



AIC News

May 2021

Volume 46(3)

Equity & Inclusion Committee (EIC)

About EIC

EIC was created to formalize AIC's commitment to the issues of equity and inclusion within the organization and the field of conservation at large. They pursue strategic avenues that support our Core Value of Equity and Inclusion and improves equity and inclusion in our membership and programs. Learn more at www.culturalheritage.org/equity-and-inclusion.

EIC Calls for Structural Inequity Changes

By Anya Dani, Anisha Gupta, and the Equity & Inclusion Committee

The Equity & Inclusion Committee (EIC) is actively working to combat structural inequity within AIC in partnership with individual members, AIC and FAIC staff and boards, and volunteer leaders committed to this work. The dual pandemics of COVID-19 and racial injustice have laid bare the unjust structures and systems that affect every corner of our society, which have repeatedly failed people from marginalized groups. The conservation field is not immune to structural racism. In fact, it should be expected that inequitable structures are embedded into our field given our history founded on western standards and colonialism. Although this article focuses on AIC, many of the themes can be applied more broadly to cultural heritage organizations and institutions.

It is common knowledge that the demographics of the conservation field do not reflect the diversity of our society and this is borne out by demographic data (Figures 1 and 2). Even if unintentional, AIC's decisions and culture have resulted in people from historically underrepresented groups feeling either indifferent to or (worse) not welcome in the organization. AIC must evolve in order to stay relevant.

EIC members believe that increasing diversity, equity, inclusion, and accessibility (DEIA) in conservation is not only morally just but is necessary to ensure that our workforce and audience are reflective of diversity within our society. In cultural heritage institutions, conservators often act as gatekeepers, determining who has access to collections, how much access, and under what conditions. If we harness

VERSATILITY BUILT IN.

The Spacesaver Viking Preservation Cabinet 920 Series helps any museum, large or small, future-proof collections storage.

- ✓ Reconfigurable interior
- ✓ Accessories for any collection
- ✓ Proven performance

→ **SEE HOW WE
HELPED THIS
COUNTY MUSEUM**





american
institute for
conservation

**Preserving Cultural
Heritage**

AIC News
May 2021
Volume 46(3)

AIC News (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation.

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

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

Deadline for July editorial submissions: June 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.

NEWSLETTER STAFF

Lisa Goldberg, Editor

Eryl P. Wentworth, Managing Editor

Sheila Cummins, Editor, New Publications

Julia Sybalsky, Editor, New Materials & Research

Bonnie Naugle, Production Editor

Carmina Lamare-Bertrand, Production Assistant

Katelin Lee, Outreach Coordinator

Tiffani Emig, Foundation Coordinator

Eric Pourchot, Institutional Advancement Director

Note: All figures are listed in U.S. measurements and in U.S. currency.

© Copyright 2021. AIC News cannot be reproduced in part or entirety without permission from AIC.

In This Issue

- 1,6 EIC Calls for Structural Inequity Change
- 5 From the Executive Director
- 11 Association News
- 14 Annual Meeting News
- 15 Foundation News
- 19 JAIC News
- 20 Allied Organizations
- 23 Health & Safety
- 25 New Publications
- 26 People
- 28 In Memoriam
- 30 Worth Noting
- 33 Conservation Graduate Programs
- 36 Specialty Group & Network Columns
- 42 The Back Page



DORFMAN

MUSEUM FIGURES, INC.

since 1957

www.museumfigures.com

800-634-4873

Dorfman Conservation Forms created exclusively
with Ethafoam® brand inert polyethylene foam.



KREMER

PIGMENTE

BLUE WATERCOLORS

MAYA BLUES

SMALT

BLUE FINE ARTIST INKS

LAPIS LAZULI

AZURITE

You can find a large
selection of blue colors
in our online shop

www.kremerpigments.com

From the Executive Director

AIC's second virtual annual meeting has launched! We are thrilled to be offering our 49th Annual Meeting in partnership with the Society for the Preservation of Natural History Collections (SPNHC) and thank them for their contributions. This meeting, with the theme *Transform 2021*, is incredibly rich in content and has attracted a record number of registrations—nearly 1,600 attendees!

We learned so much from our first virtual meeting and have incorporated revisions suggested by you and by staff that will be sure to make your experience even more memorable in 2021. I look forward to seeing you online in May and June!

We want everyone to have an opportunity to at least sample this virtual meeting. Please take advantage of several FREE, open sessions we are offering. You can find the following events and more at <https://learning.culturalheritage.org/members>.

- › On May 10, from noon to 2:00 p.m. EDT, you can register at no cost to attend *Confronting our Biases to Transform Conservation*, organized by the Equity & Inclusion Committee.
- › On May 10, from 3:00–5:00 p.m. EDT, our partners at NEH and Project Coordinator Pam Hatchfield will talk about *Held in Trust* and its context in the celebration of our nation's 250th anniversary. Afterwards, be sure to be on hand to congratulate your colleagues—AIC's 2021 awardees. You will not want to miss this celebratory session!
- › On May 14, from 12:00 to 2:00 p.m. EDT, the AIC Member Business Meeting is being held. The meeting is open to all members, regardless of meeting registration (see p. 11). Please plan to attend to learn more about your organization and its work and to join in the conversations. We have much to discuss.
- › On June 4, from 10:30 a.m. to 12:00 p.m. EDT, JAIC's editorial board will host a scholarly writing session at no cost. Please attend and share with colleagues.

Beginning on May 17, we will be transitioning from the opening and general sessions to the specialty sessions, which run through June 25. These sessions can be treated as twelve smaller, focused conferences. Each material specialty shares its own conference week with a non-competing specialty. You will be able to concentrate on one specialty for a week or move among specialty talks for the full six weeks of the conference. With thanks to SPNHC, we also have more than 30 hours of programming devoted to natural history collections. Even if you do not work regularly in this specialty area, I hope you will investigate these sessions as well.

Finally, let's be sure not to forget our valued exhibitors. In addition to offering a virtual Exhibit Hall, we have created three Exhibitor Showcases so that you can easily interact with exhibitors of your choice. Some of our exhibitors return to our meeting year after year to entice you with new and trusted products, but others are new to us. Please seek out these exhibitors and be sure to make them feel welcome.

I am in awe of all the volunteers who are making this virtual meeting possible, particularly during continued restrictions and disruptions in all our lives. We have a remarkable membership. I am honored to be a part of AIC, and I thank you for all you contribute.

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



Eryl Wentworth,
Executive Director

EIC Calls for Structural Inequity Changes

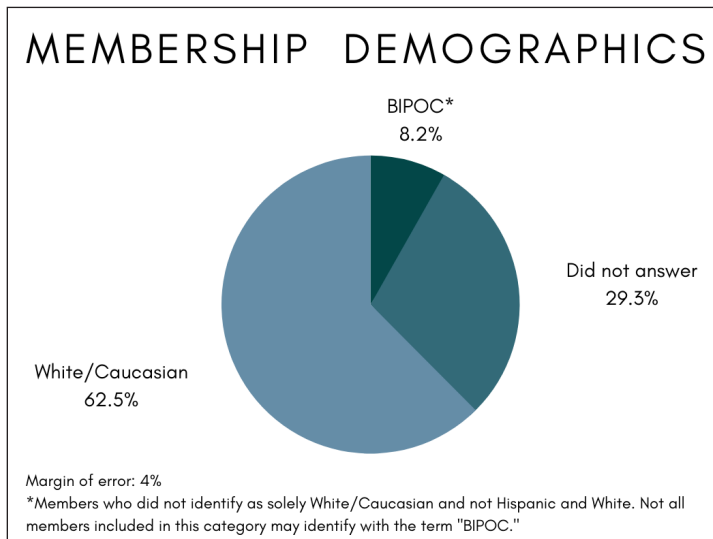


Figure 1. Membership Demographics graph. Figure credit: Katelin Lee, AIC Staff Liaison to EIC.

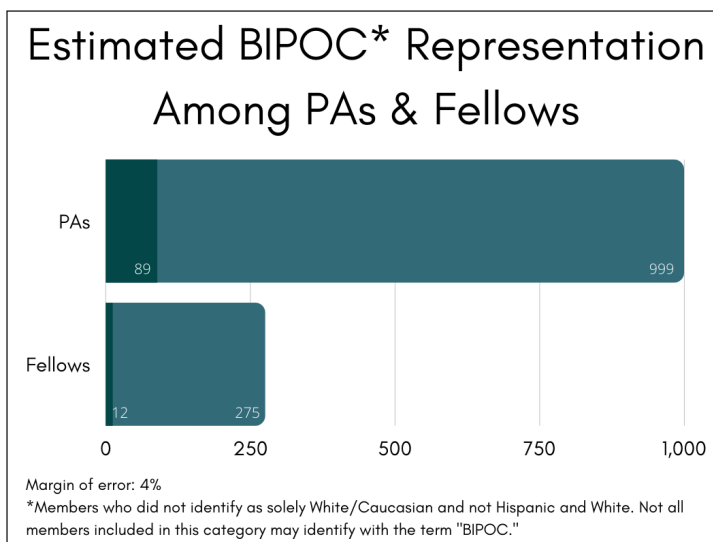


Figure 2. Estimated BIPOC representation graph. Figure credit: Katelin Lee, AIC Staff Liaison to EIC.

Figure 1 shows data from the September 2019 Member Satisfaction Survey, which was sent to all individual members; 19% of 3,285 members participated in the survey. The term BIPOC refers to Black, Indigenous, and People of Color. While demographic data is collected with most surveys created by AIC, this is the most recent survey that also asked participants about their membership type, which is why it is used here. As with any survey where individuals may self-select in, this information may not be wholly representative of the membership. In order to make the demographic question more inclusive, members were given the option to select multiple choices and also to opt out of the question or provide additional information. This led to some answers being unclear as to how the respondent might identify.

Figure 2 shows more information from the September 2019 Member Satisfaction Survey. Using the number of PAs and Fellows who chose a characterization that falls within the umbrella term BIPOC (Black, Indigenous, and People of Color) compared to the total number of PAs and Fellows, the graph shows an estimate of roughly 89 of 999 PAs (9%) and 12 of 275 Fellows (4%) are BIPOC. This is not intended to be a precise counting of BIPOC representation in either membership category, but an extrapolated estimate. Worth noting: If this information is accurate, BIPOC PAs are only 3% of the membership and BIPOC Fellows are only 0.4% of the membership. Overall, PAs represent 33% of AIC's membership and Fellows 9% of the membership.

Continued from cover

this power and break down existing barriers, we can replace these gatekeeping structures with new, inclusive structures that center people in our decision making. This will require structural change at all levels.

In order to commence discussion about comprehensive structural change within AIC, EIC organized a session titled, "Creating an Equitable & Inclusive Environment Within Your Organization," facilitated by Dr. Brea Heidelberg (Associate Professor, Drexel University and Equity Consultant, ISO Arts Consulting) prior to the November 2020 AIC Internal Advisory Group (IAG) Meeting. The session, open to IAG participants, focused on the need for change at the organizational level in order to achieve DEIA goals. Participants included specialty group, network, and committee leaders, JAIC, AIC News, and web editors, the AIC Board, and AIC and

FAIC staff. Dr. Heidelberg defined organizational culture as “the values and associated manifestations of those values that create an organization’s social and psychological environment.” Organizational culture includes codified rules, interpersonal interactions, and decision-making processes. All of these organizational norms make a statement about what we truly value as an organization. The session stressed that DEIA work is not the purview of EIC alone and must be an organization-wide effort in order to be successful.

When assessing AIC’s organizational culture, we should also examine who and what are missing in conversations, spaces, and considerations. Some much-needed changes require the lengthier process of altering our Bylaws or Code of Ethics. However, other rules that we think of as hard and fast may be vestiges from an earlier time and no longer serve their original well-meaning purposes. For many years, only PAs and Fellows were allowed to vote in elections, but in 1997 elections were opened up to Associate members, expanding voting rights to all three primary member categories. Looking ahead, when creating the structures for new committees and task forces, we are not well served by replicating existing models such as including Fellow membership designation requirements to be able to serve, and prioritizing specialty diversity over ethnic diversity. Requiring such considerations for new committees/task forces are not written into AIC’s Bylaws. Over time these practices have contributed to the exclusion of key voices from historically underrepresented groups (consider Figure 2). To combat this in our committee, EIC recently revised our charge to remove professional designation requirements, instead defining diversity of our committee members in broader terms than had been previously used. We suggest that all AIC committees and groups look for both small and large changes they can make to their organizational documents in order to increase DEIA.

As Dr. Heidelberg explained, “systems replicate and protect themselves (see Figure 3).” Structural change at the organizational level has the potential to be more impactful than individual change alone. Changing structures and then instituting accountability measures is the best way to prevent people from reverting to past practices, which naturally feel more comfortable to them.

Structural change can work in tandem with outreach programs and DEIA training. If we simply try to recruit people from marginalized communities into conservation but do not make internal changes within the profession, then recruitment will continue to be difficult and retention rates for conservators of color will remain low. Structural racism is our reality, and everyone must take responsibility to make change. Making structural investments in equity now will lead to long-term, sustainable improvements in the diversity of our

Resources to Learn More

Several resources provide data to support this article. Learn more about Western standards and colonialism in museums, including a focus on demographics:

- Balachandran, Sanchita. 2007. “Object Lessons: The Politics of Preservation and Museum Building in Western China in the Early Twentieth Century.” *International Journal of Cultural Property*. 14 (1): 1-32. <https://doi.org/10.1017/S0940739107070014>
- Westermann, Mariët, Liam Sweeney, and Roger C. Schonfel. “Art Museum Staff Demographic Survey 2018.” *Ithaka S+R*. Last modified January 28, 2019. <https://doi.org/10.18665/sr.310935>.
- American Alliance of Museums. “Diversity, Equity, Inclusion, and Accessibility.” <https://www.aam-us.org/programs/diversity-equity-accessibility-and-inclusion/>



Organizational culture is “the values and associated manifestations of those values that create an organization’s social and psychological environment.”

—Dr. Brea Heidelberg, 2020



“Museums are a vital part of how we tell the stories of who we are, who we’ve been, and how we will live together. They maintain our cultural heritage and teach us about all the ways we are different and the same. Reflecting the diversity of that heritage is a critical part of museums’ work. We cannot claim to be truly essential to society if we are not accessible to all.”

—Sanchita Balachandran, 2007

Foundational Premises

- Systems replicate and protect themselves – including systemic inequity
- Hearts & minds are great – behaviors and reinforcement are better
- Equity work is hard – without clear boundaries and accountability measures, people will revert to old behaviors

Figure 3. A slide is from Dr. Brea Heidelberg's presentation (isoartsconsulting.com).

field. In alignment with our strategic plan, EIC members have been examining and working to change inequitable systems within AIC. Structural change is especially important to achieve our following two goals (from the strategic plan):

- › Goal I: Foster an Inclusive and Welcoming Organizational Culture
- › Goal IV: Integrate DEIA into all AIC Programs

We have learned quickly that real change cannot happen if DEIA is seen as a separate endeavor from the “main” work of AIC. Instead, we advocate for a complete overhaul and value shift that is reflected in AIC’s organizational and guiding documents, such as the Bylaws, Code of Ethics, policies, rules of order, strategic plans, and others. In 2020, EIC worked with the AIC General Session Program Committee and the Nominating Committee to revise their guidelines. The process included asking questions such as:

- › What is the makeup of the committee? How are we defining diversity?
- › What barriers exist within the abstract review guidelines? Do the guidelines encourage people from diverse backgrounds to participate? Do they encourage presenters to discuss diverse topics?
- › From where and how are we recruiting committee members and abstract submissions? Is inclusive language being used in these advertisements?
- › Are we creating a welcoming environment for committee members and presenters from underrepresented groups?

We commend members of these committees who are working to enact change. An example of how changes have been incorporated into review criteria can be seen in the revised annual meeting’s Abstract Review Guidelines. EIC is always open to collaborate with AIC specialty groups and committees, and we encourage groups to form their own DEIA plans that address their particular needs.

In moving forward to enact change, Dr. Heidelberg challenged us to reframe our questions. Generally, one might ask why we need to adjust our standard practice to include a new person or group in a conversation. For example, why do we need to change our current practices in order to include people from a certain underrepresented group in a conversation? Instead, reframe the question and ask yourself why that group should be or has been excluded. You might find it harder to justify why a group of people should be excluded from a conversation.



“The preservation of cultural property is never a neutral activity; and the question of who is to possess, care for, and interpret artifacts is highly politically charged. This paper examines how preservation was used as a justification for the removal of pieces of immovable archaeological sites in the early twentieth century, and became a tool for building museum collections.”

—Westermann, Sweeney,
Schonfel, 2019

Resources for Examining Structural Racism and Enacting Organizational Change

- › [How to Conduct an Equity Audit in Your Organization](#)
- › [Washington Race Equity & Justice Initiative, Organizational Race Equity Toolkit](#)
<https://justleadwa.org/learn/rejitoolkit/>
- › [MASS Action \(Museum as Site for Social Action\) resources](#)
<https://www.museumaction.org/resources> and the [MASS Action Toolkit](#)
- › [Moving Beyond Business as Usual: Antiracist Recruitment and Hiring Practices](#)
- › [The Inclusive Museum: A Framework for Sustainable and Authentic Institutional Change](#) by Cecilia Garibay and Laura Huerta Migus
- › [From Systemic Exclusion to Systemic Inclusion: A Critical Look at Museums](#) by Chris Taylor

Regardless of our intentions, the composition of our membership and leadership shows that current AIC policies are excluding people as represented by demographic data. We must be introspective and identify structures that are causing barriers to inclusion. Ask yourself what sort of barriers or biases may exist in the hiring of AIC staff, vendor selection, recruitment for volunteer positions, the abstract review process, and in membership designation policies, among others.

These barriers cannot be identified and remedied without involving those people who have been historically excluded from the conversation. BIPOC conservators, conservators with disabilities, LGBTQIA+ conservators, and conservators from disadvantaged backgrounds can help identify these barriers as they are the ones who have been negatively affected by them. However, some marginalized conservators may distrust AIC despite our sincere efforts. Given our history, they have every right to be distrustful; reengaging them will require meaningful action. As Dr. Melanie Adams stated in the FAIC webinar series on [Social Justice and Conservation](#), we must “work at the speed of trust.” Discussions with conservators from underrepresented groups need to be part of a sincere dialogue, engaged in relational, not transactional, interactions. Providing feedback and input is emotional labor that we are not entitled to; we are given it as a gift from those who want to better us and our organization. Building accountability and transparency into this work will help create an environment of trust. Transparency about what changes are being made, why they are being made, and who is involved in the process is crucial to this labor. We must work with marginalized conservators to set clear goals, evaluation parameters, and measurements for accountability.

EIC calls for bold and immediate action to significantly increase the diversity of the AIC Board, FAIC Board, and in AIC volunteer leadership positions. Rethinking Fellow designation requirements for committees is a good first step in creating an inclusive culture. We must continue examining our structures to eliminate barriers and be open to members of all backgrounds, such as adopting significantly more accessibility accommodations as part of our standard practice and advocating for better pay throughout the profession. These are issues of equity that disproportionately affect women and people of color.

Racism is so entrenched in the western cultural heritage sector that it has often gone unnoticed by the majority of professionals. However, as we saw in the July 2021 statement [“Join Black Conservators and Demand Racial Justice in Art Conservation,”](#) those of us from underrepresented groups



“While the US population is growing increasingly diverse, the positions that are most directly responsible for presenting, interpreting, and caring for art objects from all the world’s cultures over time are not yet reflecting that diversity.”

—AAM, DEIA program page

have noticed. Real change can only happen when diverse voices are present at the table and are engaged in leadership positions. We end with a quote by Jona Olsson from her article "Detour-Spotting For White Anti-Racists," which demonstrates the importance of everyone working collectively towards the goal of anti-racism:

"People of color will continue to demand their rights, opportunities and full personhood. But racism in North America won't end because people of color demand it. Racism will only end when a significant number of white people of conscience, the people who can wield systemic privilege and power with integrity, find the will and take the action to dismantle it. That won't happen until white people find racism in our daily consciousness as often as people of color do. For now, we have to drag racism into our consciousness intentionally, for unlike our sisters and brothers of color, the most present daily manifestation of our white privilege is the possibility of forgetting about racism."

AIC must regain the support of conservators of color and must demonstrate a clear, long-term commitment to eliminating discrimination. This is a long process, but with collective action equitable structures can become normalized, and EIC is committed to the work. What a freeing feeling it would be for inclusivity and equity to become the norm!

Anya Dani, anya.dani@yahoo.com, and Anisha Gupta, anishagupta127@gmail.com, with members of the Equity and Inclusion Committee



EIC Online

Learn more about the Equity & Inclusion Committee and their activities:

- > [Committee & Roster](#)
- > [Resources & Activities](#)

Preservation Based on Data!

Essential Tools for Conservators

Automated Error-Free Data Collection

Download Directly to
SmartPhone or Tablet
via Bluetooth

Real-Time Monitoring
with EMail Alerts &
Free Cloud Storage!



Free Apps for
iOS & Android!



TR-7wb Temperature & Humidity
Data Loggers from TandD

inquiries@tanadd.com (518) 669-9227 www.tanadd.com



Save on Books

Visit our online store to use your 15%-member discount. AIC items support specialty groups and the organization. Use the code **2021-MEMBER** on the checkout page.

Note that income from FAIC items directly support our programs and may not allow a discount.

Join Our Virtual Member Business Meeting

The member business meeting is a key organizational part of our annual meeting. We invite all members to participate in the online 2021 AIC Member Business Meeting. Please save the date and plan to join us for presentations and conversation on Friday, May 14, 2021, from 12:00–2:00 p.m. EDT. You do not need to be registered for the annual meeting to attend!

You can expect to learn about election results, meeting planning, member designation recommendations, and financial status at the business meeting, among other topics. We look forward to sharing these vital organizational updates with all members. Please join in!

If you plan to join us, please RSVP (for free!) using the “Register” button on the page below, so we can ensure our virtual meeting room is large enough for all to attend. We will add the agenda and speakers to this page soon.

Learn more at <https://learning.culturalheritage.org/products/2021-aic-member-business-meeting>.

COMMITTEE AND WORKING GROUP UPDATES

Imaging Working Group (IWG)

Recognizing that imaging is important to the ethical and evolving practice of conservation, the AIC Imaging Working Group (IWG) was established in the spring of 2020 to develop a professional basis for supporting conservators by providing information about the growing number of imaging technologies, applications, and practices in the field. The IWG is partnered with the RATS Specialty Group.

The IWG's purpose is to:

- › Support the conservation community in discovering and understanding imaging-related topics and endeavors by increasing communication and encouraging cross-disciplinary collaboration.
- › Identify and address, through sustainable collaboration, the challenges that conservators encounter related to imaging resources, practices, and objectives.
- › Encourage a consistently high level of conservation imaging by providing resources, solutions, and a community focused on testing, training, and standardization.

Our first meeting was held on October 6, 2020, via Zoom, after the initial call for participation. Over 100 people from around the world expressed interest in participating in the IWG. Seventy people called in to the first meeting from North America, South America, Europe, and Asia. Members include conservators, imaging specialists, photographers, scientists, and program managers.

The IWG's first major effort is to develop an Imaging Wiki (www.conservation-wiki.com/wiki/Imaging). This will be a dynamic online resource for the community, serving as both a knowledge repository and a platform for community projects and resource distribution. The presence of the IWG on the AIC Wiki aims to establish a universally accessible platform that encourages participants to share and discuss imaging resources, projects, and solutions.

The IWG is already developing the Imaging Wiki, beginning with seven initial topic groups that focus on: visible light imaging (VIS), x-radiography, infrared imaging (IR), ultraviolet imaging (UV), false color (FC) processing, reflectance transformation imaging (RTI), and 3D imaging. Each topic group has 2–3 team leads and 2–3 wiki editors with other IWG members helping to gather and develop content for wiki pages on each of these topics. Additional topics we are currently considering include standards and smartphone imaging.

The IWG is also hosting a joint session with RATS during the 2021 AIC/SPNHC Joint Virtual Annual Meeting on May 25 and 26. After the session on May 25, the IWG will host a virtual social at 5:00 p.m. ET to continue to build and connect the imaging community.

We are excited about the imaging community we are building! If you are interested in learning more or getting involved, please take a look at the Imaging Section on the AIC Wiki (www.conserva-tion-wiki.com/wiki/Imaging) and email aic.imagingwg@gmail.com. Information about our past and upcoming meetings can be found at www.conserva-tion-wiki.com/wiki/IWG_Meetings.

—E. Keats Webb, IWG chair, aic.imagingwg@gmail.com

Communications Committee: News from the Publications Subcommittee

The Publications Subcommittee is creating a foundational document to help members understand the many types of publications we support. This document also defines and lists the type of peer review that each publication receives. The below article will be added as a document to the AIC website.

PEER REVIEW IN AIC PUBLICATIONS

AIC publishes various types of publications, including periodicals, conference proceedings, occasional books, website articles, and wiki-based documents. Some documents originated in print and have become digital while others are born-digital and continue to evolve. The content of each publication is given different levels of review to ensure accuracy. Due to their complex nature, some publications like the *AIC Wiki* have more than one type of peer review (indicated below with an *).

Here are four basic types of peer review, listed from most stringent to least, with some information about how we categorize each publication's content.

1. Academic Review

Example - Journal: A journal is a good example of an academic review. It uses double-blind peer review; author and reviewer names are hidden from each other. Our peer review process includes review by two or three peer reviewers who are experts in different aspects of the submission, such as conservator and conservation scientist. Then the editor and a subject area associate editor review each submission to provide feedback and to make a decision. This volunteer work is done as a service to the author and the profession, ensuring all published pieces are as good as they can be. The process is difficult, but the goal is to help authors communicate their findings and experience in the clearest way possible.

- › *Journal of the American Institute for Conservation (JAIC)*

2. Committee Review

Example - Abstracts: These documents are reviewed when a program committee selects the topic; one single-blind peer review (where the reviewer sees the author's name) may be performed. The committee changes annually or per project. Some editing by the committee may be performed in collaboration with the author(s).

- › *AIC Wiki**
- › Conference proceedings: Postprints, abstracts, and posters*
- › Books
- › White papers/position papers



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.

3. Editorial Review

Example - Newsletter: These publications are reviewed by a predetermined group of professionals who are involved in production. The articles are reviewed by the editor and are possibly sent to external experts for comment; staff members proofread/copy edit. One single-blind peer review may be performed.

- › Member newsletter *AIC News*
- › *AIC Wiki**
- › Conservation OnLine
- › Conference proceedings: Postprints*
- › Resource Hub
- › STASHc
- › Survey reports

4. Community Review

Example - Wiki: Collaborative writing can be reviewed by a community of professionals who vet and revise; wikis are typically edited recurrently by readers and reviewers, not at time of publication.

- › *AIC Wiki**
- › AIC blog

Note that some content on these platforms has different levels of peer review, depending on individual editorial structure or source material.

As 2020 clearly showed us...
we can do **ANYTHING, ANYWHERE**,
as long as we have the right **TOOLS**



UNIVERSITY PRODUCTS
THINKING IN & OUT OF THE BOX SINCE 1968

The right tools & supplies for conservation professionals
WWW.UNIVERSITYPRODUCTS.COM
INFO@UNIVERSITYPRODUCTS.COM | 800.628.1912

Annual Meeting



Explore the Meeting

- › Visit our new 2021 meeting website!
- › Review abstracts and authors bios, then filter by topic, dates, or authors

Welcome to the 2021 Virtual Exhibit Hall

There is a special excitement on the opening day of the exhibit hall at an in-person AIC Annual Meeting as you catch a first glimpse of the new innovations a year brings. This year at the 2021 AIC/SPNHC Joint Virtual Annual Meeting, we have re-envisioned the exhibit hall to offer the chance for attendees and exhibitors to connect virtually. Rather than walking the Exhibit Hall to see the vendors, let the exhibitors bring the show to you during our showcases and virtual experiences this year.

The 2021 virtual exhibit experience consists of three main parts:

› The Virtual Exhibit Hall – Open from May 10 through October 31.

Step into our virtual exhibit hall and browse the booths. Exhibitors are sharing videos and brochures, recreating the experience of walking an exhibit hall. Our virtual exhibit hall is open 24/7.

› Exhibitor Showcases – May 17, June 7, and June 21, from noon to 3:00 p.m. (EDT).

These spotlights consist of 10-minute exhibitor presentations grouped by subject matter with an open Q&A and discussion session in each group. For example, presentations on cases and storage systems will be grouped together and followed by a discussion session. This format gives you the opportunity to compare products in real time. With four separate tracks, you can create a custom experience for each of the three showcases. In addition to the opportunity to interact with exhibitors, there will be prize giveaways! View the [Exhibitor Showcase Schedule](#) and mark your calendars to attend these interactive sessions.

› Exhibitor Experiences – In nearly all sessions.

In most sessions, one or two exhibitors will be presenting a short video or presentation. Attendees will have the opportunity to ask questions.

Our vendors are an important part of the conservation community. Support their participation in the meeting and learn about the latest products and services for the field by participating 2021 Virtual Exhibit Hall. You *must* register for the 2021 AIC/SPNHC Joint Virtual Annual Meeting to view the exhibit hall and exhibitor programming.



Plan your Schedule

The “favoriting” of sessions /schedule building tool is now available on the main [virtual meeting site](#).

After logging in, browse sessions in each week's Access Sessions page and click on the heart icon next to a session title to favorite it. You can then use the filter tool at the top of each week's Access Sessions page to display only those sessions that you have favorited.

Foundation News

What Happens to Travel Scholarships When No One is Travelling?

We are happy to report that the George Stout Scholarship Fund is able to support up to 200 student registrations to the 2021 AIC/SPNHC Joint Virtual Annual Meeting. Due to pandemic restrictions, little travel for face-to-face events is occurring. Rather than put students through an application process, FAIC will pay the AIC registration fees directly. Learn how to register through this opportunity at https://learning.culturalheritage.org/p/2021annualmeeting#tab-product_tab_overview.

Many thanks to the individual donors and AIC Specialty Groups that support the George Stout Fund. We anticipate a greater need for travel support in 2022. Please consider a new or renewed gift to FAIC to enable students to present and participate in the AIC and other meetings next year at www.culturalheritage.org/donate.

For similar reasons, Tru Vue, Inc., which has been funding FAIC international travel scholarships supporting professional development for several years, moved to support museum glazing projects this year. The current grant program helps struggling museums as well as conservators in private practice who will participate in the grant-funded projects. Our thanks to Tru Vue for their continued support and flexibility.

Prepare During MayDay 2021

Each year, FAIC challenges collecting institutions to take one step toward improving emergency preparedness in the month of May, kicking off on May 1. Unsure of what you can do? FAIC is planning several events you can participate in:

- May 4 - Join us for a virtual tabletop exercise in partnership with the Association of Registrars and Collections Specialists (ARCS). Watch through the ARCS YouTube channel at <https://www.youtube.com/channel/UCbWS9tXKH0fAVrtOHjktJg>.
- May 19 at 1:00 p.m. EDT - Join FAIC's Connecting to Collection Care program for a webinar on emergency kits. To register or learn more, visit https://zoom.us/webinar/register/WN_bbgLohh1RIWSLJQmVwwBiA.



SHARE YOUR PROJECT, WIN EMERGENCY RESOURCES

For a chance to win a package of FAIC emergency resources, including the Emergency Response Salvage Wheel and Field Guide to Emergency Response, let us know what your institution will do in May to increase your emergency preparedness. To enter the prize drawing, fill out this brief survey before May 31st: <https://www.surveymonkey.com/r/XN6D9LS>.

Follow #MayDayPrep on Facebook and Twitter for more ideas on how you can participate!

Recent and Upcoming Foundation Outreach

FAIC's Emergency Programs Coordinator Elaina Gregg has endeavored to increase awareness of the organization's emergency response programs and of disaster preparedness and response in general.

- In early spring, Elaina presented at the New England Archivists Spring Meeting, the American Industrial Hygienists Association Annual Conference, and Appalachian State University's Public History Master's Program, and made a brief presentation to the Washington Conservation Guild.
- In May, she will be participating in the Society of American Archivists Preservation Section Twitter Conference.
- Programs Director and Administrative Manager Tiffani Emig will present a webinar about the Collections Assessment for Preservation program for the Texas Historical Commission on June 3rd.

We welcome suggestions of conferences, webinar series, or other opportunities to share information about FAIC programs. To share your suggestions, contact Tiffani Emig at temig@culturalheritage.org.

FAIC Samuel H. Kress Conservation Publication Fellowship Supported Book on Medieval Polychrome Wood Sculpture

A new publication by Michele D. Marincola and Lucretia Kargère is the first book in English to focus on the care of medieval polychrome wood sculptures. Intended for conservators, curators, and other caretakers, the book introduces the history and identification of these objects in addition to providing a comprehensive look at treatment considerations.

Marincola and Kargère were awarded an FAIC Samuel H. Kress Conservation Publication Fellowship to support development of the manuscript. The book is available through Getty Publications at <https://shop.getty.edu/products/the-conservation-of-medieval-polychrome-wood-sculpture-history-theory-practice-978-1606066553>.



The Conservation of Medieval Polychrome Wood Sculpture: History, Theory, Practice

FAIC/Tru Vue Conservation and Exhibition Grant Applications Due May 15

Grants of up to \$3,000 and a donation of Optium Museum Acrylic or UltraVue Laminated Glass to support projects in glazing applications are available for the preservation and exhibition of museum and library collections. <https://www.culturalheritage.org/resources/funding/tru-vue-conservation-and-exhibition-grants>

All materials must be submitted online by the published deadlines for consideration. 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.

EXPLORING MEDICINE

GLOBALLY RENOWNED MUSEUM SHOWCASE EXPERTS

© Science Museum Group

BY APPOINTMENT TO
HER MAJESTY THE QUEEN
DISPLAY CASE SUPPLIERS
CLICK NETHERFIELD LTD
LIVINGSTON

CLICK NETHERFIELD

SHOWCASING YOUR VISION

www.clicknetherfield.com

Recent FAIC Scholarship Awards

The following awards were granted to the named recipients during 2020.

KRESS CONSERVATION FELLOWSHIPS

The Kress Conservation Fellowship program provides funding to cultural institutions and conservation facilities to sponsor supervised post-graduate fellows to help develop the skills of emerging conservators.

- › American Museum of Natural History, New York, NY - Paper
- › Conservation Center for Art and Historic Artifacts, Philadelphia, PA - Objects
- › Indianapolis Museum of Art, Indianapolis, IN - Book, paper, photographs
- › Johns Hopkins University - Sheridan Libraries, Baltimore, MD - Paintings
- › The Cleveland Museum of Art, Cleveland, OH - Book, paper
- › The Museum at the Fashion Institute of Technology, New York, NY - Objects
- › Yale Center for British Art, New Haven, CT - Textile

CAROLYN HORTON SCHOLARSHIP

The Carolyn Horton Scholarship supports continuing education for book or paper conservators who are members of AIC's Book and Paper Group.

- › Sophie Barbisan

TAKE A CHANCE GRANT

This grant helps defray costs for innovative conservation research or projects that may not otherwise be funded.

- › Cyntia Karnes: Solvent-Modified Rigid Hydrogels for Tape Adhesive Removal from Paper.
- › Céline Wachsmuth: Consolidants and Context: A Green Approach to the Consolidation of Low-Fired Pueblo Ceramics.

FAIC/NCPTT Remote Internships

Congratulations to Mia Kaplan and Stephanie Machabee for being selected for the FAIC/*National Center for Preservation Technology and Training* (NCPTT) Remote Internships.

- › Mia Kaplan will serve as the Architectural Renderings Remote Intern to work on the NCPTT Slave and Tenant Cabin Documentation Project
- › Stephanie Machabee will create a Preservation in Practice Brief with NCPTT as the FAIC/NCPTT Writing Remote Intern.

Thank you to the over one hundred applicants who applied for these two positions.

TechFocus IV: Caring for 3D-printed Art

The next program in the TechFocus workshop series will take place online on October 25, 27, and 29, 2021. The goal of the program is to address caretakers and creators of 3D-printed art and help them understand these objects' technology, risks, and requirements. The conference will serve as a platform to develop guidelines within the community to foster the long-term stewardship of both the printed object and accompanying digital files necessary if reprinting becomes a viable option.

3D printing, also known as rapid prototyping or additive manufacturing, is being utilized by architects, designers, artists, and consumers, and is becoming increasingly common and technically sophisticated. In short, 3D printing is the process of creating a three-dimensional object via computer-aided design (CAD) programs and digital files using a range of materials from plastic to metal (more conventionally), and all kinds of experimental materials like chocolate or shrimp shells. Originated as a technology to rapidly produce prototypes, 3D-printed artworks are now progressively entering



Find Funding

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

collections. While long-term condition prognosis still awaits discovery, some printing materials are known to quickly yellow and degrade. At the same time, the inherent reproducibility of the technology challenges us to rethink appropriate preservation measures in cases where the boundaries of what constitutes the “original object” may not be as clearly defined.

FAIC Professional Development Courses

FAIC professional development programs are a crucial source for continuing education for conservation professionals. *FAIC 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

TechFocus IV: Caring for 3D-printed Art

October 25, 27, & 29, 2021, online

Supported by a grant from the National Endowment for the Arts

foster+freeman
forensic science innovation

**Trusted by Museums, Galleries,
Libraries and National Archives
Worldwide...**

Our **most advanced QDE Workstation to date**, the VSC combines sophisticated digital imaging alongside multi-wavelength illumination technology with an efficient software interface to examine documents, manuscripts & museum artifacts.



Conservators use a VSC to determine whether a figurine is manufactured from elephant ivory



VSC® 8000/HS

Document Examination System



**IDENTIFY MINUTE ALTERATIONS
INSPECT PRINT QUALITY
REVEAL HIDDEN DETAIL**

VSC technology enables conservators to perform **forensic-level examinations** on a wide variety of objects to distinguish between genuine and false artifacts, revealing hidden details and detecting even the highest caliber of counterfeits.



A VSC is used to reveal hidden detail on one of the world's rarest postage stamps later sold at auction for \$9.5M



NEW PRODUCT RELEASE

CRIME-LITE MLPRO

FULL-SPECTRAL IMAGING SYSTEM FOR THE EXAMINATION OF LARGE ITEMS

The Crime-lite ML PRO is the first in a new generation of evidence screening tools. The ML PRO allows the user to inspect objects under illumination with a high-resolution UV/Vis/IR camera with zoom magnification capabilities e.g. see through layers of paint, perhaps to view the artists original pencil sketches.

usoffice@fosterfreeman.com | 888 445 5048 | www.fosterfreeman.com



Read JAIC Online

Log in and read
JAIC articles using
www.culturalheritage.org/jaic/memberaccess

Contemporary Art Special Issue to Publish This Summer

Martha Singer and Delia Müller-Wüsten have organized JAIC's next special issue, this one focused on contemporary art. The issue will feature more than 10 articles on topics centering on the conservation of contemporary art, ethical issues surrounding this artwork, and new models for planning.

This double issue will combine May and August issues (Vol. 60, Numbers 2-3) and should go to press by July or August. Members can read the articles online as they are accepted and published.

Open Call for Papers and Tips Due June 30

Caroline Roberts is accepting proposals for our next special issue on methods to perform technical research in less-than-ideal settings. See the [call for papers](#) on our website.

"For those working with limited time, resources, and equipment, answering technical research questions can be uniquely challenging. However, the proliferation of low-cost, accessible materials investigation tools, and the ability to share analytical resources through cross-disciplinary collaboration have made it possible for conservators to meet the demand for evidence-based research in a range of cultural heritage settings."

Please send your abstract and article outline to Caroline Roberts at cirobert@umich.edu by June 30.

New Associate Editors to join JAIC's Editorial Board

Thanks to everyone who applied for a role as JAIC associate editor. We thank you for your interest! We are in the selection process; we hope to reach out to applicants within the coming weeks and announce them in our next issue. Stay tuned!

Sustainability in Journal Printing

JAIC's publisher Taylor and Francis is exploring options to reduce plastic usage in their journal. This includes ending usage of the poly wrapping used to protect the issues and lamination on the cover pages. We are exploring this option for JAIC, which would lead to a new design. We could no longer run a table of contents on the cover, as the back cover would be blank for address labels. Please let us know your thoughts at publications@culturalheritage.org.

Join us for a Scholarly Writing Session

Our next Scholarly Writing session will be June 4, 2021, at 10:30 a.m. EDT. It is open to all. More details are on AIC's website, online community, and social media. Visit https://learning.culturalheritage.org/products/2021-scholarly-writing-session#tab-product_tab_overview to register, and share the session with your colleagues.

Allied Organizations

U.S. Committee of the Blue Shield (USCBS)

The third president of USCBS, Patty Gerstenblith, is leading the nine-member board in a reassessment of priority activities and goals of the organization. Gerstenblith is Distinguished Research Professor of Law and Faculty Director, Center for Art, Museum & Cultural Heritage Law at DePaul University.

In March, the board of the previously all-volunteer USCBS approved Karen Hutchison to serve as the organization's first compensated administrator/executive director, freeing board members to focus on oversight and strategic guidance.

USCBS has recently submitted an annual report and planning document to Blue Shield International (BSI), an annual requirement of BSI national committees. Using these documents as a springboard, the USCBS board has begun an in-depth assessment of its priorities to create a new strategic plan for the coming five years. Gerstenblith notes, "We look forward to increasing collaboration with our partner organizations, including AIC, in expanding ways in which USCBS can help to preserve cultural heritage both abroad and in the U.S. over the next few years."

One primary goal is to coordinate with the US military, US government, and cultural heritage organizations to protect cultural property worldwide during armed conflict. Related activities have included creating "no strike" lists (cultural property inventories) to add to the Department of Defense database and to conduct military trainings that will guide protection of cultural heritage. The board is now considering how USCBS might best expand its activities beyond areas of conflict to include disaster relief.

Central to its mission, a second USCBS goal is to promote US legal protections for and commitments to cultural property, consistent with the 1954 Hague Convention and its Protocols. USCBS is also considering establishment of a public-private partnership with the Cultural Heritage Coordinating Committee of the US government and is working with the military as it sets up its Cultural Heritage Task Force composed of specialists in the Army Reserves.

AIC is honored to have a seat on the USCBS board and will continue to periodically disseminate information about USCBS activities. The next update will provide highlights from the new USCBS strategic plan, following its approval.

—FAIC/AIC Executive Director Eryl Wentworth, ewentworth@culturalheritage.org



American Alliance of Museums (AAM)

EXPLORE THE INDEPENDENT MUSEUM PROFESSIONALS (IMP) NETWORK

Independent museum professionals represent every corner of the museum field: educators, curators, registrars, exhibit designers, fundraisers, public relations pros, conservators, etc., and all share commonalities beyond their content specialty.

Founded in 2019, Independent Museum Professionals (IMP) is a network of American Alliance of Museums (AAM) providing a central hub of resources, knowledge, and connections. The network actively works to support independent museum professionals, new and seasoned, to strengthen their relationship with museums, and to advance the museum field.

IMP strives to meet practitioner needs by:

- › Providing a community and a forum where IMPs can connect and ask questions of one another via events both in-person (hopefully soon!) and virtually.
- › Helping the museum field understand how to effectively find and use independent museum professionals.



Offering IMPs professional development for every stage of their careers by collaborating with other groups within and outside AAM.

- › Collaborating with other professional networks on programs that benefit all museum professionals and support institutions in their use of independent museum professionals.

Past programs have included:

- › The Business of Being an IMP
- › Navigating the Pandemic as an IMP
- › Trials and Tribulations of Working from Home
- › Taking a Moment: Reflecting on our DEAI Responsibilities
- › IMPs and Social Media

The IMP is open to other program ideas and formats, so please let them know if there's a topic you'd like to see covered.

IMP reports are available at www.aam-us.org/professional-networks/independent-museum-professionals-network/resources.

- › *Working with Independent Museum Professionals: A guide to help museums find and work with IMPs*
- › *Principles of Professional Practice*

AAM members may join the IMP Network by visiting:

www.aam-us.org/programs/about-aam/how-to-join-a-professional-network, and you can email imnpnprograms@gmail.com to join the mailing list. AAM has 20 Professional Networks - here's more on those other 19 networks (no limit to how many you can join)!

—Claudia B. Ocello, Chair of the Independent Museum Professionals Network,
claudia@museumpartnersconsulting.com

Association for Preservation Technology International (APT)

THE LEE NELSON BOOK AWARD, CALL FOR NOMINATIONS

The Association for Preservation Technology International (APT) established the Lee Nelson Book Award in 2000 to recognize outstanding and influential publications in the field of preservation technology. It is conferred every three years, and the last award was presented in 2018. The award-winning publication is reviewed or excerpted in APT's peer-reviewed journal, the *APT Bulletin*, if it has not already been reviewed.

The jury will consider book-length authored works published in English or French, or available in English translation, which expand the knowledge base for heritage preservation practice. Eligible works are those which explore the history and development of technology and materials used in historic buildings, sites, landscapes, and artifacts, or which explore the application of technology to their maintenance, conservation, and protection.

Works published during the 2018, 2019, and 2020 calendar years are eligible for the 2021 award.

Nominations will be accepted until **May 17, 2021**, from the publisher, the author, anyone associated with the work, or enthusiastic readers.

For criteria and where to send your nomination, please visit: https://www.apti.org/assets/aboutAPT/awards/2021/The%20Lee%20Nelson%20Book%20Award_2021%20Call%20for%20Nominations.pdf.



MuseumPests Working Group

The MuseumPests Working Group began 19 years ago; from an initial 2002 meeting with seven people, it has now grown into a worldwide network to support the needs of museum, library, archive and historic house staff who strive to implement integrated pest management procedures and protect their collections from damaging pests.



Created in 2006, the initial website was envisioned as a means of sharing information with the group's participants and was seen as an internal product. By 2008 site analytics indicated access a far wider audience and the focus became more outward facing. Recognizing that a professional website was needed to support the resources being developed, the group asked the preservation community for support; many groups, institutions, and companies responded with generous donations that funded the first professional re-design of MuseumPests.net. The website has grown significantly over the years:

- › 2006 averaged 500 unique visits per month; 2021 had over 2,100 per month.
- › The PestList began with 130 participants; this list now includes over 800 participants across the globe.
- › The site began with 12 Pest Fact Sheets and insect ID images. It now offers 70 Digital Fact Sheets and hundreds of vetted identification images.
- › The initial website offered 12 pages of IPM related content. Today the site has over 110 pages of content created by participants.

This past March, the MuseumPests Working Group held its first virtual meeting. The group updated the MuseumPests.net site and launched a new Spanish language version of the site www.es.museumpests.net. The first ever public presentation session included talks on topics including IPM during the Covid-19 pandemic, storage solutions to reduce infestation risk, new IPM technologies, and more. Numerous AIC members were working group participants, organizers, and/or presenters. You can view a recording on the [MuseumPests Facebook page](#) or YouTube channel.

The MuseumPests Working Group is currently trying to raise funding to support the website and necessary upgrades. Projects in need of support include:

- › Translations – A group of dedicated volunteers across the world recently completed translation of the website into Spanish. Funding will help support the work involved in connecting foreign language sites so they can pull from a common image and pest fact sheet library and support growth of non-English language contributions.
- › Security – No one is surprised that security breaches on websites are a major concern. Given the speed at which these threats develop, maintaining the site as a secure asset requires frequent updates, backups, and more time from a devoted webmaster.
- › Server space – As the image library and other resources grow and with the addition of the foreign language companion sites, MuseumPests requires additional server space; funds will be used to ensure continuity of the site.

As the group's 20th anniversary approaches, consider showing your support for MuseumPests and ongoing work by participants across the world. Please consider a donation that is meaningful based upon your budget. Please visit the fundraising page at <https://givebutter.com/MuseumPests>.

*Rachael Perkins Arenstein, Co-chair, MuseumPests Working Group,
rachael@AMArtConservation.com*



Health & Safety Questions?

Get in touch with the Health & Safety Network to learn more about safety in the workplace. Email Health-Safety@culturalheritage.org.

Portable Fire Extinguishers

Portable fire extinguishers are a critical first line of defense against collections damage and loss, but what are the impacts of their use on cultural heritage materials? This was the question that a project conducted between 2013–2017 set out to study. The project was undertaken by the Colonial Williamsburg Foundation, Jensen Hughes, and the Fire Protection Research Foundation with the generous support of a National Leadership Grant program from the Institute of Museum and Library Services. In addition to the primary question noted above, our secondary inquiry was to review the efficacy of cleaning methods after exposure. We also hoped to discover if damage occurred, when it occurred, and if the damage was immediate or worsened over time.

To answer these questions, five different extinguishing agents (ABC dry chemical, water mist, Halotron, FE-36, and ABC dry chemical followed by water mist – see Table 1 for active agents) were tested on 13 materials that represented common types of materials found in cultural heritage: iron, copper, aluminum, terracotta, porcelain, marble, travertine, fur, leather, varnished wood, unvarnished wood acrylic paint on canvas, and oil paint on canvas. The tests exposed the representative materials both directly and indirectly to the agents under non-fire (neat) conditions and in conditions approximating use in fighting fires. Samples were assessed immediately after exposure. The samples were then divided into two groups. One group was cleaned using four commonly-used cleaning techniques: brushing, swabbing with water, brushing with vacuuming, and cleaning with a soot sponge. A second group of materials was left with extinguishing agents intact for six months and then the same types of cleaning were undertaken. Both sample groups were assessed at six months, 12 months, and 18 months post cleaning.

Table 1: Portable Extinguishing Agents tested and their active ingredients:

Trade Name	Active Ingredient	Chemical Formula
ABC Dry Chemical	Monoammonium Phosphate	$(\text{NH}_4)(\text{H}_2\text{PO}_4)$
Halotron I (HCFC Blend B)	Dichlorotrifluoroethanol	CHCl_2CF
FE-36 (HFC-236fa)	Hexafluoropropane	$\text{CF}_3\text{CH}_2\text{CF}$

Damage noted was immediate and there was no indication that it worsened over time, suggesting that the cleaning of cultural heritage materials after an extinguisher is discharged can be delayed so that resources or expertise can be mustered as necessary; this may be a welcome finding for museums with smaller staffs or without conservation expertise. Apart from the ABC dry chemical, which dispersed throughout the test chamber, the extinguishing agents did not spread far although the introduction of a fire scenario does increase the extent of the extinguisher's impact. This suggests, unlike fixed fire suppression systems within buildings, if a portable fire extinguisher is deployed, the number of objects impacted is likely to be minimal (although in the case of ABC dry chemical it is likely that every object in the room would be impacted).

One of the expectations of the fire engineers working on the project was that we would see little damage with the so-called “clean agents” (Halotron and FE-36). However, tarnishing was noted on the metal samples and on organic samples the soot appeared to be driven into the surface, causing significant discoloration. Both the clean agents and the water mist also solubilized adhesives and dispersed inks suggesting that these effects and materials need some future study.

The project established an effective protocol for testing the impact of portable fire extinguishers and it identified areas of future research. The impact of extinguishing agents on textiles and archival materials was not tested and work should be done in this area. The cleaning methods tested were less successful than colleagues had reported, and it is unclear whether this is because of the agents themselves or the limitations we

imposed on them to ensure consistency. However, it is clear that this is an area where the additional research could be focused. Approximately 80% of the ABC dry chemical powder was able to be removed, raising questions about whether this might be enough or might lead to future problems.

The full results and report are available at: www.nfpa.org/News-and-Research/Data-research-and-tools/Suppression/Impact-of-Fire-Extinguisher-Agents-on-Cultural-Resource-Materials.

—Emily Williams, Associate Professor, Archaeological Conservation,
emily.a.williams@durham.ac.uk

Further Reading

Benfer, M. and E. Williams. 2018. "Assessing the impact of fire extinguisher agents on cultural resource materials." *Fire Technology* 54 (1): 289–311. <https://doi.org/10.1007/s10694-017-0684-9>

Have a question or concern about health and safety in your workplace?

- › Email Health-Safety@culturalheritage.org
- › Join our new Health & Safety Network Forum!
Visit www.culturalheritage.org/health-safety-forum

GC 
LASER SYSTEMS

LaserCleanIt.com
Sales + Rentals + Certification
+ Training + Technical Support



Patented cutting edge laser systems designed by conservators specifically for fine art and architecture conservation.
Made in the USA. Sold Worldwide.

New Publications

Childs, S. Terry, and Mark S. Warner, eds. *Using and Curating Archaeological Collections*. Washington, DC: The Society for American Archaeology, 2019. ISBN: 9780932839619. This book consists of fourteen papers divided into two sections: Using and Valuing Archaeological Collections, and Confronting Common Curation Issues. A final section compiles resources useful to the curation process.

Clerbois, Sébastien, ed. *La collection des moulages de la Société d'archéologie classique et byzantine de l'Université Libre de Bruxelles: histoire d'une restauration*. Bruxelles: Centre de Recherches en Archéologie, 2019. ISBN: 9782960202915. This book recounts the story of the restoration of a collection of plaster casts first assembled around 1930 and held by the Free University of Brussels. The restoration (and the promotion and dissemination of the project) is the result of a collaboration between the Center for Research in Archeology and Heritage (CReA-Patrimoine), the Conservation-Restoration section of the National School of Visual Arts (ENSAV-La Cambre), the Network of Museums, and the PANORAMA platform of the Free University of Brussels.

De Roemer, Stephanie, et al. *Las encarnaciones de la escultura policromada, o, Flesh-tones in Polychrome Sculpture: ICOM-CC & Sculpture, Polychromy and Architectural Decorations Working Group Interim Meeting, Madrid, 19 y 20 de noviembre de 2015*. [Madrid, Spain]: ICOM-CC: Grupo Español de Conservación, International Institute for Conservation of Historic and Artistic Works, 2018. ISBN: 9789290124344. The papers published in this open access volume address the topic of media and working practices employed in the representation and rendering of the human skin “encarnaciones” or “Inkarnat” on polychrome sculpture originating from the 11th to the 18th Century in Europe and Latin America. www.ge-iic.com/2018/11/26/actas-del-congreso-del-grupo-de-escultura-policromia-y-decoraciones-arquitectonicas-del-icom-cc.

Francioni, Francesco, and Ana Filipa Vrdoljak, eds. *The Oxford Handbook of International Cultural Heritage Law*. Oxford: Oxford University Press, 2020. ISBN: 9780198859871. This overview of international cultural heritage law is organized into five parts: Historical overview; Substantive aspects; General international law; Procedural and institutional aspects; and Regional approaches.

Kersting, Rita, and Petra Mandt. *Russische Avantgarde im Museum Ludwig: Original und Fälschung: Fragen, Untersuchungen, Erklärungen*. Köln: Verlag der Buchhandlung Walther und Franz König, 2020. ISBN: 9783960988977. This volume was published on the occasion of an exhibition of the same name held at Museum Ludwig, Cologne, September 26, 2020, to January 3, 2021. Over the past ten years, the Museum Ludwig, together with international scholars, has been examining its collection of Russian avant-garde paintings that were acquired by Peter and Irene Ludwig and donated to the museum in 2011. Based on twenty-four examples, the research presented reveals the detailed process involved in confirming the authenticity or inauthenticity of a painting. It also offers insight into the working methods of the artists of the Russian avant-garde.

Mercier, Emmanuelle, Ria De Boodt, and Pierre-Yves Kairis. *Flesh, Gold and Wood: The Saint-Denis Altarpiece in Liège and the Questions of Partial Paint Practices in the 16th Century: Proceedings of the Conference Held at the Royal Institute for Cultural Heritage in Brussels, October 22-24, 2015*. Brussels: Royal Institute for Cultural Heritage, 2020. ISBN: 9782930054407. This volume focuses on the altarpiece in the church of Saint-Denis in Liège, and the interdisciplinary study carried out during its restoration at the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels between 2012 and 2014. Most of the papers published here originate from an international conference held in October 2015. It is volume 18 in the *Scientia artis* series.

Muñoz Viñas, Salvador. *On the Ethics of Cultural Heritage Conservation*. London: Archetype, 2020. ISBN: 9781909492707. This book publishes fifteen of the author's papers and lectures presented since 2009. Each chapter analyzes one of the most

important principles of conservation ethics, such as truth, authenticity, objectivity, minimal intervention, or the artist's intent.

Nygård, Anne E. *Weaving Damask*. Trondheim: Museumsforlaget AS, 2020. ISBN: 9788283050929. This book covers the set-up and weaving of damask with a draw loom and a single unit. The author is a practitioner and teacher of the craft.

Skovmøller, Amalie. *Facing the Colours of Roman Portraiture: Exploring the Materiality of Ancient Polychrome Forms*. Berlin: De Gruyter, 2020. ISBN: 9783110563665. Originally published as the author's doctoral thesis (Copenhagen), this book explores the original polychromy of Roman white marble portraiture. It presents results from scientific analysis of portraits in statuary and bust formats dating to the first three centuries CE.

Woodward, Richard. B. *The Arts of Africa: Studying and Conserving the Collection: Virginia Museum of Fine Arts*. Richmond, VA: Virginia Museum of Fine Arts, 2020. ISBN: 9780300250923. This volume is the product of a collaboration between the curators and conservators at the Virginia Museum of Fine Arts, home to one of the most comprehensive collections of African art in the United States. It presents highlights from the collection—some never before published—alongside new scientific analysis and imaging. Six chapters detail both the historiographical and technical concerns at play in collecting and conserving African art.

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

People

Claire Barry recently retired as Director of Conservation at the Kimbell Art Museum, where she developed a conservation department over a span of more than 30 years. In 1985, she introduced analytical and scientific capabilities in the lab, which have now been expanded to include digital x-radiography, a mechanized easel for technical imaging, and a XRF scanner. In 1992 she initiated a joint program in paintings conservation with the neighboring Amon Carter Museum of American Art as she simultaneously expanded the department. Over the course of her career at the Kimbell, she fostered a collaborative environment and encouraged dialogue among conservators, curators, art historians, and conservation scientists. She has recently transitioned into a consulting role at the Kimbell, as Director of Paintings Conservation Emerita, and she looks forward to watching the museum grow and expand while pursuing conservation research and other projects. She can be reached at cbarry@kimbellmuseum.org.

Joy Bloser recently joined The Menil Collection in Houston, Texas, as the Assistant Objects Conservator. She was previously in a contract position at the MFA Boston where she helped integrate the new conservation labs into public programming as the Assistant Conservator for Public Outreach. In her new role at The Menil, she will be working on both collection and loan objects with a primary focus on modern and contemporary works and time-based media. She can be contacted at jbloser@menil.org.

Cassandra Gero has recently begun her position as (Project) Assistant Conservator at the Field Museum, working on IMLS grant-funded projects to stabilize Native North American beadwork with glass deterioration. At the end of 2018, she left the Costume Institute at The Metropolitan Museum of Art after 10 years there to travel to Portugal, where she volunteered at the Museu Nacional do Traje (National Costume Museum) in Lisbon. Upon her return to the States, she freelanced before recently moving to Chicago to begin this new chapter. She can be reached at cgero@fieldmuseum.org.

Greg Hill, Senior Conservator of Archival and Photographic Materials at the Canadian Conservation Institute and previously at the Library and Archives Canada, has retired from government service after a combined 32 years and a total of 40 years in the field. He continues to work in private practice at a leisurely pace and spends considerable time walking the dog. Greg can be found at Hill Conservation Services, 126 Noel Street, Ottawa, ON, Canada, K1M 2A5, +1 (613) 807 6710.

Marian Kaminitz retired on December 31, 2020, as Head of Conservation at the National Museum of the American Indian (NMAI) after 29 years at its helm. She is forever grateful to all the staff, fellows, and interns who helped establish the NMAI Conservation Department's international reputation as a place to gain experience working collaboratively with indigenous people in decision making. An enduring highlight of her career has been planning and administering the Andrew W. Mellon endowment for advanced training in conservation at NMAI. Marian cherished her time at NMAI for many reasons, most importantly for all her amazing colleagues and for NMAI's unified dedication to stewarding the collection with and for Native people. She loved her career there as well all the jobs, fellowships, and internships that led her to NMAI, including Assistant Conservator in the Anthropology Department at the American Museum of Natural History, Adjunct Professor at NYU's Conservation Center, Andrew W. Mellon Fellow at the Pacific Regional Conservation Center, Bernice P. Bishop Museum, Honolulu, and intern in Objects Conservation at the Metropolitan Museum of Art. In the next chapter of her life, she anticipates taking the road less traveled, when COVID allows adventures away from home.

Melissa King recently accepted a full-time role as the Conservation Liaison at Conserv, a tech company working to build a platform for preventive conservation that integrates risk management tools such as environmental and pest monitoring for collection care professionals. She was previously the Samuel H. Kress Fellow in Preventive Conservation at the National Museum of Natural History and the Museum Conservation Institute, Smithsonian Institution where her research focused on developing a quantitative risk analysis to help determine a storage option for large vertebrate collections. She can be reached at melissa@conserv.io.

Linda Ying-chun Lin is now the Conservator at Shangri La, Museum of Islamic Art, Culture and Design in Honolulu, Hawaii. In her current role, Linda will develop and implement a long-term conservation plan for the collections and architectural elements at this oceanfront site. Linda looks forward to contributing her materials and conservation expertise to ongoing gallery transformation projects, and she will be working with contemporary artists and cultural producers hosted by the Museum's vibrant residency program. She is also excited to dive into technical research alongside the Curator of Exhibitions and Collections, Dr. Leslee Michelsen. Before moving to Oahu this March, she was a project conservator at the American Museum of Natural History in New York City, working on the renovation of the historic Northwest Coast Hall. Linda can be reached at llin@ddcf.org.

Francis Lukezic recently joined the Naval History & Heritage Command, Conservation Branch in Richmond, Virginia. She previously worked at the Maryland Archaeological Conservation Laboratory. Her new email address is francis.lukezic@dla.mil.

Laura Panadero recently joined the Photograph Conservation Department at the National Gallery of Art in Washington, DC, as a Photograph Conservator. She came to the NGA from the Museum of Fine Arts, Boston, where she was the Claire W. and Richard P. Morse Fellow for Advanced Training in Paper Conservation. Prior to that, she was the Craigen W. Bowen Paper Conservation Fellow at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums and held a graduate internship in photograph conservation at the Weissman Preservation Center at Harvard Library.



Making Changes?

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

Email membership@culturalheritage.org

Looking for professional development opportunities?

Calls for Papers, Conferences, Seminars, and Courses

are continually updated on our website at www.culturalheritage.org/allied-organizations-events.

In Memoriam

Inge-Lise Eckmann Lane (1950 – 2021)

This past February, Inge-Lise Eckmann Lane passed away—far too young—after a long struggle against cancer. Her husband, Jack Lane, shared with friends his eloquent obituary and tribute to Inge-Lise, and with his permission I posted that in the [AIC Member Community site](#). Jack perfectly detailed her remarkable professional accomplishments, but I would like to add a few personal memories.

In the early 1970s, I had the opportunity to help create a paper conservation facility at the Legion of Honor as part of the Fine Arts Museums of San Francisco. I have very fond memories of those days, mostly due to the wonderful people who worked in that lab such as Bob Futernick and Keiko Keyes. Soon, we were able to host interns and trainees, including Inge-Lise. She was already doing an internship with Tony Rockwell at the San Francisco Museum of Modern Art, and we were pleased to have her join us for a split internship. Looking back, I was fortunate that my first opportunity to be a mentor was with someone who was as talented, esthetically sensitive, and personable as she was. One of her amazing talents was the apparent ease with which she could acclimate to working with works of art on paper, then slide back into her other internship position in paintings conservation at SFMoMA.

In 1975, she became a staff conservator at SFMoMA, which gave her opportunities to mentor young conservators. One of them, Will Shank, shared his memories of Inge-Lise: “Before I met her, I would see Inge-Lise at conferences, an island of style and grace, in the midst of a sea of denim and backpacks. I wondered to myself, ‘Who is that graceful woman, who looks like Diana Rigg as Mrs. Peel?’”

In speaking with various friends and colleagues to glean their memories of her, several themes recurred: her love of the art in her care, her remarkable talent as both a mentor and manager, and her ability to move effortlessly from focusing on the details of a specific art object to an awareness of the broader, organizational context in which art conservation took place.

One of Inge-Lise's special gifts was how, when you were speaking with her, she seemed, as Bob Futernick said, “that she would really key into you, to make you feel as if she was giving you her full attention and interest. She was truly a ‘people person.’” Jill Sterrett, who worked with Inge-Lise at SFMoMA for a number of years, shared a remarkable thing that I hadn't known. Jill said that Inge-Lise stayed in touch with people throughout her years—not only those of recent acquaintance, but even those whom she had known in elementary school! Even in recent years, as she fought against the disease that claimed her, she kept up a constant stream of texting to friends far and wide. As recently as last January, she wrote to tell me that she was reading Japanese literature every afternoon.

Allied to this was her innate thoughtfulness. Pauline Mohr, who was part of our “merry band” back in the '70s at the paper lab in the Legion of Honor, told me a story about having been with Inge-Lise after a conference in Europe. They stopped off in Paris en route home. Having heard somehow that it was Pauline's birthday, Inge-Lise surprised her with a pair of earrings that, although modest in cost, was wonderfully elegant and, as Pauline noted, could only have been found by someone with Inge-Lise's discerning eye and instinct for beautiful objects.

After Inge-Lise and Jack moved to Dallas, where he had been appointed Director of the Dallas Museum of Art, she invited a few friends to visit the lovely home that she and Jack owned during an AIC Annual Meeting. We were offered a glass of wine and enjoyed chatting for a while, away from the hubbub of the conference. Asked how life was going as the wife of a museum director, she brightened and said that though things were hectic, a huge benefit was how many wonderful new friends she had made. With a twinkle in her eye and a barely suppressed grin, she noted the downside of how many shoes she had to buy for events and gatherings as the wife of a museum director. She then herded us out the back door, which opened out onto a cozy patio and small swimming pool. She lined us up with our backs to the pool, and told us not to turn around, then she scurried away. Before we could even start to



Inge-Lise Eckmann Lane, at the SFMoMA VoCA (Voices of Contemporary Art) Summit, 2018. Photo by Charlie Villyard, courtesy of VoCA.

wonder where she had gone, suddenly we felt a deliciously cool breeze coming from behind us. As we turned around, Inge-Lise reappeared with a whoop of laughter, and we could see a kind of fog bank arising from behind bushes on the side of the pool, wafting cool air toward us to combat the Dallas heat. Her contagious enthusiasm and love of fun were on full display that day.

What a dear friend and colleague we all have lost, but I'm grateful beyond words to have known her.

—Roy Perkinson, royperkinson@mac.com

Nancy Wilkie (1942 - 2021)

Nancy Wilkie passed away at age 78 in her home in Northfield, Minnesota, on January 18, after a long battle with cancer. She is survived by her husband of 45 years, Craig Anderson.

Nancy grew up in Brookfield, Wisconsin, studied classics at Stanford University, and received her MA and PhD in Greek from the University of Minnesota. Throughout her life she worked on many archaeological excavations in Greece, Egypt, and Nepal. She served as the President of the Archaeological Institute of America (AIA) from 1999 to 2003, and served on the AIA's Conservation and Site Preservation Committee from 2009 until becoming the committee chair in 2017. This committee helps administer the AIA site preservation grant which has funded site conservation and preservation projects all over the world. Dr. Wilkie was awarded the 2021 Outstanding Public Service Award from the AIA following her long archaeological career.

Nancy taught at Carleton College from 1974 until 2013. She created and directed the Archaeology department and retired as the William H. Laird Professor of Classics, Anthropology, and the Liberal Arts, Emerita. Nancy was a fantastic professor and advisor, and she helped many of her students become successful heritage professionals in many fields, including conservation.

Nancy was a founding board member, secretary (2006-2013), and then president (2013-2020) of the US Committee of the Blue Shield, which seeks to preserve cultural heritage around the world, especially during armed conflict. Dr. Wilkie also served as a board member of the Blue Shield International from 2014-2020. The Blue Shield is the internationally recognized symbol of cultural heritage to be protected during armed conflict and is a direct descendent of the work begun by George Stout during World War II.

Dr. Wilkie served from 2003 to 2020 on the Cultural Property Advisory Committee (CPAC) of the U.S. Department of State, a group of experts appointed by the President to advise on requests from foreign governments for import restrictions on their archaeological and ethnological artifacts in accordance with the Convention on Cultural Property Implementation Act and the 1970 UNESCO Convention on the Means of Preventing and Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property.

Nancy's favorite pastime was cruising on Lake Superior with her husband in their sailboat, named Tiamat after the Babylonian goddess of the sea.

As the AIA states, Nancy "...was a tireless champion for preservation of the archaeological heritage in the public, governmental, and academic spheres." She championed the careers of her students at Carleton College including those whose interest were in allied professions like conservation. She was an energetic professor, a generous advisor, and a fantastic storyteller, and she will be dearly missed.

—Megan Narvey (Carleton '13), megan.narvey@mnhs.org, and
Tessa de Alarcon (Carleton '04), tdealarcon@gmail.com



Nancie Wilkie

Reprinted from the FAIC Global Conservation Forum post, February 9, 2021.

Worth Noting

Three Members Earn Rome Prize in 2021

For years, Jean Dommermuth saw the posts announcing the call for applications for the Rome Prize and was really inspired by the phrase “time and space to think and work.” But when she applied in the fall of 2019, she couldn’t have imagined how strange time and space would come to seem.

The American Academy in Rome, however, is now more than 125 years old; it has seen pandemics – not to mention wars and natural disasters – before. After a few months delay, her cohort arrived to think and work. A Covid-testing program was set up and protocols established to keep everyone living and working in close proximity safe and healthy.

All of the fellows here this year have adjusted their projects due to travel and access restrictions. But while museums and restaurants have been closed for much of this time, the Academy’s incredible library remains open. And the collegial community – rebuilt every year – is thriving. Conservators can sometimes get too focused on our own world; the Academy necessarily gets you out of that. Fellows get as excited about each other’s projects as their own. As for the time and space, it is the Eternal City after all. With really big tables to spread all your research out on.

Congratulations to three members of the conservation community who were honored with the Rome Prize for the 2021-2022 academic year!

–Jean Dommermuth, 2020-2021 Rome Prize awardee, jeandommermuth@aol.com

American Academy in Rome – Rome Prize

The American Academy in Rome supports innovative artists, writers, and scholars living and working together in a dynamic international community. Each year the prize is awarded to about thirty artists and scholars who represent the highest standard of excellence and who are in the early or middle stages of their careers. For over a century, the Rome Prize has supported innovative and cross-disciplinary work in the arts and humanities.

For more information on the Rome Prize and the Italian Fellowships, visit www.aarome.org/apply

CAROL MANCUSI-UNGARO, THE SUZANNE DEAL BOOTH ROME PRIZE IN HISTORIC PRESERVATION AND CONSERVATION

Carol Mancusi-Ungaro once asked Cy Twombly if his art had ever been decisively damaged. He replied, in all seriousness, “only by restorers.” That shocking retort launched a nineteen-year conversation with the artist. Through that experience, she saw anew the primacy of the artist’s voice in determining what should be preserved for posterity. The salient synergy between artist and conservator is what will be explored at the American Academy in Rome in a book on Cy Twombly. The intended chronological format of the text offers insight into the pace of the relationship and the deep trust that developed between them over the years. Living in Rome, she will experience the complexity of time, a shared interest with Twombly, and a bedrock of art conservation, in a place where the artist spent his formative years and eventually chose to live. Witnessing first-hand the effect of time on favored sites that undoubtedly impacted Twombly’s sensibility and researching the Cy Twombly Foundation Archives will afford a truer and more nuanced account of their relationship and will frame the value of the artist/conservator nexus.

SARAH NUNBERG, THE ADELE CHATFIELD-TAYLOR ROME PRIZE IN HISTORIC PRESERVATION AND CONSERVATION

As one of three principal directors for a National Endowment for Humanities grant awarded to FAIC, Sarah Nunberg is creating a tool and library software program, the LCA Tool and Library, based on life cycle assessment (LCA) that enables cultural heritage professionals to make educated choices to lower their environmental impact by easily incorporating sustainable practices into activities ranging from treatment to storage and use of exhibition materials. The software program will be free and available on AIC's website in January 2022. For her Rome Prize, she will develop a curriculum to teach and disseminate use of the LCA Tool and Library to help cultural heritage professionals integrate LCA into their work and advance the 17 sustainable development goals outlined by ICCROM and the United Nations.

While in Rome, Sarah will collaborate with José Luiz Pedersoli Jr., Strategic Planning Unit Manager at the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and others there as she devises a strategy to inform and encourage "buy in" of the LCA Tool and Library. She will also be learning through ICCROM's Our Collections Matter initiative; a project that focuses on building capacity in collections-based organizations (museums, libraries, archives, etc.) so that they can make concrete contributions towards social, environmental, and economic sustainability. In addition to awareness-raising and establishing interlinks between collections-based work, conservation, and sustainable development, the project is gathering and documenting practical methods and tools available internationally to support this transformation. These tools, including the LCA Tool and Library will be integrated into a web-based toolkit linking the ICCROM site, thus creating one location where these resources are found. She will also collaborate with LCA specialists in the Department of Environmental Sciences, Informatics and Statistics, Ca' Foscari University of Venice who develop LCAs for the EU Active & intelligent PACKaging materials and display cases as a tool for preventive conservation of Cultural Heritage (APACHE) project. Through these alliances, Sarah will develop robust curricula that will benefit both the AIC LCA Tool and Library and the ICCROM Our Collections Matter project, promoting international collaboration along with lasting and effective sustainable practices.

As an educator at Pratt Institute, Sarah is a member of two curriculum development committees, teaches undergraduates and graduate students, has fulfilled training in post-CORE course development, and has planned and taught in workshops for mid-career professionals. The opportunity to participate in the American Academy in Rome community will allow her to share this project with colleagues across the arts, learn about their approaches to sustainability, and will give her further insight in considering best practices that can be incorporated while teaching about use of the LCA Tool and Library.

The opportunity to participate in the American Academy in Rome will allow her to share her project with colleagues across the arts, learn about their approaches to sustainability, and will give her further insight as she considers best practices that she can incorporate in her teaching pedagogy.

ELLEN PEARLSTEIN, THE SUZANNE DEAL BOOTH ROME PRIZE IN HISTORIC PRESERVATION AND CONSERVATION

Ellen Pearlstein's research will enable her to interrogate the ways in which museums that are detached from communities whose cultural materials they hold, such as European institutions with collections from the Americas, are negotiating these distances to achieve culturally appropriate care. The Vatican Museum and the "Luigi Pigorini" National Prehistoric Ethnographic Museum, two Italian museums with major American indigenous holdings and with significant investments in redefining colonial museum practices, will be the focus of her research project. Research activities include working with these museums to explore whether sharing digital surrogates, reaching out to diaspora communities of local cultural descendants, or other practices, have offered viable alternatives to in-person sharing about conservation decision making and consequent museum representation.

Ellen Pearlstein's scholarship and teaching focus on conservation of indigenous materials from the Americas within a collaborative framework. She is proud that her research about innovative conservation practices and community collaboration with indigenous materials can be shared with graduate students who build on these concepts. Her research in Rome will reinforce and expand upon the scholarship and teaching methods that she has developed and will provide the worldwide conservation community with new insights about the development of thoughtful methods for shared responsibilities in collections care, display, and scholarship.

Balboa Art Conservation Center and the Inaugural Conrad Prebys Foundation

The Balboa Art Conservation Center (BACC) is pleased to announce that it has received \$25,000 from The Conrad Prebys Foundation in San Diego to bolster BACC's Conservation Fellowship Program in 2021. The project is one of 121 selected to receive funding in the foundation's first-ever grant cycle, and BACC is honored to be among the inaugural cohort of grantees.

BACC's Fellowships are an important component in training the next generation of art conservators. Historically supported through an endowment from the Andrew W. Mellon Foundation, BACC's Fellowship Program has for decades provided recent graduates with the opportunity to gain highly coveted experience in art conservation in preparation for a full-time career in the field. In its ongoing commitment to create opportunities that are equitable, BACC has secured this additional funding to support the growth of our existing program into one that is truly competitive, accessible, and provides a livable stipend for the incoming paper fellow.

"The Balboa Art Conservation Center is grateful to have been among those selected to receive much needed support from the Conrad Prebys Foundation during these difficult times. After a year of impacted revenues due to the pandemic, organizations will be faced with the task of rebuilding and strengthening our workforce," noted Leticia Gomez Franco, Executive Director at BACC. "The support from the Conrad Prebys Foundation comes at a time when the Balboa Art Conservation Center has made a commitment to shift into a model that fully supports diversity and inclusion. The funds will allow BACC to build a proper foundation and strengthen our Fellowship Program to benefit communities historically underrepresented in the field, ensuring that intentional inclusion is built into the organization's long-term vision."

Support from funding institutions, especially those so committed to San Diego like Conrad Prebys, will be instrumental in ensuring organizations can rebuild after this past year. "Conrad was adamant that his education was a catalyst for many of the successes in his life," said Tony Cortes, board chair of The Conrad Prebys Foundation. "He would be ecstatic to see the foundation supporting organizations that inspire a love of learning and promote advancement opportunities within our region."

Applications for the 2021 Paper Conservation Fellowship funded by the Conrad Prebys Foundation and the Andrew W. Mellon Foundation are now available on [BACC's website](#).

For more information, please contact Staci Golar at sgolar@bacc.org or call 619.236.9702.

Search for External Funding

Our webpage on non-FAIC funding opportunities has been updated for 2021. Thanks to GW student Mary Del Vecchio for her close attention to this page!

Visit <https://www.culturalheritage.org/outside-funding> to learn more.

Conservation Graduate Programs

Winterthur University of Delaware Program in Art Conservation (WUDPAC): Update

INTRODUCTION

Despite this year's challenges, our program has much to be grateful for:

- › Our students are working hard, fully engaged in online and in-person education where they have access to the Winterthur labs and studios.
- › Our online teaching has taken advantage of the University of Delaware's instructional resources.
- › Some of our instructors have deployed Canvas as a robust course management platform for first- and second-year content. We have had access to a videographer to film treatment processes.
- › Our Information Technology experts have assisted with the use of new technologies from tethered iPads to Epocams. This mode of instruction has allowed us to invite leading experts from around the world into our virtual classrooms. Our commitment to student success, health, and well-being centers our work.
- › Our faculty are working across interdisciplinary boundaries in exciting ways, both online and face-to-face, to strengthen innovations in treatment and preventive care and ensure our work is values-based and relevant.

Two examples, centered on lessons learned during our first- and second-year teaching, are highlighted here. We are happy to share any additional details on request.

FIRST-YEAR INSTRUCTION: LAUREN FAIR

I teach the four-week inorganic block in February and March that covers conservation principles of ceramics, glass, and metals. While our facilities enabled limited on-site instruction, I opted for fully remote teaching, believing this was the safest and most responsible option.

Starting last summer, our faculty began meeting regularly to collaborate about shifting content online. Meetings with faculty from other North American conservation graduate programs were also invaluable; discussions centered on logistics and how total redesign can enable necessary actions, like increasing accessibility, dismantling white supremacist pedagogical traditions, and balancing rigor of learning with compassion and self-care. The bar is rightfully high, and while I'm not certain I cleared every goalpost, I share some key takeaways I'll carry with me out of this pandemic.

- › **A reasonable schedule.** We mostly held live sessions in the mornings and reserved afternoons for unstructured time, office hours, or hands-on work. The block felt less frenetic, demonstrating how unnecessarily intense it had been before. Daily Zoom meetings take a mental and physical toll, and it was essential to establish open and honest communication about personal limits. Each live lecture was recorded and captioned, providing added freedom to take time for personal health.
- › **A manageable workload.** Another change was to eliminate 99% of assigned readings. Bibliographies and written resources were shared, but I only assigned content that felt more engaging during this time, such as podcasts (creating two episodes of my own), well-produced videos, and a few pre-recorded lectures. My hope was these modes of learning would not only limit fatigue but also be more lasting.



Figure 1. Still frame from instructional video demonstrating how to create a detachable plaster fill on a ceramic tile using materials sent home with students for the Inorganic Block.

› **The hands-on.** Before settling on a fully remote model, my colleague challenged me: “if we are to make our work truly accessible to broader audiences, use this as an exercise to reach people where they are.” Working with our university’s health and safety department, I deliberated material options that could be used safely and economically at home. I produced instructional videos using those same materials, taking class demonstrations directly to students’ laptops (Figure 1). For object examination, I solicited treasured inorganic objects from fellow faculty. Inspired by a course taught by Ellen Pearlstein at UCLA, each student brought home one faculty-owned object to document and propose treatment based on “community consultation” through interviewing the owner(s).

After receiving detailed student feedback, I am confident that my chosen layout successfully reduced Zoom fatigue and enabled more relaxed completion of assignments and richer live discussions. Captioning of recorded sessions increased accessibility and modes of learning, and the online format enabled students from UCLA to join (a welcome addition!). While the pre-recorded lectures were less successful, the variety of audio and video content worked extremely well, and I will continue this in future. The hands-on activities were effective (and fun!), providing material experience, but also a sense of community as we all worked together “on screen.” I learned a lot from the community consultation assignment and see many avenues for our faculty building on this going forward. In all, I’m not sure who learned more – me or the students.

Like many, our first years are challenged by extended online learning, and this is not unnoticed. However, what ultimately led to the success of this course was their collective enthusiasm, flexibility, and overall positivity – and for that, I am truly grateful.

SECOND-YEAR INSTRUCTION: LARA KAPLAN AND MELISSA TEDONE, IN LEATHER WEEK

For the last few years, we have co-taught a week-long series of advanced seminars on leather conservation to interested students of any specialty. Affectionately known as “Leather Week,” this annual learning intensive takes place at the start of WUDPAC’s second-year spring semester. Past participants have included



Figure 2. Seminars to-go: Leather Week exercise kits for adhesive mends, pH tests, and microchemical spot tests.

students majoring in library and archives, objects, furniture, and textiles. Students complete readings, participate in discussions based on a rich cross-pollination of conservation perspectives, and experiment with a range of materials. Connoisseurship activities include leather species identification and microchemical spot tests to determine tanning process, while pH and collagen shrinkage temperature testing inform leather condition assessment. Students practice mending leather using a variety of methods and adhesives, and try their hand at casting textured, acrylic-based repair materials.

We were challenged during March to adapt Leather Week to fit within the confines of pandemic restrictions, and we ultimately settled on a hybrid, largely asynchronous format. We met briefly via Zoom for live lectures and discussion, reserving remaining time for students to complete hands-on exercises on site at their own pace. Canvas proved a useful, one-stop distribution center for class information, handouts, readings, and links to shared documents. We replaced live demonstrations with pre-recorded videos that students could watch (and re-watch) as they experimented with different materials, which they found extremely useful. Students each received kits of supplies related to individual exercises to take to their own workspaces (Figure 2). Where this approach was not feasible, we either set up an activity station or had students take turns onsite with necessary supplies. Throughout the week, students coordinated staggered laboratory access times to abide by institutional COVID safety protocols. As a result, they mostly worked independently, but we incorporated pandemic-friendly team-based learning approaches where possible, fostering collaborative interactions.

Students appreciated the emphasis on hands-on learning, and the flexible schedule helped make the workload manageable. On Zoom, we prioritized class discussions and shared observations over straight lecture, keeping Zoom fatigue at bay and allowing students to learn from each other.

With Leather Week, we aim to show students the benefits of exploring a complex topic through an interdisciplinary lens. This year, working together, we demonstrated what a field filled with collaborative problem solvers can achieve.

—Deborah Hess Norris, dhnorris@udel.edu; Lauren Fair, lfair@winterthur.org; Lara Kaplan, lkapla@winterthur.org; and Melissa Tedone, mtedon@winterthur.org

Specialty Group & Network Columns

Architecture Specialty Group (ASG)

2021 AIC/SPNHC Joint Virtual Annual Meeting

ASG encourages our members to register for the upcoming AIC/SPNHC Joint Virtual Annual Meeting. ASG sessions will be held on May 18 and 19, and our group Business Meeting will be held on May 21. We are working to develop a virtual social event just for our group, to accompany the conference sessions.

And if you haven't marked your calendar for 2022 already, be sure to hold May 13-17, 2022, in Los Angeles, California – we can't wait to see you in person again!

—Lacey Bubnash, Chair, L.bubnash@argsf.com



ASG Online

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

Book and Paper Group (BPG)

2021 AIC/SPNHC Joint Virtual Annual Meeting

BPG officers have been hard at work to plan engaging and dynamic sessions for the 2021 AIC/SPNHC Joint Virtual Annual Meeting. The theme of the conference, *Transform 2021*, feels particularly appropriate as we begin to imagine our emergence from the pandemic and simultaneously grapple with major cultural and societal shifts. Our BPG talks will touch on a wide range of topics related to this theme, from examining the ways that institutional closures and social distancing have altered conservation training and practice, to rethinking documentation practices and language with a less euro-centric perspective. In between, we will learn about ways that our data can be better gathered and shared, and opportunities to work across labs and specialties. As always, numerous talks will highlight emerging research and novel conservation techniques for a broad range of materials in the book and paper sphere.

A highlight of the conference this year will be a joint session with the Photographic Materials Group (PMG), with a focus on treatment decisions for photographic albums, scrapbooks, and similar bound structures that present complex dilemmas for conservators. Look for this session on Tuesday, June 15th. We had so many wonderful submissions for this joint session that we could not accommodate them all in the formal joint session, but fortunately many were accepted into the independent BPG and PMG sessions. We are excited that this thematic thread will tie our specialty groups together across the weeks of the virtual meeting.

This year marks the first meeting of the new Library and Archives Conservation Discussion Group (LACDG), a merging of the former Library Collections Conservation Discussion Group (LCCDG) and the Archives Conservation Discussion Group (ACDG). Co-chairs Amy Lubick and Lauren Telepak will moderate a program that looks back to the history of these discussion groups as well as to the future, highlighting new areas of importance in the ever-changing world of libraries and archives. Come prepared to share your reflections on our shifting priorities, as well as ideas for future topics of discussion.

Don't miss the Book and Paper Wiki Discussion Session hosted by our BPG Wiki co-chairs, Diane Knauf and Michelle C. Smith. This annual discussion highlights work undertaken in the past year to improve this valuable resource for our membership and engages members on efforts and priorities for the coming year. Look for this discussion on Thursday, May 20, 3:00 to 4:00 p.m. EDT.



BPG Online

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

This year's virtual BPG sessions will be held in a busy, compact week from May 17th to 21st, with the additional joint BPG-PMG session falling on June 15th. We'll kick off the main week of BPG events with our Business Meeting on Monday, May 17, at 3:00 p.m. EDT. Our goal for this year's Business Meeting is to allow ample time for collegial discussion, so please join us to hear reports on the last year, updates on what's ahead, and to make your voice heard.

We will celebrate BPG's 40th anniversary this year with a virtual reception and trivia game in mid-June. Please watch for a more detailed announcement about this event. We look forward to seeing you in this more relaxed virtual environment where we can engage more casually with colleagues and have some fun.

—Andrea Knowlton, BPG Program Chair, aknowlton.bpg@gmail.com;
Katie Mullen, BPG Assistant Program Chair, katiemullen.bpg@gmail.com; and
Melissa Tedone, BPG Chair, melissatedone.bpg@gmail.com

Collection Care Network (CCN)

New Blog Posts

CCN is proud to announce two new blog posts as part of a series focused on conservators and related professionals that address important aspects of collection care work. View and read:

- › Nicole Grabow, Director of Preventive Conservation at the Midwest Art Conservation Center at: <https://community.culturalheritage.org/blogs/colleen-grant1/2021/03/22/ccn-grabow-2021>. Nicole writes about her approach to preventive conservation and recent experience at the George Floyd Global Memorial.
- › Nicole Peters, owner of Peters Art Conservation Services, LLC, at <https://community.culturalheritage.org/blogs/colleen-grant1/2021/03/31/ccn-peters-2021>. Nicole writes about working in remote parts of Alaska and collaborating with local indigenous communities to meet collection care needs.

If you have a project or story you'd like to share or know someone we should feature in this series, please contact us at collections@culturalheritage.org.

MuseumPests.net Working Group Meeting

Congratulations to the MuseumPests Working Group on a successful 2021 annual meeting! The group's work included a new interactive format for the popular pest fact sheets, an expanded image library, and the launch of a new Spanish language version of the website (MuseumPests.net).

This year's event also included the first ever MuseumPests.net public presentation session, covering talks on IPM during the COVID-19 pandemic, storage solutions to reduce infestation risk, new IPM technologies, and more. You can view a recording on the MuseumPests Facebook page or through their YouTube channel at: <https://www.youtube.com/watch?v=z1k5LundGcc>.

Virtual Courier Work

CCN would like to thank committee members Mary Coughlin and Laura Gaylord Resch for their hard work in collaboration with others to address the pressing topic of virtual couriers. You can read the recently released official AIC Position Statement on Virtual Courier Oversight at www.culturalheritage.org/governance under Position Statements & Papers.

Continuing the discussion, the 2021 AIC/SPNHC Joint Virtual Annual Meeting will also include the pre-session "A Virtual Transformation of Courierier: The Role of the Conservator," on Tuesday, May 4.



CCN Online

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

2021 AIC/SPNHC Joint Virtual Annual Meeting

With the start of AIC's annual meeting, be sure to mark your calendars for CCN's sessions on the following topics:

- › Pre-session by The Materials Selection and Specification Working Group (MWG): Paving the Path for Choosing Safe Materials for Display - Thursday, May 6
- › Caring for Hazardous Materials, co-sponsored with the Health & Safety Network - Wednesday, June 2
- › Integrated Pest Management (IPM) - Wednesday, June 2
- › Collection Care Adaptations- Thursday, June 3
- › Collection Storage - Friday, June 4

—Kelly M. Krish, CCN Editor, kmkpph@rit.edu

Contemporary Art Network (CAN!)

Dear CAN! Members,

We have some exciting news and programming coming up that we wanted to alert you to. Please check our CAN! online community in the coming weeks: <http://www.culturalheritage.org/contemporary-art-community>.

We would like to welcome Tamia Anaya, who has recently been appointed to develop our new drive toward equity, inclusion, and accessibility. Through her previous work with Untold Stories and as a student at Buffalo State, Tamia has demonstrated a dedication to reimagining the boundaries of traditional conservation and broadening the scope of collaboration with conservation-adjacent fields. Tamia will work with our officers to foster self-driven involvement, discussion, and internal work on identifying implicit biases. Together we look forward to developing a sustainable model of equitable conservation that will transform our programming and initiatives.



CAN! Online

Find CAN! information at www.culturalheritage.org/contemporary-art-network

CAN! Conversations; A New Discussion Series

Our first CAN! Conversation took place virtually on April 9, 2021 – *Spring CAN! Conversation: Contextualizing the decision-making model in contemporary art conservation*.

Conversation panelists included Julia Betancor, Mirosław Wachowiak, Mareike Opeña, and Joy Blosier. Please see the post on our online community. A recording of the sessions is now also available on AIC's YouTube channel (<https://www.youtube.com/watch?v=m2Hdcl6jppA>).

CAN! Conversations is a new discussion series on the difficulties of conserving contemporary art. Topics are proposed by CAN! members for our members and will be held seasonally over Zoom. Do you have a topic to submit for a future *CAN! Conversation*? Please send ideas to Martha Singer at martha@materialwhisperer.com.

AIC/SPNHC Joint Virtual Annual Meeting

We will hold several sessions during the annual meeting, all taking place the week of June 7-11. There will be CAN! specialty sessions on Monday, June 7, and Tuesday, June 8. We have also organized three joint sessions with EMG on the special theme of "Transforming Ownership into a Network of Care." These will take place on Wednesday, June 9, and Thursday, June 10. See the meeting schedule online for more information: <https://learning.culturalheritage.org/aic2021-week6>.

We will hold our business meeting on Friday, June 11, at 12:00 p.m. EDT. Please do make time for the business meeting, as you will help shape the direction of the network.

In addition to virtual presentations, we will be offering the INCCA/CAN! Speed Mentoring Program for a second time. Please check our online community and the Global Conservation Forum for more information and how to register as a Mentor or Mentee.

—J. Luca Ackerman, CAN! Network Chair, luca.ackerman@gmail.com

Emerging Conservation Professionals Network (ECPN)

2021 AIC/SPNHC Virtual Annual Meeting

ECPN is excited to announce three events:

› Conservation in a Changing World

Tuesday, May 18th 3:00 – 4:30 p.m. (EDT)

Join ECPN for a moderated panel reflecting on core concepts concerning levels of education, equity and inclusion, discriminatory and predatory salary practices, and how these areas intersect with each other. With this panel, we hope to reflect on the future of our profession, discussing how we can work towards creating a more equitable and diverse field. For more details, visit: <https://bit.ly/3tEJ4RW>. Submit your questions to: ecpn.vicechair@culturalheritage.org.

› Information Meeting and Happy Hour

Tuesday, May 18th, 4:30 – 6:00 p.m. (EDT)

Hear an update on ECPN initiatives, meet our new officers, and take part in an opportunity to ask questions, provide feedback, and learn how to get involved. Conference attendees at any career stage are welcome and encouraged to attend. Find out more here: <https://bit.ly/3r68WV5>.

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

ECPN and FAIC are excited to announce that the “Making the Ask” workshop is now available for FREE as a self-study course. Gain long-term negotiation skills beneficial for all career stages by accessing the course at: <https://bit.ly/3tivVOx>.



ECPN Online

Find ECPN information at
www.culturalheritage.org/emerging

Professional Education and Training (PET) Resources

INTERVIEW SERIES

Pre-program Mentors Series, with the release of two new interviews:

- › Amanda Holden, Senior Conservator of Textiles at the Indianapolis Museum of Art at Newfields (March 2021)
- › Kate Morrand, Director of the Naval History and Heritage Command's Archaeology & Conservation Laboratory (April 2021)

ECPN is excited to announce a collaborative partnership with the FAIC Oral History Project. Going forward, all interviews with emerging conservation professionals will also be archived, including: Graduate Program Liaisons, Specialty Group Liaisons, Specialty Groups Series, International Education Series, Pre-Program Mentors Series, and “Creative Endeavors and Expressive Ideas” series.

ECPN COMPENSATION SPREADSHEETS

PET Officers have continued reviewing online fellowship and internship job postings so that relevant data can be entered into ECPN's Compensation Spreadsheets. This year they have added 7 fellowships, 9 graduate internships, and 10 pre-program internships.

You can contribute by filling out our survey.

Join us for Conservators Combating Climate Change: Season 2

Conservators Combating Climate Change returned for a second season with co-host and founder Natalya Swanson joined by Marie Desrochers. In this season, we focus on the intersectional nature of sustainability work by speaking with heritage and environmental conservators, educators, architects, and engineers about ongoing collaborative projects. Ten episodes are being released weekly throughout April and May, so subscribe and tune in on <https://anchor.fm/conservatorscombatingcc>.

Write with feedback and questions to ecpn.aic.digitalplatforms@gmail.com.

End of Term

The 2020–21 term comes to a conclusion at the end of May, and I will end my tenure with ECPN. The past term has proceeded through unprecedented challenges; despite this, the ECPN officers and liaisons have generously volunteered their time to create programming, resources, and events. Each term, ECPN officers and liaisons astound me with what they can accomplish through their hard work and creativity. I am especially grateful to them as they helped navigate the network through a pandemic and grew our supportive community. Over the past five years, it has been an honor for me to serve AIC and the emerging conservation community. I hope I have been able to give back a fraction of the support I have received as an emerging conservator. I look forward to the next chapter of ECPN and to utilizing the amazing resources I know they will create.

—Caitlin Richeson, Chair, ecpn.chair@culturalheritage.org

Objects Specialty Group (OSG)

Join Us in Supporting MuseumPests.net

This summer OSG will utilize the Chair Discretionary Fund to donate to the MuseumPests.net website. Funding will go towards supporting translated versions of the site, updating and maintaining security measures, and securing adequate server space.

If you have ever had to perform or advise on IPM practices, you know that this website is of paramount importance to our community. The information is free and assembled by an ad hoc group of volunteers who meet once a year to add content and check links. This group of conservators, collection managers, entomologists, pest management professionals, and other collection professionals have been steadfastly working together for nearly 20 years to improve knowledge and resources about IPM for the cultural heritage community.

Please consider a personal donation to the site and visit the [fundraising page](#) on the MuseumPests.net website. The official OSG donation amount will be announced on the OSG Community Forum.

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

Research & Technical Studies Group (RATS)

2021 AIC/SPNHC Joint Virtual Annual Meeting

This year, the Research and Technical Studies (RATS) specialty group has exciting plans for another virtual annual meeting! Our program will include RATS sessions, joint sessions in collaboration with the Imaging Working Group (IWG),



OSG Online

Find OSG information at www.culturalheritage.org/objects-group



RATS Online

Find RATS information at www.culturalheritage.org/research-technical-studies

and additional joint sessions with the Society for the Preservation of Natural History Collections (SPNHC).

Join us on Tuesday, May 25, at 12:00 p.m. EDT, when RATS Keynote speaker Theanne Schiros, who holds positions at Fashion Institute of Technology and Columbia University and is a Co-Founder of Werewool, will discuss opportunities for intersectional sustainability that combine cultural heritage with the frontiers of biotechnology to create more equitable systems for safe, inclusive development. Following the keynote, the RATS session will include talks on the advancement of science and technology. On the following day, Wednesday, May 26, at 3:00 p.m., RATS talks will continue with a variety of case studies and applications.

On Tuesday, May 25, at 3:00 p.m. EDT, the joint RATS/IWG session will present new applications of imaging technologies and virtual reality. A series of case studies and applications will follow on Wednesday, May 26, at 12:00 p.m. EDT.

Our RATS/SPNHC session on Thursday, May 27, at 12:00 p.m. EDT, promises to be just as interesting, with contributions on the degradation of consolidants for paper shale fossils, the analysis of elephant tusk sections from the Field Museum's Java Sea Shipwreck Collection, an investigation of coconut shell properties and conservation strategies, early plastics and taxidermy, and the mineral transformations on pyrite. Don't miss it!

For more information on the 2021 AIC/SPNHC Joint Virtual Annual Meeting, including a complete schedule of events, visit <https://learning.culturalheritage.org/aic2021>.

Join us at the RATS virtual Business Meeting on Friday, May 28, at 12:00 p.m. EDT, to welcome our new officers, recap events of the past year, and plan for the future. The virtual business meeting is free and open to all members—you do not need to be registered for the annual meeting to attend.

Membership

Following the vote last year to provide free RATS membership to Student and Post-Graduate members of AIC, we are happy to report that 28 eligible members have taken advantage of this cost savings. If you are renewing your AIC membership in advance of the meeting as a student or post-graduate, you can still receive free membership in RATS using the code RATSSTUDENT-2021.

RATS Leadership

Specialty group elections were held online from March 24 to April 13. With approximately 10% of membership voting, the following RATS officers have been elected:

- › Katherine Schilling, Assistant Program Chair 2021-2022 (Program Chair 2022-2023, Chair 2023-2024, Chair Emerita 2024-2025)
- › Melissa Amundsen, Secretary/Treasurer 2021-2023
- › Molly K. McGath, Publications Chair 2021-2023

—Greg Bailey, Chair, gbailey@thewalters.org and Federica Pozzi, Program Chair, Federica.pozzi@metmuseum.org

Note: CIPP, EMG, H&SN, PSG, PMG, TSG, and WAG did not submit columns for this issue.

The Back Page

Find an Expert – New Version

AIC members should check out the new Find an Expert tool in our online community. It builds on the same underlying features as our powerful member directory to help the public locate conservation service provided by our peer-reviewed members.

Here are three other things you need to know:

- 1 The tool has two different search types:**
 - › A global search based on locations in which members work, not necessarily where they live. The global search tool:
 - Allows users to search for experts across the country.
 - Uses a more natural keyword-based search that looks at members' biographies to return results. Listed members should include the terms they hear most from their clients in their biography to appear more often in search results.
 - Also has a name search so users can check if a person has a professional designation.
 - › A local search based on a member's primary address. The local search tool:
 - Allows users to search for experts close to home,
 - Uses an address field to determine a particular location. Users define a search radius based on that location and the number of miles they select. Searches return results based on the relationship between that search radius and the primary address set in a member's profile.
 - Uses a checklist of pre-defined specialties to refine results.
- 2 The tool requires members to OPT-IN.** We will not automatically enable listings. Members must set up their profile themselves. They must add a biography and contact information to enable their listing.
- 3 The tool allows members to list a completely different set of contact information than what they list in their main member profile.** That means if a member works primarily in an institution but takes on private work as well, they should add contact information (email, phone, and website) dedicated solely to their private practice.


We have already incorporated feedback from our original testing group and from Professional Associates and Fellows, but please submit any feedback you have to membership@culturalheritage.org.



Visit the New Expert Search

Explore the new tool:
<https://community.culturalheritage.org/expertsearch>

PA/Fellow members: Update your profile at
<https://community.culturalheritage.org/expertsearch/expert-profile>



Online
Community
American Institute for Conservation and Foundation for Advancement in Conservation

Home Communities ▾ Learning ▾ News ▾ Help/FAQs Search Members ▾ Find an Expert (testing only) ▾

Find an Expert (testing only)


Find an Expert

Testing site - not live for the public

Everyone in this directory has a professional designation with us, which means they have had their training, knowledge, and experience reviewed by a body of their peers who are recognized in the field. Read our [Guide to Hiring a Professional](#).


Types of Searches

Global Search



I don't mind paying shipping or travel costs.

Local Search



I need to find a professional based near me.

See who has a designation with us with [Search by Name](#).