



AIC News
November 2023
Volume 48(6)

Conservators in Private Practice

CIPP's Mission

This group provides a forum for members to exchange information, suggestions, and tips on the exigencies, challenges, and rewards of running private practice conservation businesses. Its mission is to improve and support the business practices of members, provide an online community forum, and support the Code of Ethics and Guidelines for Practice. Read more at www.culturalheritage.org/private-practice.

Banner image above courtesy
The Fly Arts Initiative.

Opportunities and Obstacles: Pre-Program and Graduate Internships in Private Practice Studios

By Lauren Fly and Lucia Bay for CIPP

That internships play a crucial role in the development and training of aspiring conservators is neither new nor surprising information. Both pre-program and graduate internships are primary sources of hands-on experience, exposure to diverse materials and techniques, an introduction to conservation ethics, and networking opportunities. In keeping with the general trend seen in the development of conservation as a profession grounded science, material history, and connoisseurship, as well as the establishment of professional organizations such as AIC, advertised opportunities have commonly focused solely on conservation within an institutional setting. Currently, even AIC's published guidelines for pre-program internships (located on [the Become a Conservator page](#)) refer to departmental, institutional, and collections work environments without reference to private studios and their associated activities.

Despite having less visibility than their institutional counterparts, internships in private practice studios have always played a key role in the training of early career conservators. In September 2023, CIPP sent out a [Google Forms survey](#) targeting pre-program and graduate students as well as early career professionals (defined as five years or less out of training) to gather information about the logistics, content, and impact of their private practice internships.

Internships in Private Practice Studios continues on page 6



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

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

Deadline for January editorial submissions: December 15, 2023. Submit to carmina@culturalheritage.org.

We reserve the right to edit for brevity and clarity.

ADVERTISING

We accept position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. Fellowship and position announcements are \$150; internship announcements are placed at no cost.

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

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From the President

AIC's Bylaws: Why Your Vote Matters

Sometime in the mid 2000s, I sat in a large hotel ballroom at the annual meeting and listened as a man droned on about updates to AIC's Bylaws. I don't remember exactly what year it was or what city the conference was in, but I do remember thinking the Bylaws were an incredibly boring topic. I was surprised that the more experienced AIC members around me seemed to actually care about these Bylaws things and wanted to get into the details of the proposed changes. I wondered why they were bothering and when the yawn fest would stop.

Fast forward by a decade. Now I'm about to join AIC's board as the organization's vice president and the responsibility feels pretty scary, in part because I realize I know very little about how the organization actually works. "Oh, don't worry about that," someone tells me, "you can always check the Bylaws." *Huh?* As an incoming board member, I am invited to observe a board meeting just before my term begins. Various problems are discussed, and I hear both staff and board members saying things like, "That's an interesting question, let's see what our Bylaws say about that." *Dang*, I thought, *I better get a copy of these Bylaws.*

Well, friends, I did get a copy—the document is an easy download from the governance section on AIC's website—and the Bylaws became my AIC bible. Thorny ethics question? I look at the Bylaws. Wondering exactly how some aspect of membership works? Better check the Bylaws. Voting? Also, Bylaws. Board leadership service terms? They're in the Bylaws. How AIC's executive director works with the boards? Bylaws! How AIC and FAIC work together? Bylaws, y'all!

Our Bylaws establish the basics of how we govern and regulate ourselves as professional community. They are not overly detailed or prescriptive, yet they are incredibly important. They tell us who is responsible for what, provide a basic structure for the organization, and explain who has the authority to establish policies and procedures, while leaving room for the organization to change, adapt, and grow.

This month, from November 1st until November 15th, AIC Professional Associates and Fellows are being asked to vote on revisions to the Bylaws. The primary reason for the revisions is that, in December 2021, AIC members voted on modifications to our membership designations, and the board charged the Bylaws Committee to align the Bylaws with these new designations. At the same time, we also asked the Bylaws Committee to consider a series of recommendations made by AIC's Equity and Inclusion Committee. Specifically, we asked the Bylaws Committee to look for opportunities to improve clarity, adopt inclusive language, and improve equity in governance. These objectives, and the suggested revisions, follow major goals set out in our strategic plan.

I am asking members who are voting on these revisions to consider them carefully. As you review the proposed changes, the Bylaws Committee has prepared three documents to guide you:

- › A narrative explaining the revisions, "[AIC Bylaws Committee Explanation of Recommendations for Proposed Changes 2023](#);" this document describes the process and highlights proposed changes.
- › A spreadsheet, "[AIC Bylaws Proposed Final Draft](#)," that shows (line by line) the existing 2015 Bylaws and the changes proposed for the 2023 Bylaws, with brief explanations of each change.
- › A copy of the finalized Bylaws, "[2023 AIC Bylaws Final](#)," showing how the Bylaws would appear when they are ratified.



Suzanne Davis,
AIC Board President

From the President: AIC Bylaws

Continued from page 4

The recommended revisions have been through two rounds of review with the Board of Directors and AIC's legal counsel. We believe the proposed changes are in the best interests of the organization and its members. On November 1st, AIC Professional Associates and AIC Fellows received an electronic ballot to vote on approval of the Bylaws as a whole, in concordance with Section VI: Amendments of the present Bylaws. Voting will be open through November 15th at 11:59 p.m. ET. I encourage you to vote and to ask any questions you might have in advance of the vote.

As you consider and vote on the revised Bylaws, please also join me in thanking the Bylaws Committee members for their careful, thorough, and dedicated work over the past two years. They are: Meg Craft, Leslie Ransick Gat, Stephanie Hornbeck, Noah Smutz, and Sarah Stauderman (committee chair), along with staff and board liaisons Tiffani Emig and Samantha Springer. Thank you!

Today, roughly 20 years after the Bylaws conversation that bored me so thoroughly, I grasp what my younger self did not—AIC's Bylaws matter. Please vote!

—Suzanne Davis, AIC President, davissl@umich.edu

Professional Associate and Fellow members have received instructions on how to vote. Please contact membership@culturalheritage.org if you are missing that information.

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The advertisement features a central blue banner with the company name and contact information. To the left is a full-body white mannequin. To the right, two white mannequins are seated in red chairs. Below the banner, there are two images: a museum display of a skier and a bicycle, and a row of four mannequins wearing various historical or specialized costumes.

Internships in Private Practice Studios

Continued from cover



Pre-program intern Avery Soupios inpaints a celadon ceramic bowl. Photo Credit: A.M. Art Conservation

The goals of this on-going survey are to:

- › Understand the criteria used in finding and selecting an internship.
- › Categorize the impact (both positive and negative) private practice experience had on the intern's subsequent education and career.
- › Identify areas for improvement in the administration and content of private practice internships.
- › Develop recommendations for additional graduate training and AIC/CIPP offerings for early career professionals.

The Survey

The survey is divided into three sections, each relating to a broad category of interest to CIPP: internship logistics, content, and impact. All questions (fifteen in total) allow for long-format answers, a choice designed to avoid filtering or guiding respondents' replies by providing pre-defined multiple-choice answers. Given that conservation is a very small field, the survey is intentionally completely anonymous. While there are some drawbacks associated with not collecting more detailed information such as city and studio size, CIPP is willing to accept this as a fair tradeoff for encouraging open and honest answers to the survey questions. The survey is still live and CIPP plans for it to remain open indefinitely in the interest of gathering as many and as diverse a range of responses as possible to inform future programming.

Results

The first question identified the respondents' positions and career stage, as seen in Figure 1. Current survey responses for the first 34 respondents are well-divided amongst the four groups:

- › Pre-program interns (21%)
- › Graduate students currently enrolled in a conservation training program (37%)
- › Post-graduate interns (13%)
- › Working conservators five years or less out of training (29%)

Wiki Information

The AIC Wiki page on Internships and Fellowships offers additional information on internships, including resources for finding, applying to, and interviewing for internships which include private practice studios. www.conservation-wiki.com/wiki/Internships_and_Fellowships

It is interesting to note that despite the open-ended survey format, strong trends emerged throughout the collected responses. Within all three sections, the responses to multiple questions could easily be sorted into 3-4 basic categories, as summarized in Figure 2.

The common reasons respondents cited for choosing an internship in private practice: a specific interest in the environment and skills that are developed within a private practice setting, more or more easily accessible opportunities in private practice than institutional ones, and the need for paid compensation for work. This commonality of response is notable in that private practices themselves can vary dramatically by size, structure, focus, and clientele. Although the survey does not collect specific information about location, discipline, etc., the open format responses contained enough incidental detail to indicate that a range of studio variables are represented.

Within the three largest categories, respondents provided information that provided additional insight into their choices:

1. The largest percentage said they sought experience in private practice because of a specific interest in a private practice environment and/or related skills. A sample of respondent replies include:

“I want to go into private practice.”

“[I wanted] to understand the business and client-facing aspects of private practice and to get a sense of the treatments and projects that one may encounter in private practice compared to a museum setting.”

“I had previously only worked for museums and was looking to get more hands-on skills and to see what the pace of work would be like.”

“I felt there was more opportunity for hands-on experience and further learning in the private practice setting. Now I enjoy the high energy, fast pace, and wide-range of works that you get to experience as a conservator in private practice.”

2. The second largest percentage answered that they entered private conservation because it was the only option for them, either because of administrative or geographical constraints. Respondents commented:

“Desperation during pre-program to find work and not being in a geographical area with institutional museum conservators.”

“When I was in the pre-program phase, conservators in private practice were the closest to me geographically.”

“It was easier to get a longer term pre-position than jumping through all the hoops institutions require for paid internships.”

3. The need for compensation was another clear trend, as expressed by:

“After studying abroad as a new pre-program just getting into the field, I didn’t have many connections. A private practice offered to take me on as a technician and was the only place that offered me payment at the time I was looking for an internship.”

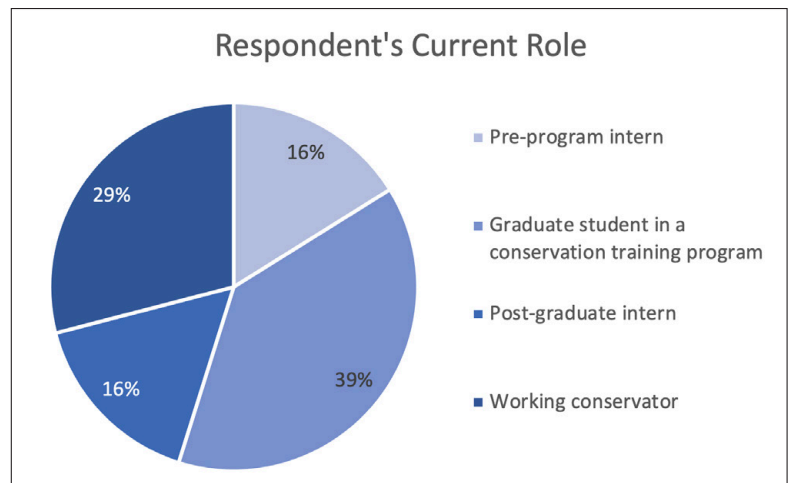


Figure 1. Survey respondent's current role.

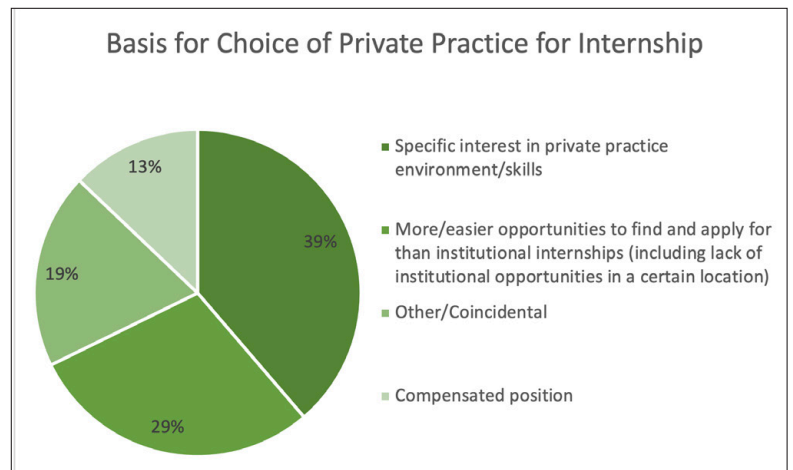


Figure 2. Basis for choice of private practice for internship.

“I was searching for a PAID pre-program position.”

“I was finding few feasible/sustainable paid internships in museums in my location, particularly in the material specialty I was seeking to work in.”

4. Despite respondents having a diverse range of long-term career goals, their short-term goals can largely be grouped into three categories:
- Accruing the pre-program hours and portfolio needed to apply to graduate training programs.
 - Refining their discipline/affiliation of interest within conservation.
 - Gaining a higher volume of practical treatment experience and diverse skills than could be found in an institutional setting.

Respondents almost universally confirmed that their private practice internships successfully met their goals, and the vast majority of responses were framed as positive experiences. This was true even when the takeaway itself was negative, as it was for this working conservator:

“My experience in private practice was beneficial in that I was exposed to a specialty I probably wouldn’t have been exposed to until graduate school, and even then, in a limited regard (photo conservation). And I learned that I really did not want to pursue photo conservation.”

The open-ended question and answer format also solicited a number of more nuanced responses, such as:

“I saw it [a private conservation internship] as a more stable way to be employed while gaining the knowledge I needed, particularly as an older, working-class entrant without any particular safety net. I did not come from an especially academic or middle-class background, and I did not know how or where to seek internships at first (especially as few were paid when I first pursued this), so private practice, while not always fair labor practice, allowed me to live in one place and survive while still learning what I needed.”

Many of the trends seen within the survey responses confirm anecdotal impressions held within the field, and are summarized in the following:

- › Private practice internships are found either by cold calling/emailing conservators found via Internet research (notably, generally not through the Find a Professional tool) or word of mouth (usually a friend of the family or previous teacher/mentor). For example:
 - “It wasn’t difficult but I think I got lucky. I happened to cold email a private conservator just when they were beginning to search for assistance/interns.”
 - “My undergrad advisor was the one who initially introduced us, I got other private practice internships through the network I built while there, too.”
 - “I used University of Delaware job board and I searched for conservation practices in cities I wanted to move to... I also checked the city/gov website for listed short term contracts. As part of my research into becoming a book conservator, I also contacted local/regional private practice people to see if they would talk to me about conservation and grad school. They also pointed me in directions of places they knew were hiring.”
- › Most internships came with some form of compensation, usually an hourly wage (often as a private contractor), or a wage plus some benefits (i.e., health insurance, conference or workshop attendance, housing, travel reimbursement, meals, training on scaffolding). Hourly wages generally ranged from \$14 to \$30 an hour, with some short-term, on-site work paying more.
- › Despite paid compensation, responses often cited lack of regular hours and an erratic schedule combined with the high cost of living as a significant barrier to



“Having an internship in private practice showed me that I can handle the faster paced environments and I have many options in finding post graduate positions.”

—Survey Respondent



“I managed a large-scale disaster recovery project. This taught me how to make decisions regarding the priority of treatments, and how to devise treatment strategies when working with non-ideal materials in an imperfect space.”

—Survey Respondent



Williamstown Art Conservation Center graduate summer intern Cat Dessault working on-site with Senior Paintings Conservator Montserrat Le Mense. The artwork is 1964 (PH-558) by Clyfford Still. 1964, Oil on canvas. Governor Nelson A. Rockefeller Empire State Plaza Art Collection

being able to support themselves solely through an internship. Interns generally used personal savings, income from a working partner or family member, a second and third job, or funding from a graduate program to support themselves.

- › The higher volume of practical work, exposure to a wide range of works in various conditions, experience in creative problem solving (often with limited access to high-end imaging and analytical tools, and with budgetary and time constraints), participation in a variety of tasks, and cultivation of time management skills are the most commonly cited benefits of private practice internships and were mentioned across multiple questions.
- › Lack of opportunity for research, technical analysis, and publishing are the most consistently listed drawbacks of private practice experience. Some noted that the time constraints associated with private practice limited mentorship opportunities and time dedicated to certain skills:

“In my institutional internships, the supervisors have much more time to spend mentoring me than the conservators did in private practice. The pace of projects/treatments in an institution is much, much slower than in private practice.”

“I would’ve liked more treatment experience working through a treatment from start to finish but that just wasn’t possible given the duration of my internship and time constraints of clients.”

“I wanted to learn how to manage more of the business side of a private practice. However, since private practice conservators are paid by billable hours, they preferred me to work on treatment projects instead of learning business skills.”

Negative internship experiences were usually linked to a specific supervisor and their lack of mentorship. Even when describing these disappointing internships, respondents remained balanced in their assessment and made sure to point out that their criticisms were solely the result of a specific set of circumstances.

US graduate programs require a substantial number of pre-program internship hours for a successful application, far beyond those mandated by similar international programs.

Room for Improvement

When prompted to describe how AIC can better prepare students for working in an existing private practice or establishing their own business, responses were consistent with those most often given by CIPP members themselves: They would like classes, workshops, or seminars on how to set up and run a small business. Although the question was specifically framed to elicit answers about what AIC can provide, multiple respondents also requested that some version of this training be included in the graduate programs so that it becomes an integral part of the instructional curriculum:

“Potentially some business starting guides or funds would be very helpful.”

“I wish the programs offered at least a little bit of training in establishing a small business.”

In addition to the more common request for information about the administrative, financial, legal, and insurance requirements of running a conservation practice, suggestions included:

- › Offering sessions with consultants on various topics (not just seminars and workshops).
- › Establishing an academic “work/study” model to help private practitioners pay interns as they grow their businesses.
- › Publishing an Intern Wage Survey (see box)
- › Expanding training opportunities to include fundraising.

Other common requests were for more contact with conservators in private practice to achieve one, or both, of two main goals:

- › To hear from a wider range of conservators about their individual experience and practice
- › To link private practitioners looking for interns with people seeking those opportunities

Both goals align with those of CIPP itself and are the basis for the current drive to forge new and stronger links with the Emerging Conservation Professionals Network (ECPN).

Onwards and Upwards

Internships in private practice continue to play a vital role in the training of pre-program and graduate interns, and these experiences provide invaluable experience in shaping the trajectory of conservation careers. Current and recent interns confirmed the overall positive benefits of these internships, even if it was only to expose them to a type or way of working that did not fit their long-term interests.

Although respondents reported that it was easier to find private practice, rather than institutionally-based internships, CIPP will work with ECPN and the graduate programs to develop better ways of matching their members with those looking for internships. CIPP would also like to establish stronger connections with the graduate programs themselves to facilitate students’ access to the wide range of private practitioners and the myriad forms conservation can take outside of institutional walls.

—Lauren Fly, CIPP Chair, lauren@flyartsinitiative.com; and Lucia Bay, CIPP Nominating Officer, luciabay@gmail.com



“I think the most valuable thing that happened during my internships was that I had the opportunity to hear about the field from people who already have significant experience in the field - the realities of it, the kinds of projects they had worked on, the people they had worked with, and what they felt were the differences in working in private practice vs a museum setting, to name a few. It has helped shape my views on what I want my career to look like, and what is reasonable for me to expect.”

—Survey Respondent

Intern Wage Survey

An Intern Wage Survey is currently in progress, as begun not through CIPP but by Samantha Tepper, Conservation Technician, The National September 11 Memorial & Museum. See [the survey data](#).

Association News

Board Members Reflect on Their Service to Inspire Nominations

As we open the call for nominations for AIC Board positions, the Nominating Committee asked current members to reflect on their service. The following excerpts offer insight into the possibilities and rewards of leadership.

“ Since joining the board, I’ve been able to peek behind the curtain and see first-hand what an incredible operation this is. There is a remarkable amount of power in committee work, in putting our collective heads together to create the organization we want and need. And there is a phenomenal amount of energy put forward by the staff and volunteer leadership, with new and exciting ideas floated every day, with an impressive amount of them coming to fruition.

—*Beth Edelstein, Director, Professional Education*



“ I decided to throw my hat in the ring for F/AIC Treasurer in an attempt to better understand the financial administration of both organizations. I had had hoped (and still hope) to use that knowledge and try to provide increased clarity to the membership. I love, absolutely love, working with my fellow board members (on both boards). I continue to be in awe at their creativity, intelligence, and careful consideration in everything they tackle.

—*Elmer Eusman, Treasurer*

“ By volunteering I’ve had the chance to meet new friends, broaden my network of colleagues, be inspired by new and fascinating ideas, and gain an appreciation for the creativity and resiliency of our field. I encourage others to participate in shaping the future of AIC at whatever level they can, whether that’s running for office, volunteering on a committee, or participating in a task force around a single topic. I can’t imagine what my career would look like without my service in AIC.

—*Sarah Reidell, Director, Communications*

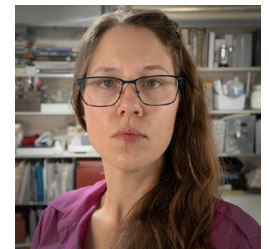


“ [Serving on the AIC Board] has been an incredible learning experience for me, the opportunity to work closely with my illustrious fellow board members, to engage strategic planning and help guide the future of our organization has made me a better leader and manager and offered an experience I wouldn’t have gotten through other means—and this has been critical in advancing my own career.

—*Corina Rogge, Vice President*

“ I decided to run because I was at a transition in my career that had me searching for a source of meaningful work that impacted a larger community. Serving in AIC has allowed me to get out of my comfort zone a bit and taught me lessons in leadership that are incredibly valuable in my work and in running my business.

—*Jennifer McGlinchey Sexton, Secretary*



“ Beyond the opportunity to work with similarly hard-working and focused individuals (the other board members), I relish getting to know the staff and everything they do for the membership in a tangible way. I love my particular role, because I interact with many members that I wouldn’t have had the chance to meet otherwise, learn about their passions, and support the great work that they are doing for our profession.

—*Samantha Springer, Director, Committees, Networks, and Task Forces*

If you are inspired to run, are curious about positions, or want to nominate a colleague, please contact the Nominating Committee at their emails below or complete the [nomination form](#). All [three incumbent board members](#) have generously agreed to run again, and nominations to expand the slate of candidates are being accepted through February 24, 2024, for the positions of:

- › [AIC Board Secretary](#)
- › [AIC Board Treasurer](#)
- › [Director, Committees, Networks, and Task Forces](#)

We are also seeking to fill a three-year term on the Nominating Committee, which provides an opportunity to play a critical role in shaping future organizational leadership.

—Nominating Committee: [Renée Stein \(rastein@emory.edu\)](mailto:rastein@emory.edu), [Chela Metzger \(cmetzger@library.ucla.edu\)](mailto:cmetzger@library.ucla.edu), and [Bianca Garcia \(bianca.m.garcia@gmail.com\)](mailto:bianca.m.garcia@gmail.com)

Internal Advisory Group Meeting to be December 1

Volunteer leadership should set aside Friday, December 1, 2023, to focus on the Internal Advisory Group (IAG) meeting. The meeting will be held from 11:00 a.m. to 4:00 p.m. via Zoom, with an hour break at 1:00 p.m. ET. All committee, specialty group, network, and task force chairs are invited to this annual meeting with board, staff, and editors. Chairs, please check the Internal Advisory Group Online Community for updates in the coming days including Role Call form, agenda, and more. Learn more about IAG at <https://www.culturalheritage.org/internal-advisory-group>, where you can also read notes from past meetings.

AIC Board Meeting to be held November 30

The fall AIC Board Meeting is typically held the day before the IAG meeting. The board will be voting on the 2024 AIC budget, reviewing updates provided by volunteer leaders, and considering a variety of other topics. Please reach out to a board member if you have feedback for them!

Nominate a Colleague, Publication, or Organization for an AIC Award

AIC honors members, institutions, and allied professionals for outstanding and distinguished contributions to the field of conservation. The nomination deadline is February 1, 2024.

In support of diversity, equity, inclusion, and accessibility, the committee gives special consideration to nominees whose work addresses the DEIA goals expressed in our current strategic plan and/or who identify as BIPOC or are members of groups underrepresented in the profession.

Members can nominate individuals for the Advocacy Award, Allied Professionals Award, Emerging Leader Award, Feller Award, Forbes Medal, Gettens Award, Honorary Membership, Keck Award, and Publication Award (nominate the publication and/or authors). You may also nominate organizations for the Distinguished Award for Advancement of the Field and the Ross Merrill Award.

Other awards presented at the annual meeting include the President's Award, selected by the AIC President, and two specialty group awards, the Paintings and Textiles awards.

Visit the website for more details on each award at www.culturalheritage.org/awards. You may also contact the Awards Committee with questions at awards@culturalheritage.org.



Awards Questions?

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

AIC News Moves to Monthly and Quarterly Updates

Big news for members! Starting January 2024, we are revamping the *AIC News* to provide you with faster access to timely information and a newsletter more focused on what you need in your career. We've made this change to reduce workload for volunteers and to facilitate news delivery in a more targeted way.

- › *AIC News* will be published **quarterly**, with a special end-of-year issue that includes a review of organizational news.
- › Organizational news will be sent out **monthly** in an expanded monthly email.

The quarterly newsletter will focus more on professional information. Some of our regular columns, such as foundation and association news, will be shared monthly by email. We've created a content plan that features columns from committees, groups, and networks on a biannual basis; we will also highlight two lead articles in each issue except in July, when we'll focus on the annual meeting. See the new [Content Schedule web-page](#) to get an overview.

Expect to receive your electronic *AIC News* in these months:

- › Winter (January)
- › Spring (April)
- › Summer (July)
- › Fall (October)
- › Wrap-up (December)

Our monthly member update emails, sent around the first of the month, will be expanded to include organizational news and you will still receive the *Conservation Bulletin* with links to news stories close to the third Tuesday of the month.

If you have any questions, please don't hesitate to reach out to Lisa Goldberg, Bonnie Naugle, or Carmina Lamare at publications@culturalheritage.org. We are excited and we hope you'll be, too!

—*AIC News editorial team: Lisa Goldberg* (lgoldberg@lgpreservation.com), *Bonnie Naugle* (bnaugle@culturalheritage.org), and *Carmina Lamare* (carmina@culturalheritage.org)

AIC Website Refresh

The [main AIC website](#) and the [AIC Online Community](#) are getting a new look. We refreshed the website's visual appearance in 2019 but it has had the same underlying software for more than a decade. The upcoming change is both to software and style. We hope to launch in the spring before the annual meeting.

As you may know, our online communities are hosted by Higher Logic, a leader in community-based software. They have expanded their offerings to include full website development and personalized landing pages. This means our website will be tied more closely to the online community, including a direct login to the website. If you can log into the community or member portal now, then you will have no trouble with the new website.

Staff are leading the work with our new developers, but we aren't working alone. [AIC's Website Subcommittee](#) is providing key member insight and feedback; the [Website Usability Testing Group](#) community will be seeing drafts and questions; and a team of University of Michigan School of Information students are providing user experience help as their capstone project.

Our new website will be simpler to use, feature more photographs, and have more ways to share information. It will be built using a standard template provided by Higher Logic that is continually updated (so fewer lags in technology)! We are excited at the possibilities but are mostly looking forward to a smoother website experience for all our members. Please note that this change will bring changes in our links, so you may have to update your bookmarks.

Please reach out with questions or comments to staff or members of the Website Subcommittee or join the Website Usability Testing Group community to get involved directly!

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

It's Time to Renew!

Thanks to members who have renewed early!

Renewing now isn't just about membership; it's about showing your commitment to our shared vision and values. Your timely [renewal](#) helps keep AIC steady, ensuring we're always ready to support you.

We're all AIC. These aren't just words; AIC is our shared identity. Our connections, whether in person or online, or across professional interests or specialties, are what connect us as members, reminding us of our shared dedication to preserving and protecting arts and cultural heritage. With our rollout of important community convening outcomes and reports like [Held in Trust](#), we're aiming to build even stronger bridges towards greater awareness and partnership with related fields.

Your continued membership is vital. We now offer payment plans so you can pay your dues over time. Renew your membership today to continue to be part of our future. Give us a call or go to www.culturalheritage.org/renew.

[Read my full letter to you on my blog](#). Reach out with your thoughts! I'd love to hear from you!

—Lissa Rosenthal-Yoffe, Executive Director, lissa@culturalheritage.org

Membership Renewal Contest

Each year we host an online renewal contest! **Renew online by November 15, 2023**, to enter to win our grand prize of a free annual meeting registration AND two free nights at our host hotel OR one of our two first-place prizes: complimentary 2025 AIC membership.

COMMITTEE & TASK FORCE UPDATES

Emergency Committee

FIRE AND WATER AS THE SEASONS CHANGE

Have you checked in on your emergency kits this year?

Fall and winter weather brings heavy rains to portions of the country, and now is a great time to make regular checks on your supplies for water emergencies. Hurricane season is lasting longer, and heavy rains are becoming common occurrences around the country. Whether hurricanes, floods, or unexpected pipe leaks, water emergencies can happen anywhere!

In other regions, fire risk is elevated at this time of year, so now is a great time to refamiliarize yourself with fire response procedures and update any fire response plans.

Some reminders include:

- › Review your institution's emergency plan, and brush up on [fire](#) and [water](#)-based emergency response procedures, so the information is fresh in your mind.
- › Have you checked and updated contact info and your phone tree?
- › Check and update emergency kits and carts and replace any supplies that have been used.
- › Check your supply of spill mats and pillows for dealing with water leaks.
- › Check batteries, nitrile gloves, N-95 masks, and first aid kits in your emergency supplies, and update any that have expired.
- › Remind yourself of the location of fire extinguishers in your workspace.

- › If you have not previously, sign up for emergency planning or response training. Connecting to Collections Care has [webinars](#) on a variety of situations, including preparation for hurricane and fire seasons.

What has your institution been doing to help prepare for the expanded risk of extreme weather? Send your successes, challenges, and tips to emergency-comm@culturalheritage.org

—Elizabeth Drolet, elizabeth@droletconservation.com

Ethics Core Documents Review Task Force

Hard work is underway on the revision of the Code of Ethics! In 2022, the core group, with input and approval from the AIC board of directors, created six categories of focus. Through an application process, the AIC community answered the call for volunteers for the six sub-groups listed below. Many thanks to everyone who dedicated their time, thoughtfulness, and energy for this important stage of the revision process.

- › **Cultural Heritage Terminology:** *Core Group Members Nylah Byrd and Héctor Berdecía-Hernández; Brenna Campbell, Claudio Espinosa, Kayla Henry-Griffin, Kate Ridgway, and Rachel Waters.*
- › **Environmental Sustainability:** *Core Group Member Kate Fugett; Louisa Allington-Jones, Madeline Cooper, Amy Crist, Daisy Diamond.*
- › **Inclusive Collaboration:** *Core Group Member Kelly McHugh; Farideh Fekrsanati, Ann Kearney, Dakota LaPlante, Kate Moomaw, Wendi Murray, Megan Narvey, and Jessica Urick.*
- › **Investigation and Intervention:** *Core Group Member Lynn Brostoff; Gregory Bailey, Laura Garcia-Vedrenne, Peter Rosen, Cher Schneider, and Noah Smutz.*
- › **Preventive Conservation:** *Core Group Member Tiffani Emig; Rebekah Furey, Kelly Krish, Casey Oehler, Shiori Oki, and Paul Storch.*
- › **Professional Sustainability and Practice:** *Core Group Member Cynthia Schwarz; Rebecca Fifield, Heather Galloway, Anne Kingery-Schwartz, Sarah Montonchaikul, and Abigail Slawik.*

The sub-group committees submitted their revisions to the core group on September 8, 2023. The next phase comprises combining the edits and additions into a single draft document to be shared with the AIC board of directors. A summary of work to date, and potentially an initial draft, will be shared with the AIC Internal Advisory (IAG) group at their meeting on December 1.

—Kelly McHugh, *Ethics Core Documents Review Task Force*, mchughk@si.edu

Virtual Lunch Breaks with Lissa

Members are invited to take a “virtual lunch break” with Executive Director Lissa Rosenthal-Yoffe. Share how you will help meet our strategic plan goals, share new ideas, or catch up on AIC activities. Join Lissa on the first Wednesday of each month at 1:00 p.m. ET!

Email lissa@culturalheritage.org for the Zoom link that morning if you are planning to attend.

Annual Meeting News

Expected the Unexpected in Salt Lake City, May 20–24, 2024

Over the past four years, we have all had to embrace and manage change, so we think the coming meeting's theme should be relatable to all. We received over 400 abstracts centered around the theme *Expect the Unexpected: Embracing and Managing Change, Uncertainty, and Surprise* for the 2024 AIC Annual Meeting that will take place in Salt Lake City, Utah, May 2024.

Abstract selections are being finalized and the draft program will be realized in late November. With over 200 talks in both general and specialty sessions, the content value is high! Registration and the hotel room block will open later in November; please keep an eye out for announcements.

Register Early and Save!

Mark your calendars and save! Early registration is set to open on Tuesday, November 27. Check rates and register at www.culturalheritage.org/register!

Make the most of your AIC Annual Meeting experience and plan to arrive in Salt Lake City early for the pre-session on May 20 and 21, 2024. We are offering thought-provoking workshops and seminars and enriching tour experiences that will let you explore the culture and climate of Salt Lake City. Watch your email for program and registration announcements and bookmark the annual meeting pages so you can check regularly for new content.

Many Specialty Groups have designated funds for travel stipends to support their sessions' speakers. In addition, George Stout Scholarships are available to students and post-graduate members, and the FAIC/Kress Foundation International Speaker Scholarship supports speakers traveling from outside of the United States and Canada (see the Foundation section for more information). A new single application for all annual meeting funding opportunities can be found at <https://culturalheritage.secure-platform.com:443/a/solicitations/1223/home>.

While we hope to see all members in Salt Lake City in May, we realize that not everyone can attend the annual meeting every year. We do offer a virtual registration that includes live and recorded access for all sessions in the main conference (all talks included in the base registration). As a virtual attendee you have the choice to watch the presentations live or to watch the recordings on your schedule.

In-person attendees will also have access to the recordings until October 31, 2024. This greatly expands the amount of annual meeting content available for one low registration price. Mark your calendars and plan to join us in Salt Lake City—whether in the city or from your computer!

Future Annual Meetings: 2025 and 2026

2025 IN MINNEAPOLIS

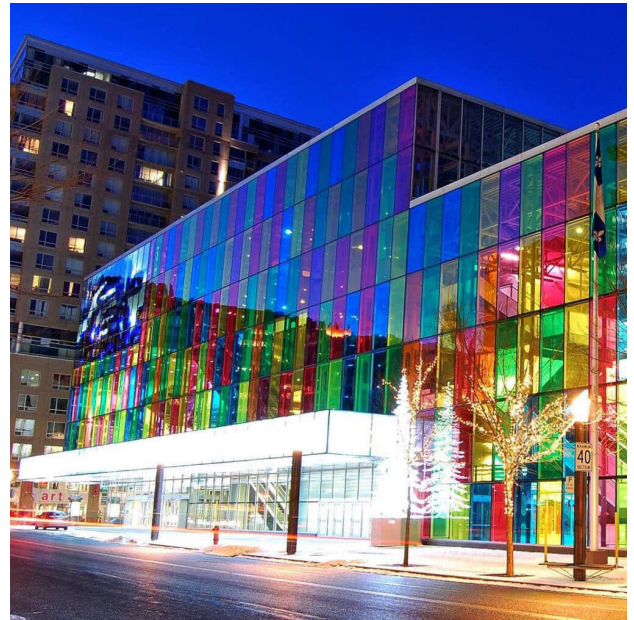
AIC is pleased to announce that the 2025 AIC Annual Meeting will be held in Minneapolis, Minnesota, from May 27 – 31, 2025, at the Hyatt Regency Minneapolis. AIC last met in Minneapolis in 2005, so the time has come for a return visit! The theme for the 2025 Annual Meeting will be released in Spring 2024, with the call for papers deadline in September. Mark your calendars and plan to join us in 2025.

2026 IN MONTREAL

AIC will host a joint meeting with the Canadian Association for Conservation of Cultural Property (CAC-ACCR) in Montreal, Canada, from April 28 – May 2, 2026. You may remember that we held our first joint meeting with CAC-ACCR in Montreal in 2016. We have been actively looking for a chance to hold a second joint meeting and are thrilled that we were able to make this collaboration work again.

Montreal has many resources and makes it easy for US-based organizations to hold their meeting in Canada. US-based members, please check the expiration date on your passport – remember it needs to expire at least 6 months after the day you enter the country (look for dates after October 28, 2026). For international members and attendees, we will register the conference with Canadian Borders and Customs Agency, and you will be fast-tracked for visa approval if needed.

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



A preview of Salt Lake City (top row). The Hyatt Regency Minneapolis (left) and the Palais des congrès de Montréal (above).

Foundation News

We're Thankful for You, Our Donors!

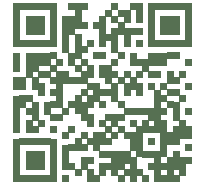
Happy Thanksgiving season, AIC!

We're grateful for our loved ones, for mashed potatoes, for Charlie Brown movies, and for all of you! FAIC is able to keep cultural heritage alive for generations to come with your continued support.

Which of our programs are you most grateful for? Connecting to Collections Care? National Heritage Responders? CoOL and the Global Conservation Forum? Whatever you care about, consider an end-of-year gift to FAIC! Think about rounding what you gave last year up by 50 to celebrate our 50 years.

Giving to FAIC is a Thanksgiving dinner you won't want to miss: We're setting a big table for all our amazing supporters with professional development workshops, outreach programs, emergency responders and much, much more. Come join us—it's giving season! [Contribute today!](#)

—Anna-Claire McGrath, FAIC Development Manager, acmcgrath@culturalheritage.org



Donate on our website
using this QR code!

Get to Know a Donor: John Childs



We at the Foundation want to take time to say thank you for all your support, and learn a little bit about you, our donors. Know someone we should feature? [Email me with suggestions!](#)

This month's donor, John Childs, has had a long career working in museums and private practice across the country. He currently serves as The James B. and Mary Lou Hawkes Director of Collections at the Peabody-Essex Museum in Massachusetts. In talking to John, I learned how important conservation is to him. "Human interaction to me is the most important thing... [Conservation] is about

making it so that people are able to interact with objects and experience them."

John sees conservation as a path to bring the public into museums and generate interest in the work museum professionals do. "A broad definition of conservation is about how you fix things, but it's also the study of how things are made. I think that this is often a very powerful tool, to be an entry point for people who may not have a lot of experience interacting with art."

John supports projects that improve equity and level the playing field for conservation professionals who are just starting out. "It's critical for conservation to be part of the diversification of museum staff around the country in order to keep museums relevant."

He highlights that diversity is needed at all levels, within and outside of museums, and that financial reasons can spark action. "The vast majority of museums are funded through individual donations. Donations make up the largest part of a museum's budget. Specifically, we're at an inflection point where, in order to keep museums relevant, they need to change and appeal to audiences that are broader and different than their traditional audiences. And to do that, they need to bring in more diversity into the museum field. The only way to do that is by having the financial resources to pay them [living wages]. And if [museums] don't do it, we're going to be stuck."

Thank you, John! We're so grateful for all you do!

—Anna-Claire McGrath, FAIC Development Manager, acmcgrath@culturalheritage.org

FAIC and R+A Bring Media Attention to Conservation

In spring 2023, FAIC engaged [Resnicow & Associates](#) (R+A) as external communications consultants to share the relevance of conservators' work and the vital importance of conserving cultural heritage, amplifying the role of AIC members as an informed resource for media, policymakers, and the public.

RESNICOW AND ASSOCIATES

Since then, FAIC, AIC, and R+A staff have met weekly to identify important activities happening in the field, uncover opportunities for media attention to cultural heritage preservation, and build resources for AIC members. To date, R+A has helped us by generating coverage of FAIC and AIC and shaping responses to press inquiries as a platform for highlighting AIC members' expertise.

Recent coverage includes:

- › As part of NPR's ongoing series on the impact of climate change on culture, R+A and the FAIC / AIC staff worked with Chloe Veltman on a [feature on FAIC's National Heritage Responders](#). The story featured several preservation and conservation professionals, including Ann Frellsen. NPR's website has almost 16 million unique visitors every month.
- › The *Art Newspaper* published an [article about FAIC's Held in Trust project](#), focusing on the central threat of climate change on cultural heritage. The *Art Newspaper* is considered one of the most authoritative sources of news and information in the US and international cultural community.
- › AIC board member Samantha Springer and AIC's Conservators in Private Practice group chair Lauren Fly were interviewed in this *Artsy* [article by Lucy Howie](#), highlighting how important it is for collectors to work with private practitioners to safeguard their collections. *Artsy* is a resource for high-net-worth individuals in the art world, including galleries and artists as well as collectors.
- › The NPR story, "[Venice may be put on the endangered list, thanks to human-created climate change](#)," quotes AIC President Suzanne Davis as she addresses the role of cultural heritage in every community and in all our lives. This piece helps educate the public about the importance of conservation today.
- › The *Chronicle of Higher Education's* [article "Colleges Need to Protect Valuable Collections From Climate Change. A New Project Aims to Help"](#) includes quotes from AIC Vice President Corina Rogge who notes, "We are stewards of the best parts of humanity" and emphasizes the importance of planning and preparation to address the impacts of climate change. The *Chronicle of Higher Education* is a leading source of news for the academic community in the US
- › *Hyperallergic* covered a research paper published in the journal *Nature Communications* in the piece "[Why Did the Old Masters Add Egg Yolk to Paint?](#)" AIC Vice President Corina Rogge was quoted on how the discovery will aid the work of conservators and their understanding of the chemical and mechanical skills of painters in the Renaissance. *Hyperallergic* is an online arts publication that *The New York Times* has described as contributing an "influx of new commentators who don't mistake attitude for ideas."

In addition, R+A helped develop a toolkit with [talking points and outreach materials](#) for conservators participating in Ask a Conservator Day on November 3, 2023. These tools will serve the field in grassroots outreach into the future.

Dwell Time: Memoir Published with FAIC Kress Conservation Publication Fellowship Support

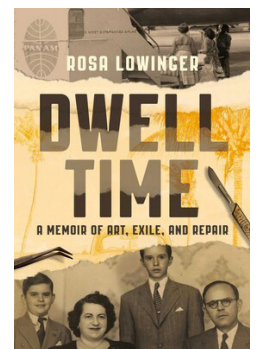
AIC Fellow Rosa Lowinger recently published the first memoir ever written by a working art conservator, *Dwell Time: A Memoir of Art, Exile, and Repair* (Row House Publishing). Intended for a broad audience, the book introduces conservation concepts through the personal story of her family's Jewish-Cuban heritage. The publication received a \$10,000 [FAIC Samuel H. Kress Conservation Publication Fellowship](#). The Fellowship review panel applauded the manuscript proposal for providing much-needed personal stories to open a window into the profession that had previously been closed.

Many thanks to the Kress Foundation for their support of the Publication Fellowship program; it has led to the development of over 30 publications in the field of conservation literature since the start of the program in 1994.



Get Social

Check out the amazing social media from the day including AIC's great #AskAConservator interviews!



EMERGENCY PREPAREDNESS AND RESPONSE

FAIC Launches New Alliance for Response (AFR) Network in New Hampshire

FAIC helped kick-off the newly formed New Hampshire Alliance for Response network on September 8th at host Dartmouth College in Hanover, New Hampshire. Over 50 cultural heritage and emergency management professionals from around the state convened at Dartmouth for the kick-off, which included presentations from the State Climatologist, FEMA, and New Hampshire's Office of Emergency Management. The team will continue to build capacity over the next year and continue momentum with a follow-up training event next year.

Regional Emergency Response Team Training in Boston, Massachusetts

FAIC facilitated a heritage response team training in conjunction with COSTEP Massachusetts (Massachusetts's AFR network) September 19–20, 2023. After completion of a comprehensive online curriculum, twenty-six trainees from across the state joined FAIC instructors Ann Frellsen, Lee Leumas, and Ali Wysopal at John F. Kennedy Presidential Library and Museum for a two-day training that focused on assessing disaster scenarios.

Emergency Preparedness Outreach: Kentucky Humanities

FAIC's Emergency Programs Manager Elaina Gregg joined representatives from Performing Arts Readiness (PAR), the National Coalition for Arts Preparedness and Emergency Response (NCAPER), and the Kentucky Humanities Council to facilitate a free four-part webinar series for Kentucky humanities organizations in August and September that focused on emergency preparedness, response, recovery, and mitigation. The series resulted from heightened awareness and organizational relationships that developed during last year's devastating flooding in eastern Kentucky.

NHR Support for Maui Fire Recovery

National Heritage Responders (NHR) volunteers conducted three free webinars in a series titled "NHR After the Fire" to support individuals and institutions whose collections were damaged by the Lahaina fires. The webinars were recorded for long-term access and focused on health and safety considerations, objects salvage, and book and paper salvage post-fire.

Support NHR and Emergency Programs

Each issue, we've covered some of the work our National Heritage Responders team does to help save cultural heritage after disasters, plus the amazing work of our emergency programs. This work is vital, and donations are key to our ability to respond quickly. [Support this work with a donation during this giving season!](#)

OUTREACH PROGRAMS

C2C Care Course Helps Small Museums Build a Long-Range Preservation Plan

AIC Fellow Nicole Grabow recently taught a four-part Connecting to Collections Care (C2C Care) online course titled [Writing a Long-Range Preservation Plan](#). C2C Care courses are aimed at collections caretakers at smaller institutions and provide accessible and cost-effective guidance on collections care topics. The Preservation Plan course allowed participants to conclude with a draft plan for their organization.

The course is now available for self-study at a reduced registration rate of \$89. You can find it and many other past courses at <https://learning.culturalheritage.org/collections-care>. We encourage you to share these resources with small or mid-sized museums you work with that might benefit. FAIC's Connecting to Collections Care courses are made possible in part with support from a grant from the Institute of Museum and Library Services (IMLS).

NEXT CAP APPLICATION DEADLINE: FEBRUARY 28

Pending IMLS funding availability in the federal budget, FAIC will open applications for the 2024 Collections Assessment for Preservation (CAP) program on January 1, 2024, with a deadline of February 28, 2024.

CAP helps small museums improve the care of their collections by providing support for a general conservation assessment of the museum's collections and buildings. The program helps awarded museums work with a team of preservation professionals to identify preventive conservation priorities. The final assessment report will help the museum prioritize its collections care efforts in the coming years.

More information about the program can be found at www.culturalheritage.org/cap. Please share the information with small museums that you think may benefit from the program.

FAIC Workshops to Adopt New Application and Financial Support Structure

AIC members have benefited from a growth in year-round programming over the past few years due to expanded opportunities for online learning. To support this growth, AIC and FAIC have developed a more integrated approach to planning and presenting programs. Staff have worked to bring more consistency to program formats and registration fees via a [Program Planning Guide](#) shared with members and group leadership last summer, while still offering a range of programs for our varied audiences and specialty areas.

FAIC has a professional development endowment that supports FAIC-organized workshops by subsidizing registration fees for participants. In addition to the subsidy, AIC members receive a discounted registration rate, which is also supported by the FAIC endowment, for most programs. FAIC also offers many different [scholarships for professional development](#).

In alignment with our Strategic Plan's DEIA goals, we are excited to share the following updates to our workshops beginning in 2024 in an effort to create more diverse group of participants, make the registration process more equitable, and provide easier access to support for those who need it.

- › All workshops will have a brief, anonymous application process. Applicants will be asked to provide some demographic information including geographic location, employer type, job type, and career level so that we can select

participants from a range of backgrounds. We will also ask how the applicant will be applying the information from the workshop to their work and how they will disseminate the information gained.

- › Workshop applicants will also be asked if they require financial support to attend the workshop. **One third of participants for each workshop will receive free registration plus a travel stipend of up to \$1,000 for in-person workshops.**
- › Workshops will be announced well in advance, with a one-month application period. Applicants will be informed of their participation status within a few weeks of applying.

Since most of our workshops fill to capacity quickly, we hope that this process will be more equitable than the previous first-come, first-served procedure that benefited those who could commit registration funds immediately. This will also help implement our desire to have only one participant per institution participate in each workshop, as space is often very limited and we want to share the information as broadly as possible.

GRANTS & SCHOLARSHIPS

Upcoming FAIC Grant and Scholarship Deadlines

Guidelines and application information are located at <https://www.culturalheritage.org/resources/funding>. 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.

APPLICATIONS DUE DECEMBER 15, 2023

George Stout Grants offer up to \$1,000 to attend professional meetings for students (or those who graduated in the past 2 years) who are members of AIC.

APPLICATIONS DUE JANUARY 22, 2024

Kress Conservation Fellowships offer grants of \$37,000 to cultural institutions and conservation facilities to sponsor supervised post-graduate fellowship opportunities to help develop the skills of emerging conservators.

FAIC Professional Development Workshops

FAIC professional development programs are a crucial source of continuing education for conservation professionals. *We established an endowment fund to support these programs with the support of The Andrew W. Mellon Foundation and contributions from individuals. Additional sources support some workshops, as noted below.* Full course descriptions and registration information are available at <https://learning.culturalheritage.org/conservation>.

Exploring Ethics: From practice to philosophy and back again*

January 10-11, 2024, online

Collaboratively Assessing Community Needs*

Dates TBD, online

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

Scholarly Publishing: Tips and How to Avoid Rejection

Here I aim to offer invaluable insights that will empower you to navigate the intricate process of submitting and ultimately publishing your academic work in *JAIC*. Drawing from my experience as the Editor-in-Chief of the journal over the past few years, I have identified recurring challenges in the realm of new submissions that merit clarification and proactive solutions. The practical advice and strategies suggested here address some common issues and elevate your chances of achieving success in the rigorous world of academic publishing.

It has become more common that a large number of our submissions fall outside the aims and scope of *JAIC*. The choice of journal profoundly influences how you structure your paper, the intended audience, and the article's length. Choosing a journal before you write allows you to align your work with existing research, showcasing how it contributes to the ongoing discourse in that journal.

We have recently received many papers submitted by authors working in fields such as architecture, archives and records, history, medicine, music, and nature conservation, among others. These submissions are likely related to a lack of familiarity with our journal's aims and scope. General information can be found in [Taylor and Francis's \(T&F\) *JAIC* page](#), then click on About > Aims & Scope, while more specific information about how to contribute to *JAIC* is on [AIC's website](#).

The next step after understanding *JAIC*'s aims and scope and establishing alignment with your paper is to delve into the journal's "Instructions for Authors" (IFAs) and publication guidelines accessible through the [JAIC webpages](#). Following these instructions ensures that your paper meets the journal's editorial board's criteria.

While it may seem obvious, crafting an impactful article can be a daunting task, especially if you are new to academic publishing. The process involves various considerations, from research design to narrative structure. To aid you on this journey, a series of tools are available from T&F and the AIC website. Some of these include:

- › authorservices.taylorandfrancis.com/publishing-your-research/writing-your-paper
- › authorservices.taylorandfrancis.com/resources/writing-paper-ebook
- › [www.culturalheritage.org/publications/journal-\(JAIC\)/contribute/preparing-JAIC-articles-and-notes](https://www.culturalheritage.org/publications/journal-(JAIC)/contribute/preparing-JAIC-articles-and-notes)

Once you submit your work to *JAIC*, the publication journey has only just begun. It typically starts with my initial desk assessment, which evaluates your paper's quality and suitability for the journal. Upon a positive evaluation, your work is sent out for peer review. At this stage, you must maintain an open mind and seek support when needed; even experienced researchers face rejection challenges, so do not feel disappointed if the comments made by the reviewers are not encouraging. The reviewers' mission is to provide constructive criticism so that your paper can be significantly improved.

After you improve your paper and the editorial board submits their decision for its acceptance, the next step is to make sure that the article reaches a broader readership. Achieving academic impact is a long-term endeavor that involves attracting attention from both the academic community and the wider public. Your research's impact contributes to your academic profile and how well you communicate the influence of your work. One useful resource provided by T&F is the free "Research Impact" guide available at authorservices.taylorandfrancis.com/research-impact.

Now, let's explore common reasons for desk rejections in scholarly publishing and offer strategies to avoid them:

- › The main one described above consists of sending the paper to the wrong journal; selecting a journal that's not a good fit for your work can significantly slow down the publishing process. If you are unsure whether your paper is suitable for consideration in *JAIC*, conduct a search of previously published papers and take note if similar or related work has been already published. You can also contact colleagues and mentors who can provide an opinion about the adequateness of *JAIC* for your paper. If the paper is not suitable for *JAIC*, you may utilize tools like the [T&F Journal Suggester](#) to match your work with the most suitable journals. This is as straightforward as pasting the full abstract of your article in the search field and the tool will return some potential journals.
- › Your work may be rejected if it appears to be more suited for another type of academic writing, such as a book chapter, newsletter article, online publication, or thesis. You can avoid this through careful consideration of your work and audience. Remember that your research may lead to various types of articles, not just traditional journal papers.
- › Although the *JAIC* article guidelines have loosened up recently, ensure that you adhere to our basic rules and requirements, which are provided in the links provided above. These include manuscript preparation, submission process, and open access options, among others.
- › A manuscript can be deemed unsound if it lacks proper structure, grammar, or a theoretical framework. To avoid this, read other successful articles in the field, seek feedback from colleagues, and ensure your manuscript is well-organized before submission.
- › Avoid breaches of ethical guidelines, such as authorship issues, competing interests, plagiarism, or image fabrication. Familiarize yourself with *JAIC* and T&F ethical guidelines and seek guidance when needed.

Thank you for joining the world of scholarly publishing. We are committed to helping you succeed in your publishing endeavors. Join me on this insightful expedition as we unlock the doors to successful academic publishing, enriching *JAIC*'s scholarly landscape with your valuable work.

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

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Allied Organizations

2023 ICOM-CC Triennial Conference

APOYONLINE FOUNDERS REPORT ON THEIR EXPERIENCE

The 20th ICOM-CC Triennial Conference took place on September 18-22, 2023, in the beautiful city of Valencia, Spain, where we saw magnificent architectural examples dating back to medieval times, to the amazing buildings designed by famed local architect Santiago Calatrava, located in the old Turia river course—now full of gardens and sports and leisure activities. The inaugural session took place in Calatrava's City of the Arts and Sciences, in the Palau des Arts Reina Sofia, and the closing session in the Agora. We were treated to the best of Valencia's gastronomic delicacies including different types of paella, wine, and horchata. Most sessions took place in the Polytechnic University of Valencia Campus and were carried out in English with some Spanish simultaneous interpretation available. Nearly 900 people attended from all over the world.

The fact that the conference was in person gave us the chance to greet our global colleagues and friends, most of whom we had only seen on the screen in the last years. Some of them we met in person for the first time during the conference. This was an immense joy!

We had the chance to talk with iconic figures from the world of conservation such as Gaël de Guichen, who has not missed a single ICOM-CC meeting from the beginning of time!

After a week of marvelous experiences, we want to congratulate the organizers of the 2023 ICOM-CC Triennial Conference, especially the local organizing committee led by Salvador Muñoz Viñas and the volunteers. We look forward to seeing everyone in Oslo in 2026.

APOYONLINE AT ICOM

APOYOnline was present and active at the Valencia ICOM Meeting! As representatives of Latin America, we were proud to congratulate our long-standing APOYOnline member David Cohen (Colombia) in his role as the new Preventive Conservation Working Group Coordinator.

APOYOnline presented a poster about our successful community-based initiative Manos a la Obra (Helping Hands). This is a voluntary activity carried out during our regional conferences where participants assist local institutions performing basic collections care and preservation actions for selected collections, using materials specifically donated to this initiative. The Manos a la Obra concept has served as inspiration and example in other regions, such as the award-winning workshop held at the Casa de Monte Redondo Museum in Portugal, which received the IBERMUSEUS Education Award.

APOYOnline innovated in sustainability by printing the poster on fabric rather than on paper or vinyl, making it very light and easy to transport and store. We received many compliments and comments from participants who plan to use this method in the future.

Many APOYOnline grantees from around Latin America, Caribbean, Portugal, and Spain were present at the conference and this strengthened regional networking. The meetings with ICOM-CC, IIC, and ICCROM leadership and many other organizations fostered concrete future collaborative actions for a more sustainable preservation of cultural heritage.

—Beatriz Haspo, APOYOnline Executive Director, bhaspo@haspo.biz, and Amparo Rueda, APOYOnline President, amparotraducciones@mac.com



Gaël de Guichen



Beatriz Haspo and Amparo Rueda with their poster about the Manos a la Obra initiative. All photos courtesy Beatriz Haspo.



New Publications

Caple, Chris and Emily Williams. *Conservation Skills for the 21st Century: Judgment, Method, and Decision-making*. 2nd edition. London; New York: Routledge, 2023. ISBN: 780367443313. An update to the original edition published by Routledge in 2000, this book offers a selection of new case studies representing issues conservators are likely to face in the 21st century. The authors incorporate recent developments and use of new technologies in conservation processes and cover topics such as conservation ethics; values, decision-making, and responsibilities; preventive conservation; and sustainability in conservation, among others.

Graves, Margaret S., et al. *Ceramic Art*. Princeton; Oxford: Princeton University Press, 2023. ISBN: 9780691226637. The conservation of ceramics is a concern of this book, the first volume in the series *Art/Work*, which aims to respond to new trends in the field of art history and to provide innovative narratives that reimagine it.

Jose, Seiko, et al. *Handbook of Museum Textiles*. Beverly, MA: Scrivener Publishing; Hoboken, NJ: Wiley, 2023. ISBN: 9781119791706. This two-volume set includes papers on textile conservation and cultural research (volume 1), and scientific and technological research (volume 2).

Kwok, Brian Sze-hang. *Fading Neon Lights: An Archive of Hong Kong's Visual Culture*. Hong Kong: City University of Hong Kong Press, 2023. ISBN: 9789629375928. This book documents the neon signs of Hong Kong and argues for their value and preservation.

Ridout, Brian. *Termites and Heritage Buildings: A Study in Integrated Pest Management*. Swindon: Historic England; Liverpool: Liverpool University Press, 2023. ISBN: 9781802078398. This book provides the first overview in several decades of termites in heritage buildings and available methods of treatment and management. It includes seven case studies from countries around the world.

Volken, Marquita. *Archaeological Footwear: Development of Shoe Patterns and Styles from Prehistory Till the 1600's*. London: Archetype, 2023. ISBN: 9781909492936. This book provides a comprehensive overview of archaeological footwear—focusing on cutting patterns, shoe styles, and chronology and is based on the author's interpretation of recovered remains of shoes and shoemaking tools. First published by Spa-Uitgevers in 2014, this edition is a revised reprint of that 2014 publication, with additions to chapter five on named shoe styles and chronology.

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

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<https://www.culturalheritage.org/resources/funding>

<https://www.culturalheritage.org/resources/career>

In Memoriam



Sharon Paschke, courtesy of Graphic Conservation Company

Sharon Paschke (1971 - 2023)

It is with heavy hearts that we share the news of the recent passing of our dear friend and colleague Sharon Paschke in July. Sharon was the daughter of artists Ed and Nancy Paschke. Through the love of the arts and Chicago's wonderful art community, she found her calling in conservation.

Sharon joined Graphic Conservation Company twenty-seven years ago and became a partner in 2020. On any given day, Sharon would share stories of her father and his rare material, the history of Chicago art scene, while also sharing invaluable conservation guidance gathered over decades of experience. Sharon loved meeting and talking with collectors and clients about the histories of their treasured artifacts. She was proud to be a conservator of works on paper and relished preserving the future of these items for the individuals she worked with. She was wonderful at preserving history on paper and preserving history through her stories, often with her trademark sense of humor. That's the kind of person she was, preserving the past while having one foot firmly placed in the present. Like the glow of the light that shines through a delicate sheet of paper, may Sharon's memory glow on forever.

—Christina Marusich, Head Conservator, Graphic Conservation Co.,
cm@graphicconservation.com

Note: Find Sharon Paschke's obituary at [Legacy.com](https://www.legacy.com).

Conservation Graduate Programs

Garman Art Conservation Department, Buffalo State College

Class of 2024 Internship Placements:

Student	Institution
Elisse Brautigam	Denver Art Museum, Denver, CO
Susan Enterline	Philadelphia Museum of Art, Philadelphia, PA
Leslie Daniela Gonzalez-Pruitt	The Walters Art Museum, Baltimore, MD
Daisy Greenwell	Peabody Museum of Archaeology and Ethnology, Cambridge, MA
Jenni Krchak	Virginia Museum of Fine Arts, Richmond, VA
Eclair Morton	Library of Congress, Washington, DC
Nhat Guyen Nguyen	Philadelphia Museum of Art, Philadelphia, PA
Josephine Ren	Fine Arts Museums of San Francisco/de Young Museum, San Francisco, CA
Ruth Rolfsmeyer	Art Institute of Chicago, Chicago, IL
Elly Stewart	Michael C. Carlos Museum, Atlanta, GA

Class of 2023 Post Graduation Placement:

Student	Institution
Lorna Brundrett	Preventive Conservator, Linden Preservation Services, Brockport, NY
Lindsay Cross	Engen Conservation Fellow, National Air and Space Museum, Washington, DC
Camille Ferrer	Andrew Mellon Fellow, Brooklyn Museum, New York, NY
Meredith French	Conservator, Quarto Conservation, Private practice in Frederick, MD
Grace Garrity	Paintings conservator, Modern Art Conservation, New York, NY
Christine Gratini	National Endowment for the Humanities Fellow, Chrysler Museum of Art, Norfolk, VA
Charlotte Yuyin Li	Marshall Steel Post-Graduate Fellow in Archaeological Materials Conservation, Colonial Williamsburg, Williamsburg, VA
Katherine McFarlin	Andrew W. Mellon Foundation Conservation Fellow in Objects Conservation, The Metropolitan Museum of Art, New York, NY
Emily Mercer	Photograph Conservation Fellow, NEDCC, Andover, MA
Khanh Nguyen	Taking a year-long break
Maeve O'Shea	Textile Conservation Specialist/Research Associate with the Great Basin Institute, National Parks Service, Harpers Ferry Center, Harpers Ferry, WV

The Conservation Center at New York University Institute of Fine Arts

We present the fourth-year internship placements:

Student	Institution
Laura Bergemann	Museum Conservation Institute, Smithsonian; and Research and Technical Studies Group, Suitland, MD
Emma Hartman	Yale Center for British Art, Paper and Photograph Conservation, New Haven, CT
James Hughes	The Museum of Modern Art, Time-based Media Art Conservation, New York, NY
Josephine Jenks	Fine Arts Museums of San Francisco (The Legion of Honor and the de Young), Time-based Media Art and Paper Conservation, San Francisco, CA

Alexa Machnik	Los Angeles County Museum of Art, Los Angeles, CA
Laura Richter Le	The Museum of Modern Art, Paintings Conservation, New York, NY
Ruth Waddington	National Gallery of Art, Paintings Conservation, Washington, DC

Post-Graduate Placements, Class of 2023:

Student	Institution
Erin Fitterer	2022-2023 Conservation Fellow, Solomon R. Guggenheim Museum, Time-based Media Art Conservation, New York, NY
Ameya Grant	Assistant Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, NY
Isabelle Lobley	Assistant Objects Conservator, The Colonial Williamsburg Foundation, Williamsburg, VA
Kayla Metelenis	2023-2024 Fulbright American Friends of the Mauritshuis (AFMh) Conservation Internship, The Netherlands
Felice Robles	Assistant Conservator, Sherman Fairchild Center for Works of Art on Paper and Photograph Conservation, The Metropolitan Museum of Art, New York, NY
Abigail Slawik	2023-2024 Conservator for Judaica Collection, Columbia University Libraries, New York, NY
Peiyuan Sun	2023-2025 Andrew W. Mellon Interdisciplinary Fellow, Objects Conservation, Los Angeles County Museum of Art, Los Angeles, CA

UCLA/Getty Conservation Program

The UCLA/Getty Conservation Program presents placement for our recent graduates:

Student	Post-Grad Placement
Lauren Conway	Western Archaeological Conservation Center, Tucson, AZ
Tamara Dissi	National Museum of Asian Art, Washington, DC
Jenny McGough	Penn Museum, Philadelphia, PA
Isabel Schneider	Brooklyn Museum, Brooklyn, NY
Céline Wachsmuth	National Museum of the American Indian, Washington, DC

Winterthur/University of Delaware Program in Art Conservation

WUDPAC presents the third-year Internships for the Class of 2024.

Student	Institution
Adriana Benavides	Brooklyn Museum, Brooklyn, NY
Makenzie Fairchild	Field Museum, Chicago, IL
Tammy Hong	National Palace Museum, Taipei, Taiwan, and Smithsonian National Museum of American History, Washington, DC
Johanna Pinney	Dartmouth College, Hanover, NH
Miriam-Helene Rudd	The Museum of Modern Art, New York, NY
Caroline Shaver	Philadelphia Museum of Art, Philadelphia, PA, and The Cleveland Museum of Art, Cleveland, OH
Ashley L. Stanford	The Better Image, New York, NY, and Museum of Modern Art, New York, NY
Katarina Stiller	University of Iowa Libraries, Iowa City, IA
Brianna Weakley	The Cleveland Museum of Art, Cleveland, OH
Daniella Briceño Villamil	Tate Modern, London, England, GB

WUDPAC presents placement for our Class of 2023 graduates:

Student	Post-Grad Placement
Meghan Abercrombie	Conservation Mellon Fellow, Historic New England, Boston, MA
Olav Bjornerud	Assistant Conservator, The Metropolitan Museum of Art, New York, NY
Kaeley Ferguson	Paper and Book Conservator, Campus Conservation Initiative, Harry Ransom Center at the University of Texas, Austin, TX
Elle Danae Friedberg	Mellon Fellow in Objects Conservation, Walters Art Museum, Baltimore, MD
Sarah Freshnock	Preventive Conservator, Walters Art Museum, Baltimore, MD
Verónica Mercado Oliveras	Harper-Inglis Fellow, Library of Congress, Washington, DC
Margaret O'Neil	Andrew W. Mellon Textile Fellow, Philadelphia Museum of Art, Philadelphia, PA
Awyn Rileybird	Textile Conservator in Private Practice, State College, PA
Alyssa Rina	Objects Conservator, Western Archeological and Conservation Center, Tucson, AZ
Katharine Shulman	Post-graduate Intern in Decorative Arts and Sculpture Conservation, J. Paul Getty Museum, Los Angeles, CA

ANAGPIC

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

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

Specialty Groups & Networks

Archaeological Heritage Network (AHN)

AHN is excited to partner with the Preventive Care Network (PCN) on a joint session at the next AIC Annual Meeting in Salt Lake City, Utah.

Between April and July 2023, AHN conducted an online survey to facilitate transparency in archaeological field conservation compensation. The survey collected data from over 70 field projects, and results were compared with two other conservation compensation surveys: The 2022 AIC/FAIC Conservation Compensation Research Overview Report, and Davis and Chemello's 2010 archaeological field conservation compensation survey, reported on in a 2010 AIC presentation and publications in the following years. See the [survey results](#).

—Laurie King, lking@marinersmuseum.org



AHN Online

Find AHN information at www.culturalheritage.org/archaeological-heritage-network

Architecture Specialty Group (ASG)

Happy Fall to all Architectural Specialty Group Members!

2024 AIC Annual Meeting

The 2024 AIC Annual Meeting will be held in Salt Lake City, Utah, and based on the numerous fascinating and exciting abstracts we received, the entire meeting will be a blast! Briefly, this is what you can look forward to next May:

- › General Architecture Sessions: Our sessions will feature papers covering a multitude of topics. We kept our sessions free from the general theme to allow for more inclusion and a wider spread of topics.
- › Joint Session: We have an exciting partnership with the Preventive Care Network (PCN) and will be featuring papers surrounding the theme of preventive care on and within the historic built environment.
- › Association of Preservation Technology (APT) joint panel discussion: This is going to be an exciting one. Please join ASG for a discussion about the types of plaster adhesives and consolidants and their efficacy. I am extremely pleased to announce that our stellar panelists include:
 - Mary Slater, Senior Conservator, EverGreene Architectural Arts, Inc.
 - Naomi Kroll, Senior Conservator, National Park Service, Interior Region I
 - Lauren Dillon, Executive Designer and Plasterer, Master of Plaster Finishing Systems, Inc.
 - Heather Heartshorn, Senior Chemist, Highbridge Materials Consulting, Inc.



ASG Online

Find ASG information at www.culturalheritage.org/architecture-group

General Business

Beyond planning the 2024 annual meeting events, ASG has been working on changing one of our Rules of Order to allow partial sponsorship of an early career officer to attend the annual meeting. Currently our Rules state that ASG officers may not be compensated for AIC Annual Meeting travel or registration. Other specialty group Rules of Order do support officer travel, so this change would be in line with organizational expectations. These stipends may include conference registration, hotel stay, and/or travel expenses. Stay posted for the invitation to vote on this change.

We'd like to give a big shout-out to Greg Bailey, Senior Objects Conservator at The Walters Art Museum, as our AIC Board Liaison for his diligence in keeping us informed at the board level.

Any exciting updates or jobs you wish to highlight in the next newsletter? Please email me or [Héctor](#) and we will ensure it is highlighted in the next newsletter. These changes can also be included in the People section of the AIC News!

Volunteer with ASG

ASG is seeking more volunteers and specifically a new treasurer! We would love to have colleagues to support our initiatives and ideas for any future programming, collaborations, etc. We want to hear from you! Please let us know your thoughts, suggestions, ideas, feedback. My email is brussell@evergreene.com and I look forward to hearing from you.

—*Brooke Russell, ASG Chair, brussell@evergreene.com*

Emerging Conservation Professionals Network (ECPN)

2024 AIC Annual Meeting: Expectations and Realities: The State of Emerging Professionals in the Field

During the 2024 AIC Annual Meeting in Salt Lake, Utah, a group of emerging professionals will host a Concurrent General Session revolving around the current state of the field for emerging conservation professionals. The session will include presentations and panel discussions from both ECPs and later-career professionals.

A portion of this session will rely on feedback from three separate surveys, all of which will be posted in early November. Participation in the surveys is fully anonymized; however, the approved anonymized answers from this survey will be shared with the AIC membership at large during the session and in the form of a report.

You can also choose to provide email contact information to be entered into a drawing for a complimentary AIC Annual Meeting registration, note that this information will not be associated with your responses. To participate, please look for survey postings on the AIC and ECPN online community pages as well as the [ECPN Facebook page](#). Email any questions to ecpn.aic.chair@gmail.com.

—*Kacey Green, ECPN Communications, ecpn.aic.communications@gmail.com*

Preventive Care Network (PCN)

From the Field: Care of Aluminum and Tin

Established to recognize the importance of preventive care in the long-term preservation of objects, preventive care has become more formalized as a field of study in the last decade. Happy anniversary to us, created ten years ago this month (as the Collections Care Network)!! To celebrate, we are turning to the “traditional” 10th anniversary gift—aluminum/tin—to be this issue’s theme. Read below to learn about the nuances of caring for metal objects, and how some of our colleagues confront the challenges of caring for metal objects in art installations, science museums, and more.

CARING FOR ALUMINUM ARTWORK IN MARFA, TEXAS

If you ever find yourself having to care for 100 metal objects installed in a historical building in the high desert, you will probably want to turn to Shelley Smith, Director of Conservation at the Chinati Foundation, for advice. Tara Hornung recently [interviewed](#) Shelly about her experience caring for 100 Untitled Works in Mill Aluminum by artist Donald Judd. Installed in refurbished artillery sheds in the Chihuahuan Desert, this art installation puts her preventive care mettle to the test.



ECPN Online

Find ECPN information at www.culturalheritage.org/emerging



PCN Online

Find PCN information at www.culturalheritage.org/preventive-care-network

PREVENTIVE CARE IS ROCKET SCIENCE: METAL CONSERVATION AT THE SMITHSONIAN NATIONAL AIR AND SPACE MUSEUM

When we think about air and space exploration, it is easy to focus on the flights—for example, the moment a spacecraft hurtles out of the earth's atmosphere. But what happens to those airplanes, satellites, and spacecraft after they return to Earth? In this [interview](#), Lisa Young, Supervisory Conservator at the National Air and Space Museum of the Smithsonian Institution, discusses the care of metals in spacesuits and aircraft, and she explains how the composition of different aluminum alloys inform preventive care strategies.

HISTORY AND CARE OF DECORATIVE METAL CEILINGS

Fashionable during the late 19th and early 20th centuries, stamped metal ceilings were found in everything from stately homes to rural courthouses. This [Preservation Brief](#) from the National Park Service will tell you all you want to know about "tin ceilings," from their history and manufacture to their composition, and methods of installation. This is a handy guide for anyone who is tasked with assessing or caring for stamped metal ceilings (and spoiler alert! Tin ceilings are not made from tin...).

MORE RESOURCES ON PREVENTIVE CARE OF METALS AND METAL ALLOYS

This [publication](#) contains papers from a 2014 joint FAIC, ICON-CC, and Smithsonian symposium on "Aluminum: History, Technology, and Conservation" and covers everything from characterization and identification to preventive care of aluminum objects.

The Canadian Conservation Institute's (CCI) [Notes on Recognizing Active Corrosion in Metals](#) (9/1) is divided by metal type, and includes both descriptions and photos to help you identify the type and severity of corrosion on metal objects.

Pewter is a tin alloy – [this brief blog post](#) by conservator Terry Williams discusses pewter dishes found at the site of the Queen Anne's Revenge, shares insights about its sensitivities (especially around iron).

Connecting to Collections Care keeps you informed with two webinars relating to our theme this month, one on [the care of tin-mercury amalgam mirrors](#), and another (more general) webinar on [the care of metal objects](#).

—Wendi Field Murray, PCN Editor, wmurray01@wesleyan.edu, and Tara Horning, PCN Secretary/Treasurer, artwarpllc@gmail.com

Paintings Specialty Group (PSG)

2024 AIC Annual Meeting in Salt Lake City, Utah

The PSG Program Committee is anticipating a fantastic conference this year! We received a ton of great submissions for both the PSG session and the joint session with the Textile Specialty Group (TSG). The abstract review is underway, and we look forward to sharing the selected talks in the coming months. In keeping with the theme of collaboration, the PSG will be hosting a big joint reception with TSG, CAN!, and EMG. More details to come on this, and other exciting and new aspects of the meeting.

What Are We Listening To?

This month we are recommending two podcasts and an audiobook:

- › **Conservation Podcast:** [The C Word: The Conservators' Podcast](#) (Support via [Patreon](#)).

Two UK-based objects' conservators, Jenny Mathiasson and Kloe Rumsey,



PSG Online

Find PSG information at www.culturalheritage.org/paintings-group

discuss a range of topics affecting the profession, such as museum trends, new technology, and big issues like pay equity and staying safe at work. Episodes include [interviews with conservators across disciplines and conservation scientists](#).

› **True Crime Podcast: *The Lazarus Heist* (BBC).**

In this riveting two-season podcast, journalists Jean Lee and Geoff White investigate North Korean computer hackers known as the “Lazarus Group.” Lee and White claim this secretive, elite group is responsible for the theft of billions of dollars around the globe, which Pyongyang has denied. The series begins by unravelling the Lazarus Group’s alleged hacks of Sony Pictures Entertainment and the Bangladesh Bank, as well as the WannaCry ransomware attack. As the show unfolds, the journalists cover international ATM hacking, espionage, and the Trump administration’s highly unusual interactions with Kim Jong Un.

› **Investigative Journalism Audiobook: *Unscripted: The Epic Battle for a Media Empire and the Redstone Family Legacy* (Penguin Random House).**

Described as real-world *Succession*, *Unscripted* is the shocking inside story of the struggle for power and control at Paramount Global, the multibillion-dollar entertainment empire controlled by the Redstone family, and the dysfunction, misconduct, and deceit that threatened the future of the company. Pulitzer Prize-winning journalists James B. Stewart and Rachel Abrams examine how Paramount, whose once victorious business model of cable fees and ticket sales is crumbling under the assault of technological advances, and whose workplace is undergoing radical change in the wake of #MeToo.

—Fiona Rutka (elle, la | she, her), fiona.rutka@pch.gc.ca

Note: Groups not publishing this issue are BPG, CANI, CIPP, EMG, H&SN, PMG, OSG, TSG, and WAG.

Online Community Engagement Is at Your Fingertips

1. Search for the **Connected Community** app in your phone’s app store

2. For Step 1, enter the full URL in the domain field: community.culturalheritage.org

3. Log in using your primary email address and password.

See a news feed of posts from all the communities you belong to. Replying and searching are easy, and you can filter the feed.

