily viewed as artworks per se. We expect artists will continue to make new electronic, interactive, performative, and time-based media art, using forms of technology not yet realized. Our membership and our specialty field will continue to evolve to meet the needs of these artworks.

EMG Digital Preservation and Storage Workshop 2020

For the 2020 AIC Annual Meeting, EMG organized an Introduction to Digital Preservation and Storage workshop, which provided conservators of all backgrounds with a foundation for preserving their own digital files. Time Based Media (TBM) conservators Amy Brost, Jonathan Farbowitz, and Alexandra Nichols shared their knowledge and experience about preserving TBM artworks and teamed up with digital preservation specialist Tawnya Mosier Keller and digital storage expert Mike Thuman. The workshop provided attendees with a series of lectures and hands-on exercises that furnished attendees with a roadmap for advancing their digital preservation efforts at their institution or private practice. Topics covered included file metadata, checksum algorithms, the Library of Congress's BagIt specification, institutional workflows and pathways for improvements, and an overview of locally hosted vs. cloud-based digital storage solutions. This workshop was held a second time due to popular demand, attracting conservators from a wide range of specializations as well as professionals in allied fields.

EMG is beginning the essential work of characterizing our group identity and examining how we support diverse voices in our field. This requires us to re-define ourselves, both within our group and publicly, and to ask questions of ourselves and our community. How can we improve our language to be more inclusive? How can we become more expansive while centralizing our scope on the artworks and cultural heritages we serve? What greater service can we provide—to our colleagues, our field, to emerging professionals, or to the tangential fields we frequently collaborate with? What steps must we take to ensure equity and inclusion are a part of everything we do? EMG was founded on the understanding that the exhibition and conservation of electronic and time-based media artworks is a cross-disciplinary endeavor. This is important to consider as AIC revises its professional membership designations. What does it mean to be a member of EMG? What does it mean to be a time-based media conservator? We also welcome the input and perspective of our colleagues in related fields such as collection management, curation, and artwork production in addition to conservation. As our specialty continues to evolve in order to address the artworks and objects we focus on, we will need to regularly revisit our answers to all of these questions to make certain we are also meeting the needs of EMG members and our colleagues.

—Kristin MacDonough, EMG Chair, Assistant Media Conservator,
Art Institute of Chicago, kmacdo2@artic.edu;
Joseph Heinen, EMG Secretary/Treasurer, Digital Preservation Manager,
Los Angeles County Museum of Art, jheinen@lacma.org;
Alexandra Nichols, EMG Program Chair, Conservator, Time-based Media
(Exhibitions and Displays), Tate, alexandra.nichols@tate.org.uk;
Brian Castriota, EMG Assistant Program Chair, Freelance Conservator for
Time-Based Media & Contemporary Art, National Galleries
Scotland and Irish Museum of Modern Art, bcastriota@gmail.com;
Jonathan Farbowitz, EMG Website Director, Associate Conservator of Time-Based
Media, Metropolitan Museum of Art, jfarbowitz@gmail.com;
Meaghan Perry, Electronic Media Review Editor, Objects and Variable Media
Conservator, Vault Fine Art Services, meaghan@vaultfas.com;
Sasha Arden, Electronic Media Review Assistant Editor, Rachel and Jonathan Wilf/
Andrew W. Mellon Fellow in Time-Based Media Conservation,
NYU Institute of Fine Arts, sasha.arden@nyu.edu



Contact Us!

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

Acknowledgements

Thank you to Mona Jimenez and Paul Messier for their contributions to this article.

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IGAG Minutes to be Shared

Look for minutes from the virtual, Zoom-based IGAG meeting to be posted to the AIC governance page in the next month or so.

Elections: 2021 Board of Directors

SLATE OF 2021 AIC BOARD CANDIDATES OFFERED BY THE AIC NOMINATING COMMITTEE

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC board of directors for the year 2021. There is still time to nominate a candidate! See below for details.

- › President (2-year term)
 - Suzanne Davis
- › Vice President (2-year term)
 - Sarah Reidell
 - Corina Rogge
- › Director, Committees & Networks (3-year term)
 - Samantha Springer

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who have offered guidance and helpful suggestions. Those whose terms are not ending in May 2021 include:

- › Jennifer McGlinchey Sexton, Secretary (1st term)
- › Elmer Eusman, Treasurer (1st term)
- › Brenda Bernier, Director, Communications (2nd term)
- › Molly Gleeson, Director, Professional Education (2nd term)
- › Sarah Melching, Director, Specialty Groups (2nd term)

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

The AIC Nominating Committee encourages the AIC membership to submit additional nominations for qualified individuals as candidates for the 2021 AIC Board elections.

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

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

The AIC Bylaws require that candidates for the officer positions of 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 require that the Nominating Committee chair receive completed nominations by *February 14, 2021* (three months prior to the May 14 AIC Business Meeting, to be held virtually).

All completed nominations or queries regarding submission of a nomination are to be sent to Penley Knipe (penley_knipe@harvard.edu).

Call for Nominations for Candidates for the AIC Nominating Committee

Nominating Committee is pleased to present the following candidates for the Nominating Committee:

- › Craig Deller
- › Renée Stein

The AIC Nominating Committee encourages the AIC membership to submit additional nominations for qualified individuals as candidates for the Nominating Committee. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 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 14, 2021, three months prior to the May 14 Member Business Meeting, to be held virtually. 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); Sarah Stauderman (sarah.stauderman@gmail.com); and Jessica Chloros (jchloros@isgm.org)

Find a Conservator Update

The new Find a Conservator tool is almost ready for testing by all Professional Associate and Fellow members. There are new ways to customize your profile and multiple ways to search, so full instructions are being written now. Peer-reviewed members should have access to the tool in January. Look for an email with a description of the new tool, links to more information, and a way to share your feedback this month.

—Bonnie Naugle, AIC Communications & Membership Director,
bnaugle@culturalheritage.org

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Welcome New Professional Associates and Fellows

72 NEW PAs AND 16 NEW FELLOWS WERE APPROVED IN 2020

Congratulations to the members below who chose to apply for and received peer-reviewed membership in 2020. Professional Associates and Fellows play an important role in AIC, can run for leadership positions, and may choose to be included in Find a Conservator, enabling AIC to provide a valuable service to the public.

NEW FELLOW MEMBERS *(Look for bios in March)*

Elizabeth Allaire	Amy Lubick	Roberto Rosa
Rian	Ariana Makau	Susan Russick
Deurenberg-Wilkinson	Dana Moffett	Gregory Smith
Liz Dube	Christina O'Connell	Samantha Springer
Dana Hemmenway	Vicki Parry	Renee Stein
Heather Hendry	Alina Remba	

NEW PROFESSIONAL ASSOCIATE MEMBERS

Erin Anderson	Anisha Gupta	Alexis North
Linda Barone	Benjamin Haavik	Colleen O'Shea
Karina Beeman	Kathryn Harada	Nina Olsson
Jennifer Bullock	Jason Harpe	Crista Pack
Silvia Callegari	Elizabeth Holford	Laura Panadero
Guillemette Caupin	Allison Jackson	Federica Pozzi
Jessica Chasen	Grace Jan	Sally Ritts
Melody Chen	Audrey Jawando	Caitlin Shaffer
Jessica Chloros	Jacinta Johnson	Carrie Smith
Dianna Clise	Mary Kay Judy	Katie Smith
Celina Contreras	Anthony Kartsonas	Sigourney Smuts
Berenfeld	Diane Knauf	Amelia Sorensen
Anyia Dani	Kelly Krish	Yelizaveta Sorokin
Lily Doan	David Krop	Roxane Sperber
Teresa Duff	Kimberly Kwan	Karen Stone
Alisa Eagleston-Cieslewicz	Nicole Ledoux	Rebecca Summerour
Gwenanne Edwards	Alex Lim	Diane Tafilowski
Hillary Ellis	Chloé Lucas	Lianne Uesato
Quinn Ferris	Bethany Jo Mikelait	Jody Waitzman
Kristen Fusselle	Jennifer Morton-Hauck	Gina Watkinson
Katharine George	Ronel Namde	Kristi Wright
Anne Getts	Virginia Newell	Morgan Wylder
Lauren Gottschlich	Maureen Abbott Nixon	Lauren Zummo
Rebecca Gridley	Eric Nordgren	
Geneva Griswold	Kim Norman	



Access Your Invoices for Tax Returns

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

Congratulations to our Renewal Contest Winners

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

- The Grand Prize of a free annual meeting registration and two hotel nights in Los Angeles is awarded to **Melissa Behar**.
- The two First Prize recipients are **Hae Min Park** and **Amanda Thomas Trienens**, both of whom will receive free memberships.

Committee Updates

COLLABORATIVE WORKSHOPS IN PHOTOGRAPH CONSERVATION (CWPC) ADVISORY COMMITTEE

The CWPC Advisory Committee worked to organize the “Data Analysis and Visualization for Conservation Professionals” online course to take place in 2021. The committee is excited by overwhelming interest in the course and hopes to present the course again in the future. The committee is revising their governing and procedural documents to prioritize diversity, equity, inclusion, and accessibility within the committee and the workshops it works to organize.

COMMUNICATION COMMITTEE (COMMCOM)

Each of the four sub-committees has defined their tasks ahead for the coming year:

- › Conference Proceedings Subcommittee: making a plan to capture general session talks with a more formalized process.
- › Outreach Subcommittee: creating documents and resources for public and press outreach.
- › Publications Subcommittee: has written a guide to levels of peer review of our varied publications and resources.
- › Website Subcommittee: studying the structure of our website and will be meeting with the Outreach Subcommittee chair to discuss where the two charges overlap.

EDUCATION AND TRAINING COMMITTEE (ETC)

The ETC has prioritized improving diversity, equity, accessibility, and inclusivity in the field through its projects and collaborations the last few months through the following actions:

- › Working to reduce barriers to the field by creating an AIC wiki page on Tips and Resources for Remote Internships.
- › Members reviewed the September round of FAIC professional development scholarship applications, as well as proposals for FAIC and AIC Annual Meeting workshops.
- › Committee hosted office hours in December, to provide insight and answer questions regarding the application process for FAIC scholarships.

—Provided by staff liaisons Sarah Saetren, ETC and CWPC, and Bonnie Naugle, CommCom

EMERGENCY COMMITTEE

Wildfires: Starting Recovery Work in Southern Oregon

By Sonya Barron, PA, BP, AIC Emergency Committee

Intense, long-burning forest wildfires ravaged the West Coast this past year. For many of us, the reality of this emergency was confined to the screens of our TVs and phones. In this short article I would like to share some creative, effective work that preservation professionals and community members are doing in Southern Oregon to combat the damage caused by the Almeda Fire.

My information comes from a phone conversation I had with Kuri Gill of Oregon State Historic Preservation Office (SHPO). In Oregon, the SHPO oversees collecting institutions, like historical societies and local museums in addition to historic and archaeological sites. Kuri said that although wildfires have been an annual occurrence for a long time, the situation has evolved. In the past, fires remained in the forests, which are under protection of the Forest Service. As residences have continued to encroach into forested areas, wildfires have begun to come into communities, even burning buildings on historic main Streets.



This month, this section features activities carried out by:

- › Collaborative Workshops in Photograph Conservation Advisory Committee
- › Communications Committee
- › Education & Training Committee
- › Emergency Committee
- › Equity & Inclusion Committee



Figure 1. An archaeologist from the Bureau of Land Management (BLM) and the Forestry Service works on wrapping headstones at Allentown and Waldo historic cemeteries. Image courtesy of the Bureau of Land Management.

This past year, damage from forest fires was particularly severe because concurrent intense winds contributed to the size of the disaster. The 2020 forest fires are considered to be the largest statewide emergency in the history of Oregon. As of November 1, 2020, when I spoke with Kuri, at least two of the fires were still burning. Only one fire, located near the towns of Talent and Phoenix in Southern Oregon, was completely controlled. In general, it can take months for a fire to die down enough to make it safe for professionals to go in, assess the damage, and start recovery efforts. In addition, subsequent heavy rains caused several landslides, further delaying the already-lengthy accessibility timeline.

Preventive measures can be taken to protect some historic sites that lay in the path of an impending fire. People have been placing protective wrappings on headstones and cemetery monuments dating back to Oregon's Slater Fire in 1890. Since headstones usually sustain smoke damage during a fire, they are now wrapped in fabric and covered with fire retardant spray foam (see figure 1). Burned trees can also affect historic cemeteries. If the fire gets deep enough underground and the trees' root systems burn, they can create pockets of empty space underground. The soil becomes unstable, often resulting in landslides, which disturb both cemetery monuments and the interred human remains.

More than 2,300 structures were burned in the Almeda Fire, many of them residences on the historic building registry. The damage seems to have been "hit and miss"; some buildings were burned to the ground, while others were left untouched. The communities of Talent and Phoenix were the first areas where recovery efforts could begin. In these areas, buildings and collections of the historical societies were not damaged. Even though smoke from the fire hung in the buildings for days, it settled primarily on the protective storage boxes which had been provided during the rehousing efforts over the past several years. (Yay for archival boxes! They really are worth the price).

When responding to the fire emergencies, firefighters prioritized historic properties. As residents were evacuating the town of Vida, they also asked firefighters to protect the Goodpasture Covered Bridge, which had a special significance to their community (figure 2).



Figure 2. Goodpasture Covered Bridge, courtesy of Oregon State Historic Preservation Office.

The covered bridge was not damaged by the fire directly, but it was definitely impacted when heavy firefighting equipment was brought across the historic bridge into the town. The bridge now needs a structural assessment.

At the Collier Logging Museum, located at Collier Memorial State Park, a collection of large-scale historic logging equipment was displayed outdoors (figure 3). The local professionals collaborated with AIC's National Heritage Responders on the damage assessment. The people on the ground did a live video walk-through, making it easier for those far away to start analyzing the damage and begin making a plan for recovery.

The process of recovery after an emergency is not confined to historic sites, buildings, and collections; communities have to go through the process of recovery as well. Historical societies in southern Oregon have become anchors and sanctuaries to their communities. People can come into these spaces and talk to each other about their losses and the trauma of living through the fire. The historical societies are recording oral histories and interviewing residents about their experiences.

One notable and heartwarming example of "museums working for people" occurred at the Talent Historical Society. The society organized a special exhibit for Día De Los Muertos. Community members put up small family altars in the gallery space, bringing in their treasured family photographs (figure 4). While the exhibit was on display, many of the residents lost their homes and all of their possessions in the fire.

Since the historical society building did not suffer fire damage, residents were able to reclaim the photos of their loved ones, which survived untouched. In October, community members in Talent organized a fundraiser to benefit victims of the Almeda fire, 2020 Day of the Dead Race (figure 5).



Figure 3. Charred remains of a historic pioneer cabin at Collier Memorial State Park, courtesy of Oregon State Historic Preservation Office.



Figure 4. Día De Los Muertos family altars on display at the Talent Historical Society, courtesy of Chela Sanchez, Rise Up Media.



Figure 5. Participants of the Day of the Dead Race together with Co-founder Chela Sanchez, courtesy of Chela Sanchez, Rise Up Media.

The event extended into the month of November in virtual form.

Another example of historical societies working for their communities is safeguarding historic photos of the town and its architecture. If rebuilding is to take place, these historic photographs can serve as reference material for preservation architects.

Some of the most precious objects that people have lost in their burned houses are the cremated remains of their loved ones, which were kept in the home. The Alta Heritage Foundation is doing the difficult and sensitive work of recovering human cremated ashes from the burned debris of residences, at no cost to the families (see figures 6 and 7).

The foundation is a coalition of volunteer historic and forensic archaeologists from the West Coast, who work with forensic search dogs, trained specifically on the scent of cremated remains (figure 8). The archaeologists on the team have the expert knowledge to differentiate between the specific texture and color of cremains and other ashes and debris found at a fire site.

Southern Oregon University archaeologist Chelsea Rose noted in an interview with the local NBC affiliate, "This is one example of the ways our unique skills can be applied to modern needs." (<https://kobi5.com/news/local-news/archaeologists-work-together-to-find-cremains-lost-in-almeda-fire-139238/>)

As the fires die down and cool off in other parts of Oregon, a broad range of recovery efforts will be initiated in those areas as well, with state employees working alongside community volunteers and non-profit organizations.

ACKNOWLEDGEMENTS

A big thank you to: Kuri Gill (OPRD) for providing information that served as the basis for this article; Katie Henry (OPRD) for images and edits to the text; Alex DeGeorgey (Alta Heritage Foundation) for images and caption details; Chela Sanchez and the Talent Historical Society for the image of the family altar.

—Sonya Barron, PA, BP, AIC Emergency Committee



From top: Figure 6. Steel frame of a burnt modular home, photographed from above. Figure 7. Archaeologists from the Alta Heritage Foundation team excavating a burnt residence in Talent, Oregon. Figure 8. Asha, a Jack Russell Terrier, is a trained forensic search dog, working alongside the archaeologists. (Images Courtesy of the Alta Heritage Foundation)

EQUITY AND INCLUSION COMMITTEE (EIC)

The Equity and Inclusion Committee has been working tirelessly since the summer, consulting with working groups, planning up-and-coming seminars/webinars, and initiating endeavors that will roll out in January 2021.

In 2020, the committee:

- › Worked with members to revise the 2017 AIC Statement on Confederate and Other Historic Monuments, <https://www.culturalheritage.org/docs/default-source/administration/governance/aic-position-statement-contested-monuments-2020.pdf>.
- › Reviewed drafts of various proposals for the Member Designation Working Group.
- › Partnered with ECPN for the “Social Justice and Conservation Series” which had its first session, “Contested Monuments,” on October 26, 2020.
- › Hosted the webinar “Race, Power, and Responsibility: Diversity Education for AIC Members,” led by Dr. Nicole Robinson of Cultural Connections by Design. This webinar and training took place on October 28th and 29th and received much positive feedback for providing diversity, equity, inclusion, and accessibility (DEIA) training.

For 2021, we are:

- › Collaborating on an update to the nominating committee guidelines and are assessing the AIC Annual Meeting abstract review guidelines.
- › Rolling out initiatives focusing on the individual and communal needs of the AIC membership.
- › Launching an accessibility survey to understand disability inclusion within the cultural heritage sector.
- › Sponsoring the creation of BIPOC and LGBTQIA+ affinity groups with plans to create additional groups in the future.

Many hardworking individuals have assisted with these undertakings, so we are excited to share the fruits of their labor. Further details will become available in our second “Meet and Greet” session, scheduled for January 13 at 4:00 p.m. EST / 1:00 p.m. PST.

—Josie Maldonado, EIC member, josie_radu@yahoo.com



Survey FAQs

Learn more about the Accessibility Survey on our website at www.culturalheritage.org/eic-accessibility-survey

Annual Meeting News

Transform 2021 Program Released

Join us for the 2021 AIC/SPNHC Joint Virtual Annual Meeting taking place from May 10 to June 24, with a week of pre-sessions from May 3 to May 7. Talks will be grouped into subject matter sessions and will be presented via Zoom webinars.

Read more about the meeting theme and the details of the joint virtual meeting on our website at <https://www.culturalheritage.org/meeting>.

PROGRAM SCHEDULE ONLINE

View our preliminary schedule at www.culturalheritage.org/2021program. All the listed sessions are included in your base registration, unless otherwise noted. We are offering more than 150 separate talks organized into specialized sessions over a six-week period, all for one relatively low-cost registration.

We have included and converted most of AIC's standard annual meeting workshops, pre-sessions, and lunch session events into online options.

Seven workshops are being offered in conjunction with the virtual meeting. The workshops will include one or two live online sessions as well as access to a workshop portal where participants will find resources and opportunity for discussion. Registration is limited and separate from the general meeting registration.

You can review our pre-sessions, taking place the week of May 3 to May 7, in the main conference schedule. Unless otherwise noted, these sessions are included in the base registration and do not require a separate registration.

EXHIBIT WITH US

For the 2021 AIC/SPNHC Joint Virtual Annual Meeting, we are offering a complete Virtual Exhibit Hall experience:

- › We will feature a virtual exhibit hall where attendees can learn more about and contact our exhibitors.
- › Every session will include a 10-minute exhibitor experience.
- › Several exhibitor showcases are scheduled.

Interested in exhibiting with us? Visit our [exhibitor pages](#) to learn more

2020 ROLLOVER REGISTRATION

For those who rolled over their 2020 AIC Annual Meeting registration, please visit our [informational webpage](#) to discover options to use your rollover registration.

REGISTER

Transform 2021: AIC/SPNHC Joint Virtual Annual Meeting will be the first joint meeting between AIC and SPNHC; do not miss out on this collaboration. Register today at www.culturalheritage.org/meeting!

We look forward to seeing you at the meeting this spring.

—Ruth Seyler, Meetings and Advocacy Director, rseylor@culturalheritage.org

Winners of the Early Registration Drawing

Everyone who registered for the 2021 annual meeting by December 31 was entered into a drawing for one of five prizes. Congratulations to these five winners!

- Free 2022 Annual Meeting registration: **Sarah Murray, Leishawn Spotted Bear**
- \$100 AIC Certificates: **Heather Brown, Glenn Wharton, Carol Ann Small**

Foundation News

Held in Trust Project: Pamela Hatchfield appointed Project Coordinator

Pamela Hatchfield was named by the Foundation for Advancement in Conservation (FAIC) as Project Coordinator for “Held in Trust,” a three-year cooperative agreement between FAIC and the National Endowment for the Humanities (NEH). Hatchfield is Robert P. and Carol T. Henderson Head of Objects Conservation Emerita at the Museum of Fine Arts, Boston. She is a Fellow of the American Institute for Conservation (AIC), the International Institute of Conservation (IIC), and the American Academy in Rome. She served on the AIC Board of Directors as Director of Public Information and, more recently, as Vice President and then President. Her many publications include the groundbreaking book *Pollutants in the Museum Environment*.

The Held in Trust project will consider the current state, future directions, challenges, opportunities, and resource needs for the conservation and preservation of cultural heritage in the United States. The project will also examine the intersection of cultural heritage preservation with issues of urgent importance that affect the cultural landscape, including sustainability, social and racial justice, equity and diversity, climate change, and environmental resource preservation.

The work will align with the overall goals of *A More Perfect Union*, NEH's vision for the 250th anniversary of the signing of the Declaration of Independence. The outcomes of the project, expected in 2023, will guide work through to 2026 and following the semiquincentennial. See the Letter from the Executive Director on page 4 for more about this project.

Next steps in the project include naming the Advisory Council and Steering Committee and forming working groups to research and prepare recommendations on a variety of subtopics. Those wishing to be involved with the project may contact Katelin Lee, FAIC Outreach Coordinator and Held in Trust Project Assistant, at hit@culturalheritage.org. Information about the project will be shared on the FAIC website at www.culturalheritage.org/hit.

COLLECTION CARE

Free Connecting to Collections Care Courses Now Available

Since fall 2018, FAIC's Connecting to Collections Care (C2C Care) program has offered six online courses that give staff of small and mid-sized institutions opportunities to explore collections care topics in more depth than single webinars allow. Five of these courses are now available for self-study on the FAIC Learning site (<https://learning.culturalheritage.org/collections-care>) with no registration fee. Topics for these free courses include:

- › Preservation Methods and Materials for Exhibitions
- › Collections Management for Smaller Institutions
- › Planning Your RE-ORG Project
- › Making the Most of Your Assessment
- › Cleaning the Museum Without Damage

We encourage you to share the course registration links with anyone who might benefit from them.



Outdoor assessment team meeting at the El Pueblo Park Association. Courtesy of D.M. Henderson, El Pueblo Park Association.

CAP Assessments Continue Despite the Pandemic

Each year, FAIC supports general conservation assessments for approximately 75 small and mid-sized museums around the country through the Collections Assessment for Preservation (CAP) program. This year, the pandemic created challenges for the 2020 cohort, who received notice of their acceptance just days before many states locked down in March. While approximately half of these museums have postponed their assessments to 2021, others have exercised appropriate precautions while welcoming assessors for a two-day visit.

Forced closures have had the unintended consequence of creating time for staff at some museums who previously participated in the CAP program to focus on collections care projects that would have typically been overshadowed by a busy summer tourism season. For example, the Talkeetna Historical Society & Museum in Talkeetna, Alaska, spent the past several months reorganizing their collections, installing data loggers, and drafting an emergency plan that includes pandemic response. Others have utilized the time to provide remote staff/volunteers with training, to focus on collections rehousing, and update core documents. Kudos to all staff who are working to make the most of a difficult time.

CAP Applications Now Closed for 2021

The CAP program is not currently accepting applications for the 2021 program. We will post information about future opportunities at culturalheritage.org/cap and at [IMLS.gov](https://imls.gov). You may also receive updates about the program by sending a notification request to cap@culturalheritage.org.

EMERGENCY PROGRAMS

Welcome to Six New NHR Volunteers

FAIC's National Heritage Responders program is excited to welcome six new members: Karen Christensen (Seattle, WA), Tarin Erickson (Seattle, WA), Justin Johnson (Seattle, WA), Laura Pate (Dallas, TX), Brittany Stratton (Austin, TX), and Alan Van Dyke (Austin, TX). Their expertise in digital preservation, collection management, curation, preservation, and paper conservation will add to the depth and breadth of skillsets on the team. All six members completed one of FAIC's regional response team trainings, passed a competencies exam, and created an NHR member profile. This onboarding effort is a pilot program from which we expect to develop a process for adding additional team members in the near future.

GRANTS, FUNDING, AND PROFESSIONAL DEVELOPMENT

Funding Opportunities

The Education and Training Committee hosted virtual office hours on December 1, 2020, to provide an overview of the grant and scholarship application process and share tips for submitting a strong application. A recording of that session can be viewed by visiting <https://learning.culturalheritage.org/products/faic-scholarships-grants-info-session> and logging in to register. Keep an eye out for email notification of additional office hour sessions before future funding cycles.

The below funding applications are grouped below by submission date. Details about FAIC's scholarships, grants, and fellowships are online at www.culturalheritage.org/funding.

Kress Conservation Fellowships Applications Due January 22

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

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

FAIC Grant and Scholarship Applications Due February 1

Carolyn Horton Scholarships are available to book and paper conservators who are members of AIC's Book and Paper Group (BPG). Scholarships up to \$1,500 are provided to defray costs for attending meetings, seminars, workshops, or to conduct research or special projects.

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

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

FAIC Grant and Scholarship Applications Due February 15

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

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

FAIC/Mellon Photograph Workshop Professional Development Scholarships are available to international attendees of the upcoming FAIC Collaborative Workshops in Photograph Conservation. The awards up to \$1,000 help defray expenses related to attendance, plus waive registration fees. Visit <https://learning.culturalheritage.org/conservation> for more information on these programs.

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

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

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

Please note that the review process takes up to eight weeks following the application deadline. For more information, contact Sarah Saetren, Education Manager, at funding@culturalheritage.org or 202.661.8071.

FAIC Professional Development Courses

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

Photographic Chemistry for Preservation

Ongoing, self-study course

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

Making the Ask: Developing Negotiation Tactics in the Field of Conservation

Ongoing, self-study course

Data Analysis and Visualization for Conservation Professionals: Part 1

January 12 – February 16, 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 (Date TBD), online

“Coding” Historical Papers: Identifying Sameness and Difference in Watermarks, Chain Lines, and Laid Lines

March 1-5, 2021, online

Data Analysis and Visualization for Conservation Professionals: Part 2

March 9 – April 27, 2021, online

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

Creating a 21st Century Conservation Ethics Framework

March 11, 2021, online



Read JAIC Online

All articles published in JAIC are available online. To read articles and book reviews, log in to AIC's website, then visit [www.culturalheritage.org/publications/journal-\(jaic\)/member-access](http://www.culturalheritage.org/publications/journal-(jaic)/member-access), and click on ACCESS. Read and download PDFs of any JAIC article, then explore the HTML and interactive PDF versions for additional insights.

A Note to the AIC Community

As we welcome 2021, I hope this New Year finds you in good health and safe. After experiencing 2020's social distancing and other restrictions and having participated in a record number of virtual meetings, I am sure that we are all ready for a new start in 2021. The negative effects of COVID-19 on the AIC community are far reaching and have caused unprecedented change. In contrast, and as a result of the pandemic, I have been able to meet virtually more often than usual with colleagues from around the globe, participating more frequently in conferences, workshops, lectures, and a PhD thesis defense, among other related events.

An interesting positive outcome was the larger than usual number of participants at JAIC's pre-session last year with more than 300 participants during the public live streaming event and many more people viewing the recording of the session afterwards. The pre-session titled "Scholarly Writing for Conservation" took place on Tuesday June 23, 2020, as part of AIC's 2020 virtual annual meeting. The aim of the pre-session was to help potential authors develop skills needed to write and submit journal manuscripts with the ultimate goal of improving the dissemination of research, treatments, and enhanced knowledge sharing. I am very grateful to the panel, which consisted of George Cooper (Taylor & Francis), Suzanne Davis (AIC), Robin Hanson (JAIC), Heidi Lowther (T&F), Corina Rogge (JAIC), and Catherine Stephens (JAIC). We are organizing a virtual pre-session within the 2021 AIC/SPNHC Joint Virtual Annual Meeting; please feel free to send topics that you would like us to discuss at future JAIC pre-sessions.

Despite the difficulties faced by JAIC this year, we were able to publish two regular issues and a special double issue on Salted Paper Prints organized by Erin L. Murphy and Lee Ann Daffner. I want to thank the JAIC editorial team, managing staff at AIC, and Taylor & Francis personnel for their constant hard work and dedication in 2020. A detailed list of all publishing authors, book reviewers, and abstract translators is provided below.

Editorial Staff Changes

Esther Méthé stepped down as coordinator of the French abstract translations team in October 2020 due to personal reasons. JAIC's editorial board is very grateful to Esther's hard work, which helped enormously in maintaining the quality of the translations and completing our issues on time. Her coordination of the French translation team's work and her help in making sure that their projects were completed is truly appreciated.

The JAIC Editorial Board welcomes Mireille Brulotte as our new coordinator of the French abstracts' translation team. Mireille is a conservator of wooden objects at the Centre de Conservation du Québec (CCQ) in Canada.

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

Thanks to Photographic Materials Group

Our thanks go to the Photographic Materials Group for sponsoring JAIC's special issue on salted paper prints. The issue contains 13 articles, which pushed us over our contracted annual allotment of 272 pages. PMG provided a sponsorship to support the additional costs incurred, ensuring that this trove of valuable research and discussion will be available to all members.

Thank You!

We would like to recognize the incredible contribution to our journal from authors, editors, book reviewers, and translators; especially as 2020 presented us with many personal and professional challenges, and our colleagues worked even harder to make our journal one we can be proud of. Authors, your articles are tools that help us to highlight and advance the multidisciplinary works of our profession as conservators, scientists, and allied professionals. To our editing, book review, and translation teams, thank you for your work, which is done entirely on a voluntary basis and paves the way for an increased access of invaluable conservation literature to a worldwide audience.

2020 AUTHORS		
Sarah Barack	C. Richard Johnson	Kaslyne O'Connor
Lisa Barro	Jessica S. Johnson	Laura Panadero
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Carla Coelho	Eric Henderson, PhD	

New Materials, Research, & Resources

COVID Research and REALM

HOW DID REALM COME ABOUT?

At the end of March 2020, as the novel coronavirus was moving through the US in what was to be the first COVID-19 surge, the Institute of Museum and Libraries Services (IMLS) had just hosted a webinar on managing collections during an active pandemic. During the session, an epidemiologist and a health scientist from the US Centers for Disease Control (CDC) provided guidance and covered topics such as creating or updating your institution's emergency operations plan, staying in close communication with your local health department, and helping prevent spread of the virus by encouraging staff and visitors to practice frequent handwashing and social distancing. They also recommended frequent cleaning and disinfecting of high-touch surfaces with EPA-approved products, and to leave any room or item alone for 24 hours when there was possible contamination by someone infected. The interpretation of "high-touch" and "possible contamination" led many webinar attendees to wonder if well-trafficked public spaces and frequently handled collection and exhibit materials in libraries and museums fell into this category. Ensuing discussions led the IMLS to see the potential for a COVID-19 research project focusing on the operations, spaces, collections, and services specific to archives, libraries, and museums.

WHO IS INVOLVED IN REALM?

On April 22, 2020, IMLS announced a partnership between the IMLS, the scientific research institute Battelle, and the Online Computer Library Center (OCLC), a library technology and research organization. Battelle has an extensive history doing research on emerging and infectious diseases such as Ebola, West Nile, influenza, and tuberculosis. OCLC has managed dozens of grant-funded projects and collaborates across a network of thousands of libraries throughout the world. To support the partnership and its decision-making, the IMLS also coordinated the formation of an executive project steering committee and working groups composed of representatives from member organizations, consortia, and individual institutions, as well as subject matter experts. By the end of May, the partnership had launched the REopening Archives, Libraries, and Museums, or REALM, project.

WHAT IS THE SCOPE OF REALM?

The REALM project was designed to produce and distribute science-based information about how materials can be handled to mitigate exposure to coronavirus for staff and visitors of archives, libraries, and museums. A goal of the project is to better understand the virus in ways that will help inform local decision-making around operational practices and policies. The main questions that have shaped the project's research activities are the following:

- › How is SARS-CoV-2, the virus that causes COVID-19, transmitted?
- › Are contaminated surfaces and materials contributing to COVID-19 infections?
- › What are effective prevention and decontamination tactics to mitigate transmission?

These questions were explored in two ways during the first two phases of the project: Systematic literature reviews and laboratory testing. In addition to the scientific research, the project is also collecting and reviewing relevant informational resources created by other organizations, and sharing illustrative examples of policies, practices, and procedures that archives, libraries, and museums have developed in response to the COVID-19 pandemic. The other main activity of the project is to create toolkit



Quick summaries, full lab reports, and the raw data sets are available on the REALM website at <https://www.oclc.org/realm/home.html>.

resources to synthesize the research into simplified language and imagery that can be used to support conversations with stakeholders and community members.

What is *not* in scope for the project is to develop one-size-fits-all recommendations or guidelines. Institutions vary significantly in their resources, settings, services, and priorities; and there is also a wide range of advisories and orders in place at local, state, and national levels. Therefore, each institution needs to develop policies and procedures in response to its local community needs and conditions and take into account pragmatic considerations of risk and available resources.

Staff and leadership of organizations are under a great deal of stress while trying to find and interpret credible information and make decisions in the middle of crisis. Naturally, individuals also want to know how best to protect their own health and the health of others. All of us working in the field are trying to do the “right” thing to reduce any risk to the staff and users who depend on services, facilities, and collections. In an atmosphere of urgency, uncertainty, and ambiguity, figuring out what is the best course of action can be very complicated. We have had to learn that during a public health crisis it is normal to have to make decisions based on incomplete or conflicting information. As the authors of the BMJ article *Managing uncertainty in the COVID-19 era* suggest, we are learning to “make sense of complex situations by acknowledging the complexity, admitting ignorance, exploring paradoxes, and reflecting collectively.”

WHAT CAN WE LEARN FROM THE SCIENTIFIC LITERATURE ON SARS-CoV-2?

The REALM project has published two systematic literature reviews thus far, one in June and another in October of 2020. These reports synthesize research on the virus that was published through mid-August. A third review is currently underway and will be published this winter.

We still do not know several things about SARS-CoV-2; this is important to recognize when discussing, considering, and making decisions about your institution's and your community's policies and procedures. For example, we don't know how many virus particles an infected person leaves behind on an object through such actions as sneezing or coughing. Although research and some educated guesses exist, there is no definitive answer. Another unknown is how many virus particles you can pick up from an object, and whether that transference is contributing to infections. Also, scientists have not yet determined the human infectious dose for this virus: we don't know how much of the virus you need to ingest to contract COVID-19.

The SARS-CoV-2 virus has shown to be quite infectious, as demonstrated by the speed in which it has surged across countries around the world. The primary form of transmission is now generally understood to be through contaminated water droplets expelled when people infected with COVID-19 sneeze, cough, sing, talk, and/or breathe. The practice of limiting close (less than six feet) or extended (more than 15 minutes) contact between people is intended to reduce the risk of this type of transmission.

Evidence has also suggested that another likely pathway for spreading the virus is by breathing air in which the virus is suspended after some sort of aerosolization event, such as a sneeze. Aerosols have received increased attention since the summer, and some researchers believe they may be a significant source of COVID-19 transmission. Others suggest that more study is needed before any conclusions are drawn.

While touching fomites, or objects contaminated by virus-containing droplets, was thought to be a significant pathway in the early months of the pandemic, this has been a difficult pathway to trace when there is so much direct people-to-people transmission also occurring. As concerns about airborne transmission have grown, less attention has been given to studying the role of fomites in the COVID-19 pandemic. The REALM lab testing on fomites has contributed to this area of scientific inquiry.

Environmental factors have been identified as influential in the spread of the SARS-CoV-2, though additional research is needed to understand the complexities of these variables' impact. Higher humidity and temperatures show evidence of hasten-

ing the deactivation of the virus; lower humidity and temperatures slow the speed of deactivation, so the virus remains infectious for a longer period under these conditions. Fresh air free of pollutants reduces transmission of the virus more than “dirty” air does. Some evidence has suggested that inadequate HVAC systems and other air circulation mechanisms can contribute to viral spread if not configured to maximize air exchange to refresh indoor spaces frequently with clean air. However, until further research defines the risk of people contracting COVID-19 through airborne virus, the extent to which these systems contribute to infection is unclear.

The research that has emerged reinforces the effectiveness of certain low-cost, relatively easy prevention tactics, especially handwashing or hand sanitizing, physical distancing, and wearing a mask. When a room, surface, or object is suspected of being contaminated by a person infected with COVID-19, increased heat and use of disinfectants identified by the EPA have been shown to be effective decontamination practices. Important considerations in evaluating any type of agent or treatment for use are described in various resources; the National Park Service (NPS), the Northeast Document Conservation Center (NEDCC), and the Canadian Conservation Institute (CCI) offer guidance on caring for collection items and exhibit spaces so as not to damage materials or the staff handling them. The REALM website points to these and other resources.

What Are the Findings from REALM Lab Testing?

The project is currently scoped to conduct ten tests. Six have been completed and their findings were published between June and November 2020. The seventh and eighth tests took place in December, and the remaining two tests will be defined and scheduled based on those results.

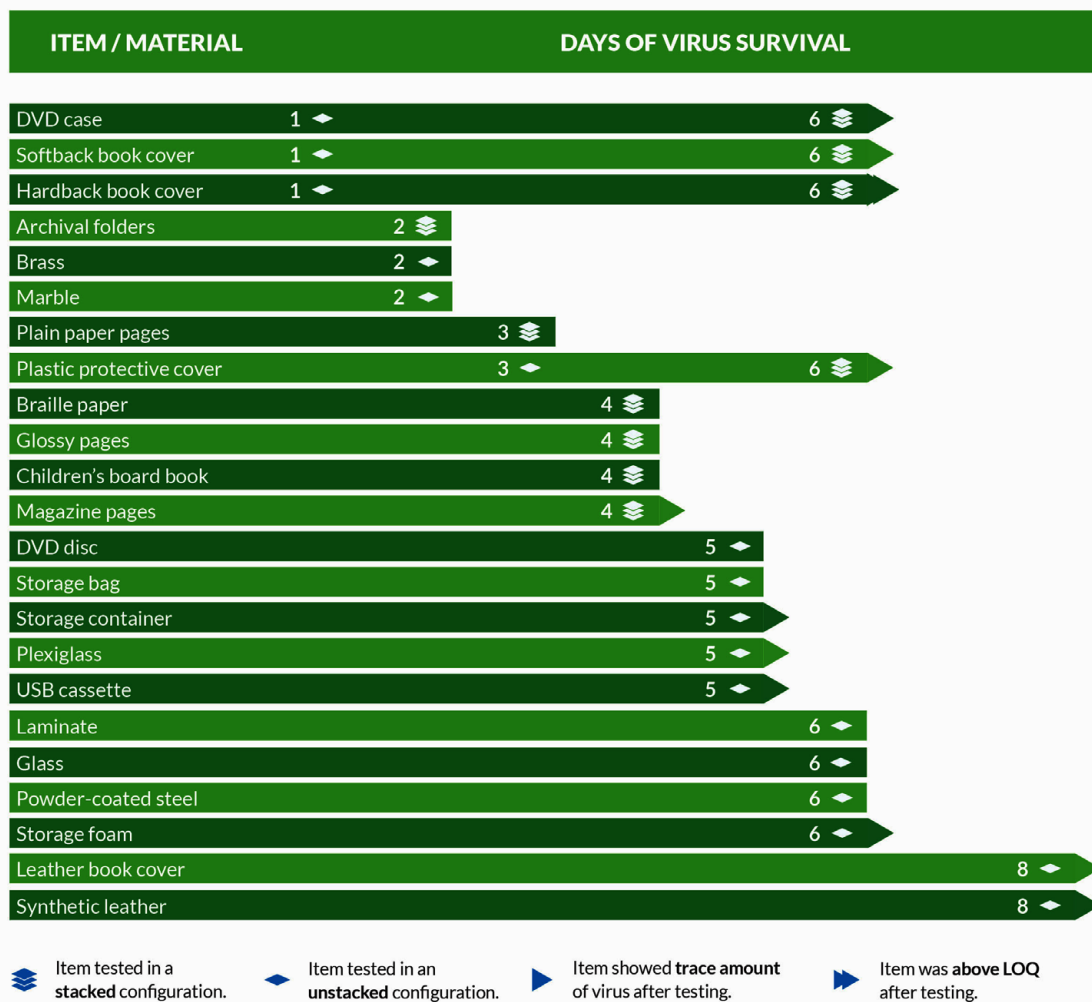
Two types of tests are used to measure the presence of the virus. One detects genetic matter associated with the virus but does not distinguish between active (i.e., infectious) and inactive particles. The other measures the amount of active virus by mixing it into a test cell culture and noting whether the virus infects the cells. The Battelle research method for REALM measures infectious virus, but the tests are not able to determine whether the number of active particles present would be enough to infect a human being with COVID-19.

The first six tests examined five materials selected from recommendations provided by the REALM Steering Committee and working groups. Three tests focused on commonly circulated public library items, such as different types of books and DVDs. The other tests studied plastic materials, textiles, and hard surfaces respectively. Many of the materials were donated by the Columbus Metropolitan Library, the National Archives and Records Administration, and the Library of Congress. Other materials, such as some of the textiles, were purchased new from vendors.

The Battelle lab technicians cut each material into coupons and applied the infectious virus to the surface at a known concentration in a synthetic saliva solution. They put the coupons into a controlled environmental chamber in stacked and unstacked configurations. The first six tests were conducted in conditions that simulated a standard office environment of 68°F to 75°F (22 ± 2°C) and 30 to 50% relative humidity. At preselected timepoints, the scientists measured the quantity of active virus on the coupons to document its attenuation (or drop) over time. The timepoints for each test were selected with two concerns in mind: the desired outcome of seeing the virus fall below the detection limit within the test timespan; and the timeframe representing a practical quarantine period for materials suspected of contamination.

Quantitation Limit

The culture method cannot be used to measure a virus count below 26 particles. This is called the “limit of quantitation.” Below this point, researchers must look at the test coupons under a microscope and note the presence or absence of virus on each coupon visually. If virus is not observed on any of the coupons, the result is recorded as being below the limit of detection.



Results of the first six REALM tests are shown above. Quick summaries, full lab reports, and the raw data sets are available on the [REALM website](https://www.realmproject.org/).

WHAT IS NEXT FOR REALM?

Research is expected to continue for the first half of 2021; new factors to consider include the emergence of vaccines, the impact of the second deadly winter surge, impacts induced by sliding along a confusing continuum of “open” and “closed” for institutions and their communities, and expanding experience that decision makers are gaining in making risk assessments and contingency plans. The project will continue to host and attend virtual speaking engagements to share information and answer questions to allow and foster listening, learning, and adapting among all in the cultural heritage fields.

—Sharon Steams, OCLC Project Director, REALM, streamss@oclc.org

Mosaic Conservation Training Materials Online Following the MOSAIKON Initiative

At the IIC Edinburgh 2020 Congress, I presented a paper on the Getty Conservation Institute's (GCI) recent training activities regarding the conservation of mosaics in storage, under the umbrella of the MOSAIKON Initiative. The training took place at the Moroccan site of Volubilis, in collaboration with the Direction du Patrimoine Culturel, and involved technician-level government employees from North African countries who had already participated in previous GCI-MOSAIKON courses on mosaics in situ. A similar training program is planned for 2021, in collaboration with MOSAIKON partner ICCROM and the General Directorate of Antiquities in Lebanon for trainees from Middle Eastern countries. This course will be the last official MOSAIKON training activity,



together with a separate advanced training course in Jordan for site managers on protective shelters and reburial as preventive measures for conserving mosaics on sites.

As MOSAIKON is coming to an end, the GCI has recently made didactic materials available for free download on its website in the form of 24 PowerPoint lessons developed for its technician training courses. They are accessible to all at https://www.getty.edu/conservation/publications_resources/teaching/mosaics_conservation.html

Together with the training handbook and reference documents already available on the website in three languages (English, French, and Arabic), https://www.getty.edu/conservation/publications_resources/pdf_publications/tech_training.html, the PowerPoint lessons are offered to the conservation field as a resource to support future training in mosaic conservation. The lessons are currently in French and English, with an Arabic translation expected to be available sometime in 2021.

The MOSAIKON Initiative was launched in 2008 as a partnership between the GCI, the Getty Foundation, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), and the ICCM (International Committee for the Conservation of Mosaics) to advance the conservation and management of archaeological mosaics in the southern and eastern Mediterranean regions. To achieve its aims, the initiative has focused on training, developing locally sustainable conservation practices, strengthening professional networks, and promoting exchange of information.

The GCI has largely concentrated its training efforts at two levels: technician-level practitioners who work on mosaics in situ and site managers who are responsible for the overall management of archaeological sites with mosaics. The 22-week technician training courses, divided into four modules and conducted over a two-year period with practical conservation work continuing between each module, have trained over 30 government employees from eight countries, strengthening their institutional capacity to conserve their mosaic heritage. The regional courses for site managers have been organized as initial three-week courses including a week-long workshop the following year with mentored mosaic management assignments in between. The three site management courses, carried out in collaboration with various partner institutions, have trained over 50 government employees from 15 countries.

With funding from the Getty Foundation, other MOSAIKON partners and consultants have developed similar intensive training courses for museum professionals and conservation technicians for the care of mosaics in museums. These courses have resulted not only in trained teams of technicians capable of conserving and displaying lifted mosaics in museums and storage, but also in the creation of national mosaic conservation “ateliers” or workshops in Algeria and Lebanon.

Overall, MOSAIKON has now trained 235 mosaic conservation specialists from 17 countries, many of whom have received advanced training so as to become trainers themselves. The result is a more robust community of practice that is better equipped to confront present and future challenges.

Further information on training courses and other activities of the MOSAIKON initiative can be found at: https://www.getty.edu/conservation/our_projects/education/mosaikon/.

—Thomas Roby, Senior Project Specialist at the Getty Conservation Institute,
TRoby@getty.edu

Note: A longer version of this article will be published in IIC's February–March 2021 *News in Conservation*, Issue 82.

Materia: Journal of Technical Art History

A new open-source, peer reviewed journal, *Materia: Journal of Technical Art History*, is planning to publish its inaugural issue in spring 2021. This biannual publication will provide an online, open-access platform devoted to the technical study of art objects.

Bringing together the disciplines of conservation, conservation science, art history,

and related disciplines, *Materia* will be among the first peer-reviewed publications dedicated solely to this steadily growing field of interdisciplinary research. To read more about *Materia*, visit: <https://materia-a23760.webflow.io/>. If you need to reach out, write to: contact@materiajournal.com.

EDITORIAL TEAM

The editorial team for *Materia* is formed by:

- › Bianca Garcia, Balboa Art Conservation Center (San Diego, CA)
- › Courtney Books, St. Louis Art Museum (St. Louis, MO)
- › Cynthia Prieur, Queen's University (Kingston, ON)
- › Emma Jansson, Stockholm University (Stockholm, Sweden)
- › Julie Ribits, Eskenazi Museum of Art at Indiana University (Bloomington, IN)
- › Lucia Bay, Philadelphia Museum of Art (Philadelphia, PA)
- › Morgan Wylder, Balboa Art Conservation Center (San Diego, CA)
- › Roxy Sperber, Indianapolis Museum of Art at Newfields (Indianapolis, IN)

Translations: The BPG Wiki

Over the past year, the BPG Wiki has been working to increase the diversity and accessibility of content on the wiki. As part of this effort, multiple BPG Wiki pages have been translated by an amazing group of volunteers.

The process of translating a BPG Wiki page begins with a translation by a conservator or a group of conservators who are fluent in both the designated language and English. The translated content is then reviewed by at least one other conservator who is also fluent in both languages.

- › Lydia Lyu (吕晓芳) completed the first translation on the wiki, a translation of the newly reworked Drying and Flattening page into Chinese.
- › This translation was reviewed by Hsin-Chen Tsai (蔡欣辰).
- › Lydia and Hsin-Chen were then joined by Hester Yip (葉梓圓) and Daran Qin (秦达然) to translate the BPG Glossary of Terms into both Simplified and Traditional Chinese.
- › Wan-ping (PJ) Chen (陳婉平) then reviewed the Traditional Chinese translation while Yuhui Liu (刘钰慧) reviewed the Simplified Chinese translation.

Currently, there are two other BPG Wiki page translations in progress; the Drying and Flattening page is being translated into Spanish, and the Inpainting page into Chinese.

Please join us in congratulating our colleagues for this excellent contribution to the field! If you are interested in contributing to future translation efforts, please get in touch with us at bookandpapergroup.wiki@gmail.com.

—Diane E. Knauf (*paper*) and Michelle C. Smith (*book*), BPG Wiki Coordinators

People

James Craven was recently brought onto the conservation team at The Menil Collection in Houston, Texas, as their new Imaging Specialist after two years at The Museum of Fine Arts, Houston in the same role. At the Menil, he hopes to build on his portfolio of scientific imaging in support of conservators' photographic needs. He can be reached at jcraven@menil.org.

Jen Munch joined Contemporary Conservation Ltd., a New York City private practice with a focus on contemporary art. She was previously a contract paintings conservator at the National Gallery of Art in Washington, DC. Her new email address is jen@contemporaryconservation.com.

New Publications

Christophilopoulou, Anastasia. *Material Cultures in Public Engagement: Re-inventing Public Archaeology Within Museum Collections*. Oxford: Oxbow Books, 2020. ISBN: 9781789253689. This book seeks to document and explore significant change in the relationship of museums with collections of the Ancient World and their audiences, drawing on the voices and experiences of museum professionals (curators, conservators, and researchers), and public engagement professionals. Individual chapters present case-studies about the variety and diversity of public engagement projects conducted currently within museums in Europe and beyond.

Hofmann, Christa, ed. *The Vienna Genesis: Material Analysis and Conservation of a Late Antique Illuminated Manuscript on Purple Parchment*. Wien: Böhlau Verlag, 2020. ISBN: 9783205210573. This book documents a three-year research project that investigated the parchment, the silver inks, and the pigments and dyes used in the making of the Vienna Genesis (Austrian National Library, Codex Theologicus graecus 31).

Kempski, Mary, Jo Kirby, Victoria Leanse, and Kristina Mandy, eds. *'Tales of the Unexpected' in Paintings Conservation*. London: Archetype Publications in association with BAPCR, 2020. ISBN: 9781909492745. The papers in this volume, presented at the British Association of Paintings Conservator-Restorers conference Tales of the Unexpected in Conservation (January 2020) look at the unusual or surprising discoveries that sometimes arise during examination or treatment.

Lowe, Adam, ed. *The Aura in the Age of Digital Materiality: Rethinking Preservation in the Shadow of an Uncertain Future*. Cinisello Balsamo, Milano: Silvana, 2020. ISBN: 9788836645480. This publication accompanies the exhibition *La Riscoperta di un Capolavoro* at Palazzo Fava in Bologna, which reunified the sixteen original panels that still exist from the Polittico Griffoni. The altarpiece stood in the Griffoni Chapel in the Church of San Petronio, Bologna, until it was broken up in 1725. The publication includes essays that reflect on the ways that digital technologies are changing our approach to the preservation and conservation of the material evidence of the past.

Marincola, Michele D. and Lucretia Kargère. *The Conservation of Medieval Polychrome Wood Sculpture: History, Theory, Practice*. Los Angeles: Getty Conservation Institute, 2020. ISBN: 9781606066553. This book offers a comprehensive overview of the conservation of medieval polychrome wood sculptures. It begins with chapters on the history, techniques, and meanings of these works, then discusses examination, documentation, and treatment. The volume also includes four case studies.

Paetz gen. Schieck, Annette and Isa Fleischmann-Heck, eds. *Zeitkolorit: Mode und Chemie im Farbenrausch 1850 bis 1930*. Oppenheim am Rhein: Nünnerich-Asmus Verlag & Media GmbH, 2019. ISBN: 9783961761005. This publication accompanies an exhibition held at the Deutsches Textilmuseum Krefeld (29 September 2019–29 March 2020). The exhibition marks the end of the Weltbunt research project, which aimed to situate the influence of synthetic dyes in a cultural-historical context. The essays included in the publication deal with topics that range from the development of fashion, the properties of textile dyes, the history of the collection, and methods used to assess the state of these synthetic dyes.

Sgamellotti, Antonio, Brunetto Giovanni Brunetti, and Costanza Miliani, eds. *Science and Art: The Contemporary Painted Surface*. London: Royal Society of Chemistry, 2020. ISBN: 9781849738187. Following on from the 2014 title *Science and Art: The Painted Surface*, this book consists of a series of chapters written together by scientists, art historians, conservators, curators, and artists dedicated to conservation, execution techniques, languages, and conceptual topics. While it includes chapters on Jackson Pollock, Lucio Fontana, Enrico Baj, Piero Manzoni, and Joseph Albers, its core is dedicated to the work of living artists.

Witting, Theresa and Ulrike Weinhold, eds. *Farbfassungen auf Gold und Silber / Paints on Gold and Silver*. Dresden: Sandstein Verlag, 2020. ISBN: 9783954985326. This volume publishes papers presented at a conference about paints on silver and gold objects held at the Residenzschloss, Dresden (November 14–16, 2018), organized by Grünes Gewölbe in collaboration with Dresden's Hochschule für Bildende Künste. The authors look at examples spanning a period from the Middle Ages to the early nineteenth century.

—Sheila Cummins, Collections Development Librarian, Getty Conservation Institute,
scummins@getty.edu

In Memoriam

Catherine (Kitty) Nicholson Donnelly (1948 — 2020)

Kitty Nicholson (Catherine Nicholson Donnelly) passed away on October 2, 2020. She is survived by her husband Hank, her son Rob and daughter-in-law Gwen; her sister Ann Yelin, brother Jim Nicholson, extended family; and a wide range of friends and professional colleagues.

Kitty graduated from Brown University (BA in art history) and the Winterthur/University of Delaware Program in Art Conservation (MFA). She had broad professional interests but focused primarily on the treatment and preservation of paper, ink, and parchment. Kitty held conservation positions at the National Museum of American History and the National Gallery of Art, as well as internships at the Boston Public Library and the National Archives. She joined the staff of the National Archives and Records Administration (NARA) in 1984 and remained there for the rest of her professional career.

During her tenure at NARA, Kitty was responsible for conservation aspects of the exhibits program and developed exhibition standards and specifications for display, mounting, and materials. She worked closely with conservation staff and interns, for whom she was a dedicated teacher and mentor. Kitty was a key member of the team responsible for the re-encasement and treatment of the Charters of Freedom (Declaration of Independence, US Constitution, and Bill of Rights) and provided technical oversight during restoration of the Faulkner Murals in the National Archives Building Rotunda. Over the span of her career at NARA, she was involved in all aspects of the lab's work, from establishing treatment protocols and policies to directing the work of conservators; she retired in 2013 as Deputy Director of Conservation. She also found time to conduct research (notably writing about William Stone's engravings of the Declaration of Independence) and was actively involved in developing the Paper Catalog for the American Institute for Conservation.

Kitty's active professional life was balanced by an equally broad array of personal interests and pursuits. She was active member of St. Mark's Episcopal Church (Capitol Hill) where she helped to oversee educational programs for adults and youth. Kitty also liked to garden, was a member of two book clubs, was an advocate for solar energy, and she was an excellent cook! She practiced yoga, liked to swim, and for many summers taught swimming to kids through a program at American University. In addition, she and her husband were avid travelers; Egypt, Turkey, and the Greek Isles were just a few of their destinations.

Kitty lived a full and active life, and she made many lasting contributions to the field of conservation. Her personal pursuits touched a wide array of friends and family. She will be missed. A memorial service was held for Kitty on October 27, 2020; it will be available indefinitely for anyone who wants to learn more about Kitty and the marvelous life she led, and to mourn her passing: <https://www.facebook.com/harrison.donnelly.1/posts/340424420358174>

—Mary Lynn Ritzenthaler, marylynnritz@starpower.net



Kitty, ink consolidation for the Charters project, Courtesy of the Conservation Laboratory, National Archives and Records Administration.

Stephen James Ernest Gayler (1977 — 2020)

Our dear colleague and friend, Stephen Gayler ("Steve" to many, "Number 1" to his family), passed away on September 25, 2020. Stephen was a gifted conservator of modern and contemporary art paintings. His passion for modern art and his problem-solving skills, great sense of humor, and true kindness to others made him a beloved member of the conservation community. He leaves behind many colleagues who became his good friends. Stephen was known among his close colleagues and friends for his love of James Bond (Roger Moore, more specifically), Daniel Silva novels, "Cheese O'Clock" (as he called it), his brothers (Number 2 and Number 3, as he lovingly referred to them),



kayaking (or canoeing—we were never sure), and his pets, as well as his incredible memory for details, Britishisms, and use of words like “groovy,” “ciao,” and “anon.” He will be particularly missed by the team past and present at Modern Art Conservation (MAC), including myself, who had the good fortune to work with Stephen for five years and to be his colleague and friend for 11 years.

Born and raised in England, Stephen studied art at Bath Spa University College, receiving a BA in Fine Art Painting in 1999. He began his conservation career at the Courtauld Institute of Art in London earning a Post Graduate Diploma in the Conservation of Easel Paintings. Between 2004 and 2007, Stephen worked at the Tate, The Courtauld Gallery, and with Katherine Ara, William Charles Mackinnon, and International Fine Art Conservation Studios. But Stephen always wanted to explore the world, so he traveled and worked abroad in countries ranging from Italy to Japan. In 2007, Stephen was awarded the Mellon Fellowship in Paintings Conservation at the Balboa Art Conservation Center in San Diego and moved to the US. Ultimately, he chose to settle here, and recently and proudly became a US citizen.

In 2008, Stephen and his then wife moved to NYC. Stephen first worked at Fine Art Conservation Group as Assistant Paintings Conservator. With a growing passion for and dedication to the conservation of modern and contemporary paintings, joined Modern Art Conservation (MAC) in 2010 and served as Associate Conservator for five years. The day he interviewed, he arrived as the consummate Englishman—umbrella in hand, jaunty flat cap on his head. At that time, the practice was small, and Stephen immediately became an invaluable colleague, helping grow the business to include multiple conservators, art handlers, a registrar, and a photographer. He oversaw and trained interns and conservation students, always extremely generous with his knowledge and time.

Stephen had a particular expertise in structural conservation but carried out all types of challenging treatments including an 80-foot-long Keith Haring mural, many mid-century modern artworks from a fire-damaged collection, countless Warhol paintings, painted sculptures by Kusama and Oldenburg, and an array of non-traditional works by Dan Colen and other contemporary artists. He helped design a large prototype vacuum hot table that could be used in sections to maximize its usefulness and minimize power/resources. He saved numerous paintings damaged by Hurricane Sandy and, during that time when Chelsea was flooded and without power, offered to climb nine flights up our fire escape to check on the safety of the studio; I reminded him we had a staircase that, although dark, would be safer with the help of a flashlight. He was inventive in his conservation approach and creative in solving the myriad of conservation problems presented by modern and contemporary materials. And he was a wonderful person work with every day.

At MAC, Stephen also attended art fairs in New York and Miami, always making new connections. We knew he had reached a high point of networking when, at the Armory Show, he came upon a fragment of paint on the floor under a painting. Carefully slipping his business card under the fragment, he handed both to the gallerist, most certainly bringing some Bond charm to the moment. Stephen helped design and move our studio to a space three times the size we had been in, always supporting the risks we took to expand the business as a respected part of both the conservation community and the art world at large. He seemed proud to be a part of the MAC and was always thrilled when a work by a favorite artist would come his way—Ryman, Noland, Agnes Martin, to name a few.

But Stephen also has a desire to create his own artwork; in 2015, he left MAC to focus on his own art practice, creating beautiful whimsical ceramics of hippos, paint tubes, books, and paintbrushes. Soon after, he relocated to Los Angeles, CA,



Stephen Gayler headshot (previous page) and at MAC (above) working on a large-scale painting with Jason Byers and Nina Engel, courtesy of Modern Art Conservation. Top photo this page courtesy of ArtCare.

where he returned to conservation, helping ArtCare expand their practice. Ultimately, he started his own practice, SG Modern Conservation, and moved to Palm Desert, CA, where he lived until he passed away much too soon.

We have lost a young vibrant member of our conservation community. He will be truly missed by so many who were lucky enough to have known him. Anon, dear Stephen.

—Suzanne Siano, Director and Chief Conservator, Modern Art Conservation, New York, ss@modernartconservation.com

Hildegard Heine (1966 — 2020)

With profound sadness we share here news of the death of our colleague and friend Hildegard Heine. Hildegard was a passionate conservator with a specialization in organic objects and preventive conservation. She started her career with pre-program internships in Spain and Germany, followed by a degree in wooden objects conservation from the University of Applied Sciences in Cologne, Germany. At university, she embraced her lasting love of working with collections from indigenous and world cultures, with an internship in the organics conservation lab at the British Museum followed by one with Dale Kronkright in New Mexico. During her post-graduate work at CCI in Ottawa, Canada, she divided her time between object research and treatment and preventive conservation theory and practice. Subsequently she joined Ruth Norton's international conservation team at the Field Museum of Natural History (the Field) in Chicago for six years. The design, implementation, and teaching resources that she created for re-housing and transport of the Field's extensive and fragile Pacific collections was one of her lasting contributions.

In 2009, Hildegard returned to Germany where she built her own successful private practice and worked for a wide range of cultural institutions. At the University of Applied Sciences in Berlin, she contributed to two research projects: the development of a modular and sustainable display case system, and refinements to accelerated corrosion testing (Oddy) through standardized equipment and evaluation methods. She also taught in the universities' conservation degree program. In 2018, Hildegard joined the Museumsverband Thüringen, in Erfurt, where she provided conservation advice to independent museums in Thuringia, notably on strategies to improve collection storage and disaster preparedness planning.

Hildegard's remarkable abilities enabled her to move seamlessly between practical conservation treatment, preventive conservation, organization, and planning and research. Her keen analytical mind, her focus on problem solving and successful outcomes, her ability and proclivity for sharing knowledge, and the dynamism she brought to any team were all much prized by her colleagues.

Hildegard's sense of fairness was greatly disturbed when, due to new European Union legislation, Germany's conservation degrees from Universities of Applied Sciences before 2010 were downgraded from the equivalent of MA to BA level. Together with two colleagues, she started a working group within the German conservation association VdR to overturn this decision; through persistence and collaborative efforts, they were successful in obtaining a legal opinion to that effect in 2018.

Hildegard's friends, colleagues and acquaintances will remember her energy, warmth and exuberance, creativity, humor, and her open and honest approach to life. Only a few months ago, she bid for a plot of land near Erfurt to build a modular house and took up cabinetmaking again to build her own furniture. She also bought herself an inflatable kayak and, in early October, went on a 10-day kayaking trip near Berlin. In the prime of life and without any prior known illness, she died unexpectedly, yet peacefully, in her tent on that trip into the natural world that she so enjoyed.

Hildegard leaves behind her father and five siblings. We will all miss her very much.

—Monika Harter Head of Conservation, Landesmuseum Württemberg Stuttgart, monika.harter@landesmuseum-stuttgart.de, with contributions from several colleagues



Hildegard working on a pulpit (top), courtesy of Markus Döll. Portrait of Hildegard, courtesy Anne Heine.

Nigel Williams Prize: Call for Submissions

The Nigel Williams Prize seeks to recognize an outstanding professional project in the conservation of ceramic, glass, or a related material. All projects must have been completed in the last three years, by either an individual or a team. The deadline for applications is February 2, 2021.

The awards are:

- › Main Prize: The winning project receives £1,000 and a virtual presentation of a gilded ceramic copy of the Portland Vase (donated by Wedgwood and kept at the Museum).
- › Second Prize: The prize of £400 may be awarded to a close runner-up, at the judges' discretion.
- › Student Prize: £250. Projects must have been completed while the applicant was training in conservation.

The biennial award is the result of the collaboration between Nigel Williams' family and the Icon Ceramics & Glass Group. For more information on the prize and application, please visit the [Nigel Williams Prize page](#) on the Icon website. All questions about the application can be sent to the prize coordinator, Miriam Orsini at nwp@icon.org.uk.

2021 Judith Praska Distinguished Visiting Professor

Lynda Zycherman has been appointed by The Institute of Fine Arts Conservation Center as the new 2021 Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies. She will teach modern and contemporary sculpture conservation in the spring 2021 and will deliver a virtual public lecture during her tenure.

The Judith Praska Distinguished Visiting Professorship in Conservation is awarded to a prominent conservator or scientist who brings new areas for research and teaching to the program in conservation. The Conservation Center at the Institute of Fine Arts, New York University is an international leader in research and graduate teaching and is committed to global engagement and advancing the fields of art history, archaeology, and the theory and practice of conservation.

[See more at the NYU website.](#)



Lynda Zycherman

Helpful Resources on Our Website

Funding for individual study or research programs through FAIC:

- › <https://www.culturalheritage.org/funding>

Career resources:

- › <https://www.culturalheritage.org/careers>

Outside (non-FAIC) funding sources:

- › <https://www.culturalheritage.org/outside-funding>

Conferences, courses, and workshops held by allied organizations

- › <https://www.culturalheritage.org/resources/career/events-from-allied-organizations>

Grants and Fellowships

Two Printmaking Funding Opportunities now open

The Association of Print Scholars (APS) is announcing two opportunities related to printmaking:

- › the Association of Print Scholars Collaboration Grant (\$1,000)
- › the Schulman and Bullard Article Prize (\$2,000)

Applications for both are due on January 31, 2021. Details can also be found at printscholars.org.

APS COLLABORATION GRANT

The APS Collaboration Grant funds public programs and projects that foster collaboration between members of the print community and/or encourage dialogue between the print community and the general public. The grant carries a maximum award of \$1,000. Projects should provide new insights into printmaking and introduce prints to new audiences.

Funds may be applied to costs including space rental, honoraria, and travel and lodging for speakers and participants. Food or beverage expenses for receptions and dinners/lunches are excluded. Examples of potential collaborative projects include, but are not limited to, the following:

- › A multi-speaker conference or symposium
- › A single-speaker lecture
- › A workshop focused on identifying printmaking methods and techniques and/or print media
- › A study day with printmakers and paper conservators focused on printed materials
- › An educational program about printmaking intended for the general public

Application Requirements & Review Criteria:

The time frame for the grant is one year. The successful applicant will be notified by the end of March and the grant must be applied to event costs within one year of notification. Applicants should send all required materials, organized in a single PDF document, by January 31, 2021, to the APS Grants Committee at grants@printscholars.org.

*COVID Addendum (2021): Due to the special circumstances of this grant cycle overlapping with the COVID-19 pandemic, projects and events may occur as much as 18 months after receipt of award (through the end of 2022). We also welcome digitally based projects, including but not limited to webinars.

THE SCHULMAN AND BULLARD ARTICLE PRIZE

The Association of Print Scholars invites applications for the third Schulman and Bullard Article Prize. The Prize is given annually to an article published by an early-career scholar that features compelling and innovative research on fine art prints or printmaking. The award, which carries a \$2,000 prize, is generously sponsored by Susan Schulman and Carolyn Bullard. Following the mission of the APS, articles can feature aspects of printmaking across any geographic region and all chronological periods. Articles will be evaluated by a panel of advanced scholars for the author's commitment to the use of original research and the article's overall contribution to the field of fine print scholarship.

The Association of Print Scholars invites nominations and self-nominations for the 2020. To submit an article for consideration, please send the [completed nomination form](#) along with an electronic or hard copy of the article to Angela Campbell (angela@printscholars.org) by January 31, 2021.

—Angela Campbell, Senior Conservator, Project Specialist, Historic Architecture, Conservation, and Engineering Center, National Park Service, Melrose, MA

Conservation Graduate Programs

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

What a year it has been for the UCLA/Getty Conservation Program! We launched a PhD program, started two new lecture series, created several fundraising initiatives, and experienced faculty and staff changes. And yet, everything was overshadowed by the pandemic, the burgeoning Black Lives Matter movement, and climate change-induced fires in California.

As dramatic world events played out all around us, we took the opportunity to revise our vision statement for the program. Our new Mission Statement and Program Values are posted on our website <https://conservation.ucla.edu/>. As we build on the strong foundation our program has constructed over the past fifteen years, we aim to increase diversity, equity, and inclusion within the program and to expand our efforts to address climate change through research and sustainability initiatives.

Professor Ellen Pearlstein continues to direct the Andrew W. Mellon Opportunity for Diversity in Conservation initiative (see image below). This program provides outreach and mentoring to prospective students from underrepresented communities, along with annual weeklong workshops on all aspects of cultural heritage conservation. This fall, Mellon initiative staff members Bianca Martinez Garcia and Nicole Passerotti taught a remote course through UCLA Extension titled "Preservation of Cultural Materials in Tribal Collections" for a largely Indigenous cohort.



Mellon Diversity instructor Shannon Brodgon-Grantham examines a basket with students in the 2019 summer workshop. Photo by Bianca Garcia Martinez.

Our students led many of our diversity, equity, and inclusion initiatives (DEI). In addition to developing a DEI statement and resource list for our website, we formed a committee to pursue outreach initiatives and collaborative partnerships with collecting institutions that house materials related to African American, Native American, Latinx, and Asian American history. We are also examining our admissions policies to further encourage applicants from underrepresented populations.

To address climate change and develop sustainability initiatives, our Lab Manager William Shelley worked with our students to develop practices and protocols to make our laboratories more sustainable. This work involved assessing Southern California recycling locations to increase recycling of conservation materials, researching Green Solvents in the field of conservation, and creating a list of local supply vendors in order to reduce our carbon footprint. Catlin Southwick, of Sustainability in Conservation (SIC), conducted a sustainability workshop for our students, faculty, and staff. Since then, several of our students joined the SIC's Student Ambassador Program to work with conservation students in other programs around the world to develop sustainable practices in the field.

We inaugurated two new remote lecture series this year. The Distinguished Lecture Series was launched with a lecture by Dr. Spencer Crew, the Interim Director of the Smithsonian's National Museum of African American History and Culture. Dr. Crew spoke about the role of conservation in constructing history and building memory, with particular reference to African American collections. Our second lecture series is titled: "Conservation Conversations," and consists of monthly remote lectures on the conservation of cultural heritage. Lectures are announced on our website and are archived on the Cotsen Institute of Archaeology YouTube channel, <https://www.youtube.com/channel/UCxT96YAosmk7vP3aNJb4SHw>. The channel also hosts "Conservation Corner: Penny for your Thoughts?," a video produced by students Jenny McGough, Moupi Mukhopadhyay, and Céline Wachsmuth, for UCLA's Exploring Your Universe science fair aimed at communicating conservation science to children and families.

While we learned that remote instruction has certain advantages such as inviting guest speakers from different parts of the world, it cannot replace the hands-on learning our students need for using our analytical equipment and working directly on artifacts. Research could not be conducted in our labs on UCLA campus and the Getty Villa for much of the year. Faculty, students, and staff rallied to make the best of a difficult situation. We purchased portable microscopes, tools, sample materials, and even artifacts on eBay for students to work on at home. We focused more on critical analysis of published case studies, at times with the authors appearing on our Zoom sessions.

Even as the COVID-19 virus is surging, hope is in the air. With a new science-based approach to fighting the virus in Washington, D.C., and news of vaccines becoming available, we look forward to returning to our labs and learning from objects that tell us so much about who we have been, who we are, and who we can be.

—Glenn Wharton, *Lore and Gerard Cunard Chair, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials*, glennwharton@ucla.edu

ANAGPIC

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

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

Specialty Group & Network Columns

Book and Paper Group (BPG)

Book and Paper Group Members,

As I reflect on the upheaval we have weathered in 2020, I feel grateful to be embarking on a new year filled with hope, even as I acknowledge the many ongoing challenges we must face in 2021. For many of us, the physical isolation that has been necessary to keep us safe and healthy during the pandemic has also had a negative impact on our mental and emotional well-being. In the new year, I hope that we will find new ways not only to stay connected, but even to strengthen our community. I am encouraged and energized by my many colleagues, both within BPG and in other specialties, who have committed themselves to integrating diversity, equity, accessibility, and inclusion (DEAI) concerns into their work for our organization. By focusing on removing obstacles to inclusivity in our organization, we build a better community, improve our professional practice, deepen our profession's positive impact, and ensure our profession's sustainability.

BPG DEAI Work

So, what does this work look like in the day-to-day practice of our BPG volunteers?

- › The BPG Wiki has added a new page on East Asian scrolls, and new Chinese translations to the BPG Glossary of Terms. (See the column New Materials, Research & Resources on page 26 for details.)
- › In the coming months, our wiki editors plan to focus on expanding wiki content about binding structures beyond the Western bookbinding tradition. If you have broad ideas or specific content to contribute, please get in touch with BPG wiki editors Diane Knauf (paper) and Michelle Smith (book).
- › The BPG Publications Committee has been reconsidering how its information is archived and how new committee members are selected.
- › DEAI considerations have been incorporated into the development of programming for the AIC Annual Meeting; the rubric used by all AIC reviewers, including BPG, for evaluating abstracts was updated this year to emphasize diversity and inclusion.
- › The BPG Executive Officers are revisiting our policies and practices to identify obstacles that prevent full participation by our membership.
- › We are reconsidering ways in which we have traditionally recruited for volunteer and elected positions and are investigating new opportunities for community partnerships.

Among the broader BPG membership, colleagues at University of Michigan and SUNY Buffalo State College are investigating Native American book making practices, while conversations about repatriation of book and manuscript materials are taking place informally and formally on social media and in written news articles. Colleagues at UCLA Library are proposing a more intentional approach to the selection, documentation, and treatment of racist library materials; if you haven't read it yet, I recommend Michelle Smith's excellent [blog post](https://www.library.ucla.edu/blog/preservation/2020/09/29/thoughts-on-conserving-racist-materials-in-libraries) <https://www.library.ucla.edu/blog/preservation/2020/09/29/thoughts-on-conserving-racist-materials-in-libraries> about this topic. BPG colleagues at Brown University, Duke University, the Harry Ransom Center at UT Austin, Harvard University, the Library of Congress, the University of Delaware, the University of Kansas, and Winterthur will continue their partnership with the Historically Black Colleges and Universities (HBCU) Library Alliance in 2021 for a fourth summer of paid internships that mentor HBCU undergraduates interested



BPG Online

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

in careers in librarianship and preservation. If you're wondering how to approach your own professional practice with an eye toward DEAI, the AIC Equity and Inclusion Committee has compiled a fantastic [list of resources](#). Let's continue reaching out to colleagues to share ideas and keep these exciting conversations moving forward.

These are just a few of the efforts I have heard about recently, and I know many more of you are also actively engaged in incorporating a social justice mindset into your professional practice. This work cannot be accomplished in a few well-intentioned gestures, and is not unique to the disruptions, violence, and social unrest of 2020; it will take continued, sustained effort and will take on many guises. I am proud to be doing this work alongside all of you.

—Melissa Tedone, BPG Chair, melissatedone.bpg@gmail.com

Collection Care Network (CCN)

Materials Working Group update

Congratulations to the AIC Materials Working Group on a successful 2020 virtual meeting! The MWG is a professional community united in developing guidelines and best practices for selecting, evaluating, and disseminating materials used in collection care. To learn more about the MWG, check out their wiki pages at https://www.conservation-wiki.com/wiki/Materials_Working_Group. If you're interested in getting involved with the Materials Working Group, contact Becky Kaczowski (kaczkowskir@si.edu), MWG Chair.



CCN Online

Find CCN information at www.culturalheritage.org/collection-care-network

Smithsonian Safety and Cultural Heritage Summit Summary

Congratulations to all the organizers and presenters at the virtual Safety and Cultural Heritage Summit. Seventeen presenters filled this jam-packed summit on October 29 and 30, 2020, with presentations on a variety of health and safety topics with more than 450 people in attendance. CCN especially congratulates Sam Snell, CCN Communications and Outreach Chair, for her work in organizing and moderating the summit.

2021 AIC/SPNHC Joint Virtual Annual Meeting

CCN is happy to announce that it will be offering sessions on the following themes:

- › Collection care adaptations
- › Caring for hazardous materials (co-sponsored with the Health & Safety Network)
- › Integrated pest management (IPM)
- › Collection storage
- › Pre-session on Choosing Materials for Storage, Exhibit, and Transport

More information on the schedule of talks will be announced in the coming months. See the meeting program webpage to learn more.

Leadership Opportunities

OFFICER POSITIONS

Are you passionate about preventive conservation and collection care? Have you been looking for a way to get more involved in a leadership role in AIC? CCN is currently looking to fill three officer positions with terms from May 2021 to May 2024.

› Program Chair

The Program Chair is responsible for the management of activities that develop CCN programming for AIC's annual meeting. This includes identifying themes,

developing calls for papers, supervising the review of abstracts, attending AIC annual meeting planning sessions, and identifying officers or members to manage and/or moderate CCN programming at the annual meeting. The Program Chair may also spearhead joint sessions and/or workshops.

› **Editor**

The Editor is responsible for providing oversight of content produced by the CCN. The CCN Editor works with AIC's editors (*JAIC*, *AIC News* and e-Editor) to ensure appropriate dissemination on AIC's print and/or electronic platforms. The Editor contributes regular update reports to *AIC News* and leads the effort to write the lead article when the publication cycles mandates (every few years).

› **Liaison Officer**

The Liaison Officer is the point of contact for CCN efforts to build connections and foster collaboration within AIC including reaching out to specialty groups, committees, networks, and pertinent task forces. A core duty is to maintain connections to relevant initiatives such as the Materials Working Group (MWG) and Promoting Exhibit Access and Security (PEAS). The Liaison Officer will work on establishing external partnerships as appropriate to foster collection care efforts among allied professional groups and work with other CCN officers to grow those relationships such as through programming at the annual meeting and through resources posted in print, on the web, and through social media.

All applicants should have a strong interest in furthering preventive conservation and collection care. CCN Officers meet once a month via online conferencing tools, as well as during AIC's annual meeting.

For further information or to apply, email CCN Chair Mary Coughlin at coughlin@gwu.edu. Applicants should include a letter of interest and CV by February 15, 2021.

As an AIC board-appointed network, CCN leadership selections must be approved by the AIC Board. Every effort is made to ensure that the CCN Officers are diverse with respect to geographic locations and representation of various professional roles as conservators and allied preservation professionals at large and small museums and in private practice.

—Kelly Krish, CCN Editor, kmkpaph@rit.edu

Health & Safety Network (H&SN)

2021 AIC/SPNHC Joint Virtual Annual Meeting

The Health & Safety Network (H&SN) is working on a joint session with the Collections Care Network (CCN) on hazardous materials. We are excited to collaborate on this topic to reach a broader audience! We are also working on a possible session about lead safety with Monona Rossol and Ariana Makau. Fit testing is still important, so we are investigating ways to provide virtual guidance to ensure your respirator fits properly.

Professional Alliances

The Health & Safety Network liaises with professionals in the American Industrial Hygiene Association (AIHA) Museum and their Cultural Heritage Safety Working Group to provide additional safety resources to our members, facilitate teaching collaborations, help spread awareness of the field to industrial hygienists, and promote networking between conservators and safety professionals.

The Network also would like to congratulate our current (and former) Network leadership colleagues who showcased their research and work at the 5th annual Smithsonian Safety and Cultural Heritage Summit, which took place on October 29 and 30, 2020. Kudos to Jo Anne Martinez-Kilgore (rodent infestation cleaning protocols), Kim Harmon (options/alternatives for N95s), and Adrienne Gendron and



H&SN Online

Find H&SN information at
www.culturalheritage.org/healthandsafety

Kerith Koss Schrager (ethical considerations for removing hazardous materials from collection objects) for their helpful and interesting presentations. If you'd like to learn more about these and other topics from the 2020 Safety and Cultural Heritage Summit (co-sponsored by the AIHA), please go to the Smithsonian National Collections Program website at <https://ncp.si.edu/> in January 2021.

H&S Wiki

Our officers are updating the Health & Safety wiki pages throughout the annual AIC Wiki Edit-a-thon in January. Please contact Katherine Ridgway at katherine.ridgway@dhr.virginia.gov if you find broken links or have an idea for a new resource to add.

H&S Forum

We are in planning stages for a new online Health & Safety Forum that will bring together the AIHA Museum Working Group and those who care for collections, manage labs, deal with potentially toxic chemicals, and more.

Please send comments or questions to us at health-safety@culturalheritage.org.

—Tara Kennedy, H&SN chair, tara.d.kennedy@yale.edu

Objects Specialty Group (OSG)

Seeking Participation: January Wiki-a-thon!

Each year, January is designated as Wiki-a-thon month, and although OSG officers are busy submitting contributions to our specialty group wiki page, we are seeking your help as well.

Please consider contributing photographs, text (in a Word document), or content changes to the wiki pages. Not sure what to submit? We are specifically looking for:

- › Images of copper or silver related to their history, their materials, their technology, their corrosion products, preventive care, or treatment.
- › Text to accompany sections about copper or silver related to their history, their materials, their technology, their corrosion products, preventive care, or treatment.
- › Images of hand tools you use all the time.
- › Images or a list of your top-most frequently used three pieces of lab equipment.
- › Results of surveys conducted on the various list serves.
- › Anything you've looked for on the OSG Wiki and DIDN'T find it – help us fill it out!

Thank you so much for your time and contributions. Please feel free to contact the OSG Wiki Editor Robin O'Hern at osgwiki@gmail.com.

—Fran Ritchie, OSG Chair (2020-2021), franritchie@gmail.com

Paintings Specialty Group (PSG)

Happy New Year! I hope that you all are finding ways to stay healthy and find joy this winter. With the New Year I'm finding time to reflect on all that we learned in 2020 despite the challenges we faced together. Technology and necessity led to advances in accessibility and access. We have had important conversations about diversity, equity, and inclusion in the field.

Thank you to everyone who has submitted nominations for the AIC Painting Award. The Painting Awards Committee will review nominations and look forward to celebrating with our colleagues at the 2021 AIC/SPNHC Joint Virtual Annual Meeting.



OSG Online

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



PSG Online

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

2021 AIC/SPNHC Joint Virtual Annual Meeting

Program Chair Mary Catherine Betz and Assistant Program Chair Kathryn Harada are hard at work on putting together an engaging program for the 2021 meeting. Early rates are available until February 28th, so register soon!

PSG Wiki

If you have not visited the PSG Wiki lately, I invite you to take another look at this resource: <https://www.conservation-wiki.com/wiki/Paintings>. The Wiki Committee is dedicated to building this resource and welcomes contributions from specialty group members. Questions or ideas for new content on the PSG Wiki are welcome and should be directed to the PSG Wiki Chief Editor, Kari Rayner, aic.psg.wiki@gmail.com.

—Cynthia Schwarz, PSG Group Chair, cynthia.schwarz@yale.edu

Photographic Materials Group (PMG)

PMG Leadership

I would like to thank Luisa Casella for accepting the position of PMG Wiki Coordinator. Luisa has made tremendous improvements to the wiki by coordinating the group of contributors and setting outlines and contents to fill out in this year.

2021 AIC/SPNHC Joint Virtual Annual Meeting

This year, AIC's annual meeting will happen jointly with the Society for the Preservation of Natural History Collections (SPNHC) and it will take place virtually starting in May 2021. PMG will offer four sessions of presentations during the week of June 14–18, including:

- › Our PMG session
- › Two joint sessions with the Book and Paper Group (BPG)
- › Our PMG business meeting

We are extremely pleased with the program and are sure you will enjoy it very much. Efforts also were made to avoid scheduling PMG and BPG sessions in concurrent time slots.

PMG Workshops

I am happy to announce two workshops on chemistry and deterioration of photographs, by Douglas Nishimura and Scott Williams, to be offered during the 2021 AIC/SPNHC Joint Virtual Annual Meeting. Stay tuned for this opportunity to learn from two of our scientist colleagues with the most expertise in photographic chemistry and years of teaching experience. More details will be provided soon.

The FAIC Collaborative Workshops in Photograph Conservation Committee welcomes ideas about future workshop or symposium topics tailored for PMG and the wider conservation community. Please reach out to a committee member or submit your proposals through the AIC webpage at culturalheritage.org/events/learning/propose-a-workshop.

Opportunities to Collaborate/contribute

Please consider these opportunities:

- › Contact Luisa Casella to become a PMG Wiki contributor at luisa.casella@gmail.com or wiki.pmg@gmail.com.



PMG Online

Find PMG information at www.culturalheritage.org/photographic-materials-group

- › Share your work through social media and send your ideas to Sarah Casto (sarahcasto@gmail.com), PMG Social Media Coordinator, or Katelin Lee, AIC Social Media Coordinator (klee@culturalheritage.org).
- › Provide your ideas on how to partner with the Equity and Inclusion Committee (EIC) or about specific areas of need within the PMG community (RNamde@getty.edu).
- › Join an ISO subgroup on standards for museums, libraries, and cultural heritage institutions such as the ISO TC42 Working Group 5 Physical Properties and Image Permanence of Photographic materials (a new group for cultural heritage and preservation looking for new members from our community); contact Joe LaBarca, jlabarca@rochester.rr.com, if you are interested.

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

Research and Technical Studies (RATS)

2021 AIC/SPNHC Joint Virtual Annual Meeting

RATS is pleased to partner with the newly formed Imaging Working Group (IWG) and the Society for Preservation of Natural History Collections (SPNHC) to present two joint sessions alongside our regular RATS sessions for the 2021 AIC/SPNHC Joint Virtual Annual Meeting, to be convened online in May 2021. The draft slate of talks has been published. For further information on the annual meeting, please visit: <https://www.culturalheritage.org/meeting>.



RATS Online

Find RATS information at
[www.culturalheritage.org/
research-technical-studies](http://www.culturalheritage.org/research-technical-studies)

RATS Business: Voting

Three important ballot measures have been put to the membership in the past months:

- › Approval of the revised Rules of Order
- › A potential change to the name/acronym of the specialty group
- › The possibility of providing free RATS membership to Student and Post Graduate AIC members for a period of one year (2021).

The Rules of Order were revised by specialty group leadership and AIC staff to streamline and standardize language across the groups. The proposed revisions were put to a vote by membership on October 21, 2020. With 37 votes received, the revised Rules of Order were adopted unanimously. The revised Rules of Order can be accessed here: <https://aiconservation.egnyte.com/dl/yospuFRrSC>.

A potential change to the name and/or acronym of RATS has been discussed in our online community forum over the past year and was also debated at this year's business meeting. This ballot measure was put to membership on November 2, 2020. With 98 votes received, 44 voted in favor of a change, 43 against, and 12 abstained. While it is clear that opinion is evenly divided on this matter, the vote did not achieve the necessary 2/3 majority to amend our Rules of Order; therefore, the RATS name and acronym will continue to be used.

In addition, after the spontaneous outpouring of financial support for student registration to the 2020 AIC Virtual Annual Meeting, RATS members at the business meeting discussed granting free membership to student and post graduate AIC members for a trial period of one year. This ballot was also put to membership on November 2, 2020. Of the 98 votes received, 93 were in favor, two against, and three abstained. RATS membership for the year 2021 is now free to student and post-graduate members of AIC.

Nominating Committee

A volunteer nominating committee has been empaneled, consisting of Chair Emeritus Matthew Clarke, former Chair Emerita Karen Trentelman, and Kirsten Mofitt. RATS officers have advised the nominating committee to abide by the recommendations in the EIC Strategic Plan when considering candidates in addition to the traditional considerations of balancing conservators and conservation scientists as well as geographic locations. Pursuant to these objectives, the nominating committee has been directed to identify a minimum of two qualified candidates for the positions of Assistant Program Chair, Secretary/Treasurer, and Publications Chair.

If you would like to nominate yourself or others, please contact Nominating Committee Chair Matthew Clarke at clarkem@si.edu or one of the other members.

—Gregory Bailey, RATS Chair, gbailey@thewalters.org

Textile Specialty Group (TSG)

2021 AIC/SPNHC Joint Virtual Annual Meeting

This year's TSG program for the annual meeting includes an intimate group of talks focusing on analysis and treatment. The selection committee thanks all who submitted abstracts during these unconventional times. These past several months have been challenging and have shed light on problems that we didn't know we would have to face while working for our institutions, running our private practices, and teaching new conservators. However, the pandemic has also opened doors to creative solutions. To highlight these solutions, our program will include: "Lessons Learned: Pandemic Edition," a roundtable discussion to share insights from this past year.

Please remember that a substantially discounted early bird conference fee is applicable until February 28th, 2021.

IAG Meeting

The AIC's Internal Advisory Group (IAG) was held on November 20, 2020, via Zoom. The full-day meeting included updates and discussions about work being done by the diversity, equity, inclusion, and accessibility (DEIA) and the Membership Designation Working Group (MDWG). Prior to the IAG meeting, AIC leadership participated in a session about DEIA issues and organizational culture that was given by Dr. Brea Heidelberg. Please review the [Equity and Inclusion Committee \(EIC\) strategic plan](#) for more information. The MDWG reviewed current suggestions to change the membership designation system. Deborah Trupin and Nancy Pollack, as co-chairs of the committee, have been working to evaluate membership needs and benefits of member designations. Further explanation of their work can be found at [Defining the Conservator: Essential Competencies, and Requisite Competencies for Conservation Technicians and Collection Care Specialists](#).

Nominating Committee

TSG's Nominating Committee seeks nominations for three positions to begin after the next annual meeting in May 2021.

- › Vice Chair (program chair): A one-year term, and then transitions into the position of Chair for one year.
- › Secretary: A two-year term. A secretary may choose to serve for 2 consecutive terms.
- › Nominating Committee member: A three-year term, transitioning to chair of the nominating committee during the 3rd year.



TSG Online

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

You can find guidelines for each of these positions in the Library → Governance → Leadership Guidelines folder in the TSG Online Community. Please note that if you are interested in the Vice Chair position, we encourage you to also read the chair guidelines because the Vice Chair transitions into the Chair position after one year.

To nominate someone or yourself, or for more information, please contact any member of the Nominating Committee including Sarah Scaturro, Jackie Peterson-Grace, Rebecca Summerour, and ex-officio member Julia Carlson. We highly encourage self-nominations!

TSG ACHIEVEMENT AWARD

TSG is seeking nominations for the AIC-Textiles Specialty Group Achievement Award. This award will be presented to an individual or entity that has promoted, defended, and worked in support of the importance of textiles and their need for preservation. Dedication to the organization over their years of membership will be taken into consideration as well as commitment, leadership and continuous contribution to the field of textile conservation, with a preference for nominees who are a Professional Associate (PA) or Fellow of AIC. The proposer/nominator and the sponsor should provide strong evidence in writing of the nominee's commitment to the field in areas such as research, analysis, conservation, teaching, and support of the textile conservation community. The proposer/nominator and the sponsor must be an Associate, a PA, or a Fellow of AIC. The deadline is February 15, 2021.

—Ann Frisina, TSG Chair, heartland.textile.ps@gmail.com

Note: ASG, CAN!, CIPP, ECPN, and WAG did not submit columns for this issue.



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Paid Summer Internship in Outdoor Sculpture Conservation

The Central Park Conservancy (CPC) is offering five full-time summer internship positions in outdoor sculpture conservation. CPC is a private, not-for-profit organization dedicated to the maintenance and preservation of Central Park. For more information, visit the Central Park Conservancy website at www.centralparknyc.org.

Monuments conservation technician (MCT) interns will be involved in the annual program of examination, documentation, preservation and conservation of the bronze and stone sculpture in Central Park in New York City and select special projects.

Eligibility Requirements: Applicants must be active graduate students or recent masters-level graduates in objects conservation, historic preservation or equivalent.

PLEASE NOTE:

- › Pre-program (conservation) and exceptional undergraduate candidates' intent on pursuing a master's degree in historic preservation, object conservation, or closely related field will be considered.
- › Candidates must be eligible to live and work in the US before applying and for the duration of this placement.
- › Applicants must possess a current United States-issued driver's license or equivalent. They must be physically able to lift 50 pounds and to wear a respirator for up to 5 hours per day.

The summer conservation internship program will begin on Monday, June 7 and concludes on Friday, August 13, 2021. Pay is \$18 per hour. Interested applicants should respond with a cover letter and C.V. or resumé by March 28, 2021, to: mctprogram@centralparknyc.org.

IMPORTANT: Applicants must include "2021 MCT Program" in the subject line of email correspondence.