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Yes, We CAN! Highlighting the Community Collaborations of AIC's Contemporary Art Network

By Joy Bloser, Gabrielle Crowther, Jen Munch, Samantha Owens, Olivia Schoenfeld, Martha Singer, and Andy Wolf for [CAN!](#)

AIC's Contemporary Art Network (CAN!) has been hard at work creating initiatives that bring our community together for collaborative learning and idea exchanges. CAN! officers are deeply invested

in working with our members to create engaging activities that support each of you as well as our profession. We are highlighting activities from three of our ongoing initiatives in this article: our series of CAN! Conversations, a Reading Group, and Speed Mentoring events.

Yes, We CAN! continues on page 5

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Time-based Media Art Conservation at New York University's Institute of Fine Arts Conservation Center: The First Five Years

By Christine Frohnert for the [Electronic Media Group \(EMG\)](#)

Time-based Media Art Conservation

In recognition of the ever-changing field of contemporary art conservation, New York University's Institute of Fine Arts Conservation Center expanded its curriculum in fall 2018 by establishing a specialization explicitly for the conservation of time-based media (TBM) art—the first of its kind in the United States. Time-based Media (TBM) art, as we currently define the term, is characterized by having a durational element—such as sound, performance, light, or movement—that unfolds to the viewer over time via slide, film, video, software, or the internet. Preserving

these works presents particular challenges, given their conceptual nature and use of components that extend well beyond traditional art materials.

TBM artworks have entered almost every major museum around the world and represent the fastest growing media category for exhibition and acquisition in many public and private collections. While artists embraced new technologies, collecting institutions struggled to adapt their best practices in managing and preserving them. Collection care, exhibition, conservation, research, and education can be challenging tasks, particularly when working with various ephemeral, conceptual, performative, and technical aspects of works of art.

Time-based Media continues on page 10



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A Reimagined *AIC News*

From the President

Dear Colleagues,

Happy New Year! Are you someone who enjoys making resolutions for the New Year? I am! In my social circle I am a rarity in this regard, but I like the idea of resets, fresh starts, and new projects. For various reasons, I am also quite happy to see the back of 2023 and I am hopeful that 2024 will bring positive change. Within AIC, at least, we have much to do and much to look forward to this year.

One fresh start that you may already have noticed is a new format for AIC's member-focused communications. Each month, you'll receive an email update that includes timely news about AIC and FAIC, a calendar of upcoming events and deadlines, and information about our annual conference, workshops, funding opportunities and more. I hope you will enjoy this regular dose of all things AIC! Meanwhile, *AIC News*, which is published as a pdf and in website format, will continue to feature longer topical articles and essays. Previously published six times a year, *AIC News* will now be a quarterly publication, allowing more time to prepare and invest in the in-depth submissions for which it is known. This issue, in fact, is the inaugural quarterly edition of *AIC News*! We hope this change will bring AIC members the best of both worlds in two attractive and distinct formats: well-timed notification of happenings in monthly update emails, and in-depth exploration of topical issues and points of view in *AIC News*.

Another important change, of which you are no doubt already aware, is that AIC recently passed revisions to our Bylaws. This vote was held on November 15, 2023, with members voting overwhelmingly in favor of the revisions. As a result of this vote, we now have some new projects for 2024! One major task includes creation of a credit upload system in the member portal, so that Professional Members can track their professional development credits. AIC staff are working to create this system now, in coordination with an overall redesign of AIC's website. We expect this work to be complete this spring, at which time members will receive information and a tutorial about how to use the system.

Related to this, our membership designations changed as a result of the Bylaws vote, and the new designations are in effect as of the first of this year (e.g., I am now both a Professional Member and a Fellow). By 2029, Professional Members like me will need to upload our credits so as to maintain the "Professional Member" designation. Fellows retain their "Fellow" honorific for life, whether or not they choose to maintain professional status. Following the Bylaws changes, the application process for Professional Members is also changing. AIC Staff and the Membership Committee are revising this process now, in advance of the July 1 application deadline.

Last but definitely not least, as per the new Bylaws the AIC Board will develop a clear process for submitting Code of Ethics violations, and this process will be communicated at least once a year going forward. We will be working with various AIC committees to develop this process and will share it with all members as soon as possible.



Suzanne Davis,
AIC Board President

From the President

Continued from page 3

In November 2023, we also held the annual meeting of AIC's Internal Advisory Group, a group composed of all AIC's Committee, Network, Specialty Group chairs; AIC and FAIC staff, including the wider communications team (i.e., editors!); and the AIC board. Among other topics, this group discussed AIC's strategic plan and action areas. We are making steady progress towards many of our strategic goals, and 2024 will see the launch of a few new projects. These include:

- › Centralizing resources focused on environmental sustainability
- › Examining (with the goal of improving) volunteer culture within AIC
- › Promoting equity for AIC members in both institutional and private practice settings

- › Exploring how we can collect, utilize, and steward membership data to create and deliver the services and programs AIC members need most

I look forward to updating you about these projects as the year unfolds.

On a side note, one of my personal resolutions for 2024 is to better plan and track my work for AIC, to make steadier progress on all my AIC-related goals.

Whether you have been a member for three days or thirty years, I hope you will find new and satisfying ways to engage with AIC's many and varied projects, connect to other members, advance your career, and share your knowledge over the coming year. Whatever 2024 brings, we can look forward to learning and growing together.

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

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Yes, We CAN! Highlighting the Community Collaborations of AIC's Contemporary Art Network

Continued from cover

CAN! Conversations

These conversations are held as a Zoom discussion panel; the series explores important topics in contemporary art conservation which are often overlooked because they do not readily fit into typical professional conference formats. Previous CAN! Conversations have covered a range of topics; titles include "Death of An Artwork," "Facilitate Rather Than Dictate: Working with Fabricators," and "Contextualizing the Decision-Making Model in Contemporary Art." By design, each CAN! Conversation has an open format, allowing panelists the space to define the presentation style and topics they raise, with discussion moderated by both emerging and established conservators on a rotating basis. Panelists include national and international colleagues as well as those from allied fields, and Zoom attendees are given time to engage in the discussion and pose questions to the panelists.

CAN! Conversations are simultaneously interpreted in English and Spanish and are accessible offline in both languages via the [AIC Learning portal](#). This accessibility is central to CAN's belief that the network should be an inclusive community and that greater attention should be paid to including our Spanish-speaking colleagues at the inceptions of discussion and ideas rather than in post-translation. To this end, we are planning a special, Spanish-language session to discuss our programming efforts in the near future.

Highlights from the Conversations on Artists' Estates

If you missed the CAN! Conversations Spring 2023 discussion, we addressed "Conservation Approaches within Artists' Estates and Foundations." The topic was born out of an implicit expectation by many conservators that estates and foundations should be guiding all long-term preservation questions of



A screen shot from CAN! Conversations: Conservation Approaches within Artists' Estates and Foundations that took place on March 9, 2023. Panel includes (top left to right): Brad Epley (Head of Conservation, Museum Resources Division (MRD), New Mexico Department of Cultural Affairs); Mark Lightcap (Collections Manager, Mike Kelley Foundation); Joy Bloser (Moderator, Assistant Objects Conservator, The Menil Collection). Bottom left to right: Ellie Porter (Head of Programme, Art360 Foundation) and Martha Singer (Moderator, Conservator, Material Whisperer Art Conservation Services).

an artist's work. Panelists included Ellie Porter (Head of Programme, Art360 Foundation, UK), Mark Lightcap (Collections Manager, Mike Kelley Foundation in Los Angeles, CA), and Brad Epley (Head of Conservation, Museum Resources Division, New Mexico). The event was designed and co-moderated by Joy Bloser and Martha Singer.

Typical of CAN! Conversations, the speakers represented different perspectives. For example:

- › Porter's organization, Art360 Foundation, aims to meet the needs of individual artists in their personal space, providing consultation and small grants to help artists or their estates.
- › Mark Lightcap, originally Mike Kelley's assistant, now works at the Mike Kelley Foundation focusing on the legacy of a single artist and their lifetime of work. Epley, the conservator on the panel, has worked alongside artists and foundations throughout his career on acquisition, exhibition and conservation treatments and has also helped estates and foundations better define their preservation strategies.

As conservators, we are taught to interview estates and foundations with the assumption that they might have the answers we seek, especially as they relate to long-term preservation. This CAN! Conversation was intended to dig into that expectation and to better understand the perspectives of those we consult. One of the first topics of conversation was to better clarify the differences between estates and foundations; Porter and Lightcap (neither of whom are lawyers) described an estate to be a collective of family, relatives, friends, assistants, supporters, or beneficiaries, involved due to their close relationship with the artist. As one could imagine, the estate tends to be more personal with complex relationships of authority. Lightcap then described how a foundation, while still often comprising those with close relationships to the artist (at least initially), operates as a legal entity beholden to rules, regulations, and oversight from a board of directors.

One of the driving questions of this topic was to understand how foundations shape overarching preservation policies or guidelines. In contrast with conservators for whom preservation is the end goal, Porter pointed out that for estates, preservation may be just a step toward a larger end goal. Lightcap gave an example of a work of Kelley's art that is both "precious" and "utilitarian" in which the precious aspects need conservation, but the part of the work that is crawled through, for example, could be used and re-made. As he put it, "the value of participation eclipses the value of the object." There is some point where maintenance may no longer be possible. Congruently, Porter felt that holding onto works for perpetuity is not realistic, that we need to come to terms with the limited lifespans for artworks. Through this discussion, the notion that the experience of the artwork may be more important than its physical survival forever elucidated the often baffling (to conservators) approaches some estates and foundations have about preservation.

Epley talked about his experience at the Menil Collection, noting that different estates had distinct preservation strategies, which included giving many works to different institutions versus giving a large body of work to a specific museum. Relatedly, Epley touched on the topic of artist-appointed conservators. He warned against this practice, suggesting instead that critical and key information about an artist's practice be shared more



Enjoy CAN! Conversations

- › To watch this full CAN! Conversation, visit this link: <http://tinyurl.com/yh2zmejb>.
- › If you have a topic that you want to develop into a CAN! Conversation, please reach out to CAN!'s Communications Officer at commcomm.can@gmail.com.

broadly to improve long-term preservation. He argued that artists (or estates) should work to “open [up] those relationships with the next generation of conservators.”

Further, Epley asked: Aside from sharing our treatment reports with estates and foundations, what is the value of our records? Should conservators hold their treatment reports in perpetuity, or should there be a public repository where this knowledge can be shared?

CAN!'s Reading Group

CAN's Reading Group meets virtually for roughly an hourlong discussion of a single article. The group was developed by Gabrielle Crowther with help from Jen Munch and Joy Bloser. The articles chosen for discussion by the group's organizers are recent contributions to contemporary art conservation theory, mainly available through open access, that participants read in advance of the session. These are relaxed and informal meetings, intended to provide a space where we can openly discuss some of the more nuanced and complex aspects of the field and our practice. Over the past two years, CAN! has offered six sessions of the Reading Group and plans to host more meetings in the future.

During our sessions, we share access to a collaborative Google Document, to which participants actively contribute throughout the meeting. This serves as a record of our conversation where we list ideas and concepts discussed. The Reading Group also serves as a space to share resources; participants link or list other readings, authors, artworks, or videos relevant to the discussion in the Google Doc as they come up in conversation.

Along with recurrent participants, each session brings together a different group of individuals. Participants join from several countries, at all levels of practice: From students to those well-established in their career, they represent a range of areas of specialization. This confluence of perspectives contributes to rich and interesting discussions.

For example, Sanneke Stigter's 2016 *Studies in Conservation* article “Autoethnography as a New Approach in Conservation” led us to discuss the practicalities and implications of operating with a reflexive approach in our documentation. The integration of this method in conservation training, and its potential legal implications with use in private practice, were among the topics raised regarding documenting decision-making in a first-person narrative. The discussion later turned to the co-constructed nature of artist interviews, leading to an evaluation of the interview practice both historically and currently.

In a later session, we discussed “The Technique of Conservation: On Realms of Theory and Cultures of Practice,” written by Hannah Hölling in 2017 for the *Journal of the Institute of Conservation*, in which the author describes an “attempt at a new historiography” of our field. The article triggered discussions about reflections on our relationship with the hard sciences, questioning the reasons for their fluctuating influence in the last century, and evaluating their more recent position with regard to both contemporary art and a human- and value-centered approach to conservation.

Speed Mentoring

CAN!'s targeted approach to speed mentoring has been another of our ongoing contributions to the community. CAN! has partnered with the International Network for the Conservation of Contemporary Art (INCCA) since 2020 to offer speed mentoring sessions both virtually and in person at AIC Annual Meetings. These jointly hosted sessions create opportunities for emerging conservators to connect with established professionals in contemporary art conservation, in a variety of areas of specialization. During a series of 10-minute one-on-one rounds, the attendees are free to ask candid questions of and get acquainted with the mentors they select in advance, without the pressures and distractions generally associated with conferences.

Although the event is geared toward those just entering (or considering entrance into) contemporary art conservation, several of the mentees have included conservators further along in their careers. Participants have sought advice on a variety of topics: finding opportunities and situating themselves within the field, gaining information about careers in other parts of the world, or even asking for feedback about how best to approach a specific project. INCCA/CAN! mentors range beyond seasoned veterans of the field, sometimes including professionals who are only a few years out of their graduate programs but who nonetheless offer invaluable perspectives about navigating the first steps of a conservation career in today's environment. These mentors have provided guidance, knowledge of other resources and opportunities, and validation to those who might feel intimidated. Although mentorship may presume a one-sided relationship, in practice these sessions can feel closer to peer-to-peer networking.

From 2020 to 2022, speed-mentoring sessions were held virtually. At the last virtual events in 2022, thanks to the generosity of volunteering mentors located around the world, the event became more global in scope, with two sessions scheduled to encompass those residing in both the Eastern and Western Hemispheres. For emerging conservators in countries without education programs in contemporary art conservation, this opportunity provided a new point of access to professionals in their desired area of interest. While they offer a broader reach, virtual sessions occasionally present technical challenges such as network connection problems or issues with Zoom breakout rooms. Still, with a little patience from the attendees, the moderators can resolve any snags and continue to facilitate productive sessions. Of the twenty-one total mentors and twenty-four total attendees at the 2022 virtual sessions, many of those who met agreed to continue their conversations and correspondence in a more traditional, "slower" form of mentorship.

CAN! and INCCA will continue to co-host in-person speed mentoring sessions at future AIC Annual Meetings, as they did in Los Angeles and Jacksonville. CAN!'s current Emerging Conservation Professionals Network (ECPN) liaisons, Andy Wolf and Olivia Schoenfeld, have been instrumental in the most recent iterations, in collaboration with INCCA co-organizers Tom Learner and Rachel Rivenc. The ECPN has been a valuable partner in helping to promote these events in the lead-up to and during AIC conferences. Recent sessions have included mentors who speak multiple languages, allowing for broader opportunities for participation and discussion.

Conclusion

The Contemporary Art Network is a cross-specialization, inherently collaborative group, bringing together professionals who tackle a variety of issues affecting the preservation of contemporary art. We welcome participation in and contributions to our programming.

- › The next **CAN! Conservation** (date TBD) will focus on the term “stakeholder.” See past programs [here](#).
- › The next **Reading Group** meeting will be posted to the CAN! Community when scheduled, as well as posted [here](#).
- › The next **INCCA/CAN! Speed Mentoring** session is expected to take place during a lunchtime session at the 2024 AIC Annual Meeting in Salt Lake City, Utah, and sign-ups will be posted to the CAN! Community in the spring.

You may also be interested to check out CAN!’s publication, the *Contemporary Art Review*, which serves as a postprint for the AIC Annual Meeting. This publication is fully bilingual in English and Spanish, thanks to the volunteer translation efforts of CAN! Community members.

—Jen Munch, CAN! Chair at networkchair.can@gmail.com

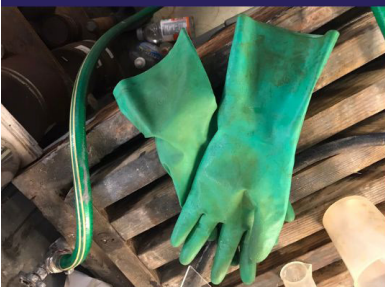
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Time-based Media Art Conservation at New York University's Institute of Fine Arts Conservation Center: The First Five Years of the School's New Specialty

Continued from cover

Since the mid-1990s, dedicated conservators and allied professionals have pioneered the conservation of TBM art. They have steadily built up a body of published research, including case studies, the introduction of new methodologies, and ethical discourse on topics such as video migration or the conservation of software-based art. The field has grown rapidly and is today acknowledged as a distinct specialization within the conservation of contemporary art and art history. The active exploration of new preservation models has been addressed in numerous international conferences, workshops, research projects, publications, and exhibitions. The development of international initiatives within professional organizations and museum research projects can be traced in the timeline featured in Figure 1:

This article outlines the developments of the Mellon-funded TBM art conservation initiative since its inauguration five years ago and how it augments the body of knowledge and responds to the needs of a rapidly growing conservation discipline.

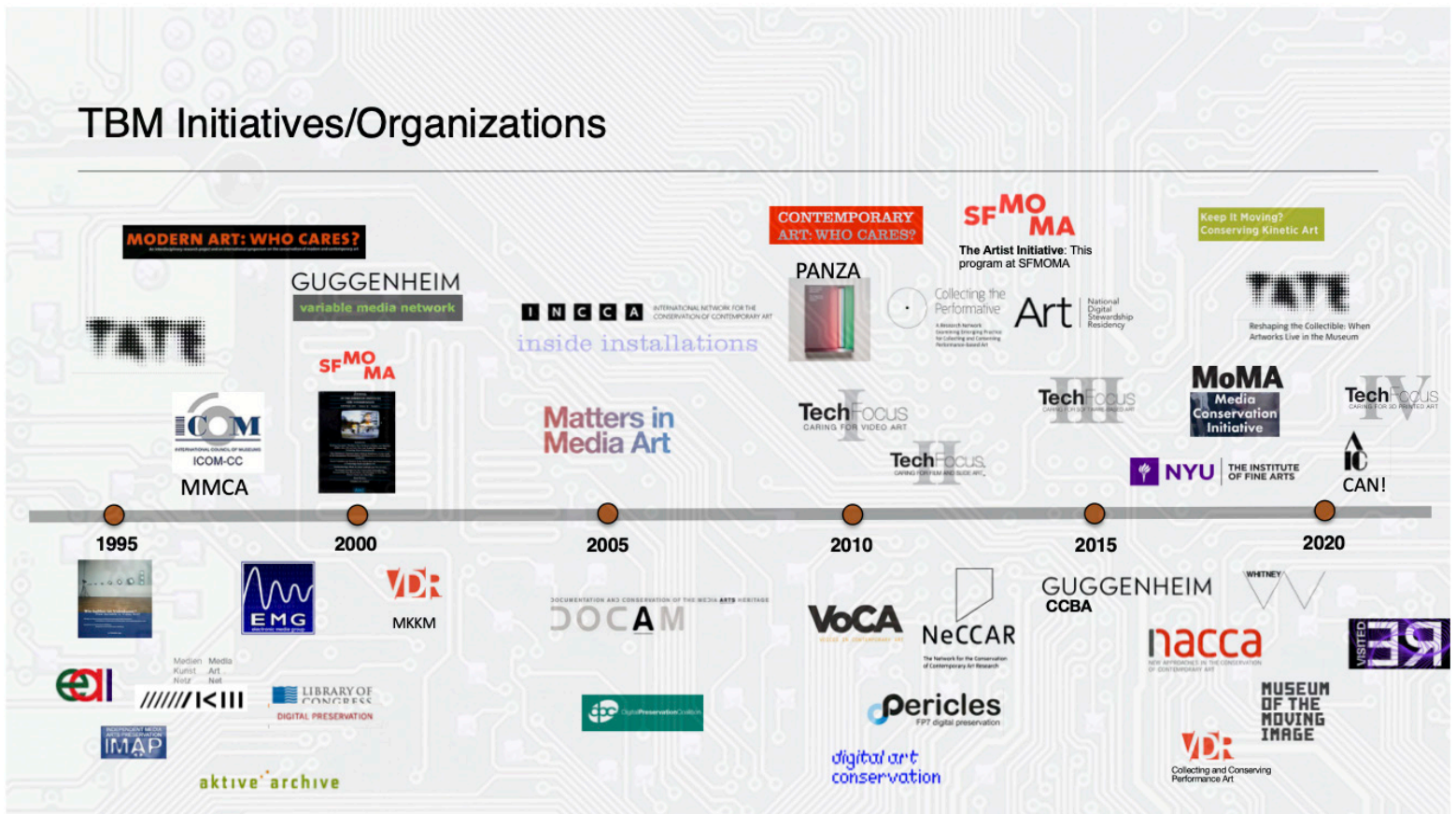


Figure 1. Major time-based media initiatives since the mid-1990s.

Education and Training in TBM Art Conservation at the Conservation Center of the Institute of Fine Arts, New York University

As the oldest degree-granting program for graduate-level art conservation training in the US, the Conservation Center prepares students for careers in technical study and conservation through a four-year graduate program that combines practical training in conservation with art historical, archaeological, curatorial, and scientific studies. The program is embedded in the Institute of Fine Arts (IFA), which is New York University's (NYU's) graduate division dedicated to instruction and advanced research in the history of art, archaeology, and the conservation and technology of works of art. The courses of study at the IFA prepare students to enter careers in university teaching, museum work, independent research, art criticism, and art conservation. Whatever their professional goals, all students gain a sound knowledge in the history of art and a foundation in scholarship and connoisseurship as a basis for critical judgment and research.

Time-based Media Art Conservation Education and Training at the Conservation Center (Center) is a project that is training conservation students to become stewards of TBM art collections around the world, and it aims to bolster an international community of experts in TBM and adjacent fields of art conservation. The TBM conservation program is rooted in the larger conceptual framework of contemporary art conservation and requires students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation.

The TBM project was initiated by Dr. Hannelore Roemich (Hagop Kevorkian Professor Emerita of Conservation) and Christine Frohnert (Research Scholar and TBM Conservation Program Director) in 2016 and received generous funding from the Mellon Foundation for a 2-year curriculum planning phase (2016-2018), a 4.5-year curriculum implementation phase (2018-2022) and the current 4-year Actualization of Time-based Media Art Conservation Education and Training phase (2022-2026).

Essential components of the graduate program in the conservation of TBM art conservation at the Center include rigorous practical and theoretical classroom instruction, and access to some of the world's greatest public and private collections of modern and contemporary art. The Conservation Center, with its MA/MS dual degree, specialized faculty, and close relationships with area museums and collections, as well as its network within NYU, was ideal for the implementation of a program in TBM art conservation education in 2018. TBM art conservation students learn alongside other students from other specialties in some courses, and through several new courses that have been created specifically for them. The Conservation Center's dual MA/MS degree allows for curricular flexibility and adaptation, a necessity for a successful specialization in TBM. New course offerings, individualized instruction, and workshops provide options for practical and technological training in media art conservation, utilizing a coalition of experts and specialists in computer science, digital preservation, engineering, and film and video conservation.



Visit the TBM Program

Learn more about the TBM Art Conservation Program at <https://ifa.nyu.edu/conservation/time-based-media.htm>

TBM Curriculum at the Conservation Center

YEAR	FALL SEMESTER	SPRING SEMESTER
1	<ul style="list-style-type: none"> Technology & Structure of Works of Art I: Organic Materials Material Science of Art & Archeology I Technology & Structure of Works of Art III: Time-based Media Foundations I in Art History 	<ul style="list-style-type: none"> Technology & Structure of Works of Art II: Inorganic Materials Material Science of Art & Archeology II Principles in Conservation Contemporary Art Elective (AH)
	Winter Intersession: Art with a Plug Workshop Summer 1: Alternating non-credit workshop, directed work placement	Spring 1: Alternating non-credit workshop Artist Interview Workshop
2	<ul style="list-style-type: none"> Instrumental Analysis I Preventive Conservation Introduction to Programming/Digital Preservation Art History Elective 	<ul style="list-style-type: none"> Ethics & Authenticity, Acquisition & Documentation Conservation Elective Art History Elective Preventive Conservation
	Fall: Alternating non-credit workshop: Fundamentals of Motion Picture Film and Slides, Summer 2: Alternating non-credit workshop: Digital Preservation/Introduction to Programming, Directed-Work Placement	
3	<ul style="list-style-type: none"> Exhibition & Installation Conservation Elective Art History Elective 	<ul style="list-style-type: none"> Conservation of Audiovisual Art Art History Elective Directed Research Towards M.A. Thesis
	Summer 3: Directed-Work Placement	
4	<ul style="list-style-type: none"> Nine-month Internship 	

Figure 2. TBM curriculum overview.

Curriculum for Graduate Students Specializing in TBM

Core competencies in TBM art conservation are covered in courses and workshops created specifically for TBM students. Instructors are recruited from institutions in the New York City area and abroad, offering leading experts in the field an opportunity to teach the next generation of TBM art conservators. Summarized in Figure 2, the TBM core curriculum courses include:

- › *Technology and Structure of Works of Art: Introduction to Time-based Media* by Christine Frohnert, offered every year in the fall since 2018; this course is open to students from other NYU departments, and will be repeated each year going forward.
- › *Conservation of Audiovisual Art* by Peter Oleksik, spring 2020, 2022 and fall 2023 to be repeated in academic year (AY) 2025/26.
- › *Exhibition & Installation* by Kate Lewis, fall 2021, to be repeated in AY 2023/24 and 2025/26.
- › *Ethics & Authenticity, Acquisition & Documentation* by Dr. Brian Castriota, fall 2021, to be repeated in AY 2024/25.
- › *TBM Theory and Practice* taught by various instructors covering modules such as *Introduction to Imaging Techniques*, *Plastics Conservation*, *Introduction to Programming or Conservation of Kinetic Art* as well as *Individual Instruction*, depending on the interests of students, content to be adjusted as required and offered in AY 2023/24 and 2025/26.

Workshops for Students and Mid-career Professionals: Continuing Education Opportunities

In addition to graduate-level education, the Conservation Center offers complementary training opportunities for both TBM students and mid-career professionals through the workshop series *It's About Time – Workshops in Time-based Media (TBM) Art Conservation*. The workshops and short courses provide a unique opportunity, not only for the dissemination of best practices and current research, but also for networking and connecting with professionals who are already working in the field and face daily challenges with TBM art or complex installations. When the teaching content was moved to an online format during the pandemic, we were able to reach a very broad international audience and now welcome participants from all continents to our community. Switching to online teaching modalities also reflects sustainability by reducing individual carbon footprints associated with traveling. For each workshop listed below we expect to include about 20 external participants.

The following workshops/webinars have attracted participants from around the globe and will be repeated over the course the next years.

- › *Art with a Plug*, offered in 2019, 2021, and 2022 by Scott Fitzgerald, to be repeated in Academic Year (AY) 2025/26
- › *Artist Interviews*, organized in 2019 and 2022 by Voices in Contemporary Art (VoCA), to be repeated in AY 2024/25
- › *Digital Preservation*, offered in 2019 and 2022 by Nicole Martin, to be repeated in AY 2025/26
- › *Fundamentals of Motion Picture Film and Slides*, offered in 2020 and 2022 by John Klacsmann, to be repeated in AY 2024/25.
- › *TBM Art Conservation – Spotlight on Latin America* to be offered in spring/summer 2024 to expand continuing education opportunities to geographic areas that have been underserved in the past, in part due to language barriers.

Public Lecture Series 'Topics in Time-based Media Art Conservation'

Each semester the Conservation Center hosts events in the Topics in Time-based Media Art Conservation series. These public lectures serve as an opportunity for experts in the field to share their research with broader audiences. By switching to webinars in 2020, the in-person networking opportunity for the community during our post-lecture receptions was lost, but we gained the opportunity to broaden our international reach and contribute to the diversification of our audience. Since September 2016, when Mellon funding for TBM lectures began, we've invited experts contributing to our field, including curators, art historians, conservators, artists, engineers, and educators. Other outreach activities of the Institute's public program and related events include the two symposia, It's About Time: Building a New Discipline – Time-Based Media Art Conservation, and Reflections and Projections: Time-based Media Art Conservation Education and Outreach.

Application and Selection Process

The CC/IFA/NYU's recruitment strategy has focused on candidates from art history, studio arts, pre-med, and the sciences. With the new TBM specialization, the strategy has been broadened to include engineering, both computer and mechanical; computer science; game design; video editing; and studio art programs with an

emphasis on new and developing media technologies. Information can be found at: <https://ifa.nyu.edu/prospective/conservation.htm>.

Candidates for the conservation dual degree program complete an online application in December via the Graduate School of Arts and Science Office Admissions' website. The application consists of a personal statement and CV; an art history writing sample; transcripts providing evidence of the program's prerequisites in art history and laboratory science; and, at minimum, three letters of recommendation from art history professors and conservation professionals. Qualified applicants are then interviewed at the Conservation Center in March where a candidate's knowledge of studio art materials and techniques is presented through a personal portfolio. Offers of admission are then made in April. The Conservation Center encourages applicants from culturally diverse backgrounds.

TBM Graduates with a MA/MS dual degree from the Institute of Fine Arts, NYU

In the five years since its inception, the TBM program at the Conservation Center has graduated several students who are now actively employed by major art museums:

Taylor Healy, CC/IFA '21

- › After graduating in May 2021, Taylor Healy now serves in a permanent position as Assistant Conservator of Media at the Art Institute of Chicago, Chicago, IL.

sasha arden, CC/IFA '22

- › After graduation in May 2022, sasha is engaged in a position at the Solomon R. Guggenheim Museum as a Conservation Fellow in Time-based Media, New York City, NY.

Erin Fitterer, CC/IFA '23

- › After graduating in May 2023, Erin accepted a three-year Mellon Fellowship in Objects Conservation with a focus in modern and contemporary art at the National Gallery of Art, Washington, DC.

Felice Robles, CC/IFA '23

- › After graduating in May 2023, Felice was offered the position of Assistant Conservator in the Photography Conservation department at The Metropolitan Museum of Art, New York City, NY.

The current cohort of TBM students includes individuals who are actively engaged in research and internship study. Their interests' range across a wide array of media and fields of study, including contemporary art, objects conservation, paper conservation, and digital preservation, to name a few. One of the strengths of the Conservation Center's program is its flexibility, which allows for curricular adaptation according to the individual students' interest.

For questions about the program, please contact Research Scholar and TBM Program Director Christine Frohnert at christine.frohnert@nyu.edu or Academic Advisor Kevin Martin at km88@nyu.edu.

—Christine Frohnert, christine.frohnert@nyu.edu

Health & Safety

Cadmium Risk and Abatement for Plated Hardware in Museum Collections

The Intermuseum Conservation Association (ICA) Spring Stretcher is a type of constant-tension painting stretcher designed in the early 1950s by Richard Buck, head conservator at the ICA, a regional art conservation center currently located in Cleveland, Ohio. These stretchers often replaced original secondary supports during lining treatments. The metal springs in the expansion mechanism were plated with either zinc or cadmium. While zinc corrosion is non-toxic, the acidic environment of a wooden stretcher enclosed by a backing board can cause cadmium to corrode, producing a cadmium salt which is a toxic carcinogen (Figure 1). A recent publication in the Stretcher and Strainers: Addendum section of the Paintings Specialty Group Conservation wiki details this potential health hazard for paintings collections (www.conservation-wiki.com/wiki/Stretchers_and_Strainers:_Addendum).

Identifying cadmium-plated stretcher hardware requires a collection survey, examination with UV radiation to detect a characteristic orange fluorescence (Figure 2),



Figure 1. Detail of an ICA Spring Stretcher, particularly the spring mechanism connecting a stretcher member with a crossbar. Note a yellowish-white powdery material coating the spring, Eskenazi Museum of Art, Indiana University. Photo courtesy of Shanti Knight.



Figure 2. Detail of quick examination with UV radiation. Note the orange fluorescence of the powdery coating on the spring, Eskenazi Museum of Art, Indiana University. Photo courtesy of Shanti Knight.

and, where available, confirmation with x-ray fluorescence spectroscopy. In an ideal scenario, all examples of this toxic material would be identified and fully abated by removing and disposing of the stretchers (the hardware is integral to the stretcher structure and cannot be simply replaced). However, because digital records do not typically document collection-wide usage of the cadmium-plated spring system, physical examination of each painting is required for identification, placing a considerable burden on staff time. In this article, we aim to provide real world examples of how two university museums, The Eskenazi Museum of Art (EMA) at Indiana University (IU) and the Harvard Art Museums (HAM), Harvard University, found a reasonable balance between total abatement and available resources. We will describe how toxic materials found in our collections were treated once discovered and share an additional, previously undiscussed hardware type that shows the same corrosion issues.

Exposure Risk and Handling Safety

Cadmium is a highly toxic carcinogen that is harmful to most of the body's systems, especially to the lungs, bones, and kidneys. The level of exposure depends upon the dose, duration, and work being done. (www.cdc.gov/niosh/topics/cadmium) The main route of exposure in collections settings for cadmium salts is from inhalation or ingestion. (www.cdc.gov/niosh/npg/npgd0088.html) Ironically, while backing boards may accelerate the corrosion mechanism by enclosing the springs in an acidic environment, the physical barrier they provide also protects staff from exposure if corrosion has occurred. Environmental Health and Safety (EH&S) groups for both universities determined that there is no immediate threat or need for an overall emergency survey of the collection when backing boards are properly installed. EH&S recommends using nitrile gloves during all typical handling, with hand washing after glove removal as adequate protection. If white corrosion on hardware is revealed after removing backing boards, gloves should be bagged, labeled, and disposed of as heavy metal waste. The overall response to a positive identification of cadmium-plated hardware is outlined in detail in the case studies below.

Case Study for Full Abatement: Eskenazi Museum of Art (EMA) at Indiana University (IU)

While preparing a series of paintings for an upcoming exhibition, we discovered three works with ICA Spring Stretchers. One painting needed unrelated treatment and was brought to the EMA Center for Conservation. Upon removing the backing board for photo-documentation, we observed a fine, yellowish white powder on all springs. The powdery layer was light and loose on the springs; any contact with the spring easily disturbed and removed the powder. (Figure 3)

Examination of the Corrosion Products

Our physical examination of the springs matched sample images of cadmium corrosion products from the Stretchers and Strainers Addendum to the Paintings Specialty group conservation wiki (www.conservation-wiki.com/wiki/Stretchers_and_Strainers:_Addendum), including an intense orange color revealed on the surface of the springs under UV radiation. We confirmed the presence of cadmium with a Bruker ELIO micro-XRF spectrometer. The cadmium corrosion was markedly more noticeable on the two paintings that had backing boards (no backing was present on the third painting in the series),



Figure 3. Yellowish white powder is easily disrupted and lifted from the metal spring; this image was taken as the stretcher was being wrapped with polyethylene during the abatement process, Eskenazi Museum of Art, Indiana University. Photo courtesy of Shanti Knight.

likely due to an unintentional microclimate which resulted in the encapsulation of acetic acid from the wood of the stretcher and exacerbated the corrosion reaction. The backing board exhibited a light orange fluorescence where it had been in contact with the corroded spring and the corrosion transferred.

Planning Sessions with IU Health and Safety Colleagues

Once the cadmium corrosion was confirmed, IU EH&S and Occupational Health (OH) departments were contacted for consultation. As a university museum that works with students directly in the conservation studio, we felt it was appropriate to use all resources available and involve our EH&S/OH colleagues as soon as possible. We met in the Center for Conservation and shared the Stretchers and Strainers wiki addendum with them to give context for our concerns. EH&S colleagues initially gave a range of options they would consider appropriate for the level of risk, ranging from coating the metal springs, to removing the corrosion products, to replacing the stretcher entirely.

After lengthy discussion with the group to determine our best options given the amount of handling and traveling these paintings would see in the near future for a show with multiple venues, we all agreed that removing the largest work from the ICA stretcher and re-tensioning the painting on a new stretcher would be the best course of action for long-term safety and sustainability. This painting would be traveling as part of a loan, and the ICA stretcher was not original to the work. For added measure, the artist was contacted and agreed that fully exchanging the current stretcher for a new mechanical stretcher would be the best source of action. Our OH colleagues agreed to destroy the stretcher for us after it was removed from the canvas.

The two additional paintings traveling as part of this show were not fully abated; instead, their backing boards were updated, and language was written into the loan agreements and packing instructions alerting any installation teams of the presence of the ICA stretcher.

The Abatement Process

Due to the painting's size (72 ¼ in. x 95 ¾ in.), colleagues from the registration and collections staff were included in the abatement process. All staff, including the museum photographer documenting the process, were provided with PPE including full Tyvek suits, nitrile gloves, and half-mask respirators (fit tests were performed the week before the abatement). Eye protection was also worn as needed.

Two tables large enough to accommodate the painting were set up side-by-side; the new stretcher was assembled on one table, while the other table was covered with a large piece of polyethylene, on which the painting was placed face-up. The polyethylene was cut to a size large enough to fully encapsulate the ICA stretcher once the canvas was released and moved to the new mechanical stretcher. The canvas had been attached to the ICA stretcher with staples; to release the work, we each started on one side of the painting and removed every other staple in sequence until the canvas was released and could be lifted off the stretcher without compromising the current tension.

Once the canvas was fully released from the ICA stretcher, one person was stationed at each corner of the painting, and with constant communication the canvas was lifted up and pulled with even tension between the four of us, walked over to the adjacent table, and settled over the new stretcher. At this time, we broke into two groups of two. The first team immediately began tacking the painting to the new stretcher with staples in a few sections along each member to minimize the amount of time the painting was not tensioned. The second team left the painting with its new stretcher and focused on wrapping the ICA stretcher in the polyethylene that had been placed on the table. We fully covered the stretcher in polyethylene and taped all openings to create an airtight seal. The original backing board was included in this sealed package as examination with longwave UV radiation confirmed that some cadmium corrosion had settled onto the inside of the backing board from movement due to handling and shipping from our off-site storage facility. OH was then notified and was able to remove the sealed stretcher from the museum on a Monday morning when galleries were closed and traffic within the museum was low.

Once the painting was appropriately tensioned on the new mechanical stretcher, the work was set on an easel face-in so that the entirety of the verso could be examined with UV. No bright orange fluorescence was observed on the verso, but since some corrosion powder was present on the original backing board, we vacuumed the verso of the painting with a HEPA-filtered vacuum and soft brush out of an abundance of caution. Finally, all tables and tools, including staple removers, staple guns, spatulas, brushes, and related tensioning equipment were wiped down with damp paper towels and examined with UV to ensure the corrosion products were contained throughout the process.

Future Planning

We have already identified a small number of other works in the EMA collection that have cadmium-containing ICA stretchers when removing backing boards during a long-term ongoing collection survey and will need to be addressed in the future. Due to time, budget, and staff constraints, the full abatement process cannot be completed immediately when more works are found. Rather, affected paintings are wrapped with polyethylene and flagged in our The Museum System database with a conservation status flag that is visible on the object's front page that reads "CAUTION: Cadmium ICA Stretcher." This

informs our installation and registration colleagues to take extra care while handling these works until they can be rotated into the Center for Conservation workflow. We have also created a document for anyone who comes in contact with the work on proper handling instructions, including appropriate disposal of nitrile gloves as soon as the work is complete (bagging the gloves and labeling for disposal as hazardous waste).

Case Study: Harvard Art Museums at Harvard University

While unframing a loaned painting in preparation for frame conservation, we noticed metal L-brackets screwed into the four stretcher corners that were corroded with a white powder. This was not a spring stretcher, but a simple wooden strainer that had been reinforced with generic plated metal hardware at some undocumented point in time. The powder on the brackets fluoresced orange under longwave UV radiation. Concerned that it was a cadmium-based health risk, conservation scientist Dr. Kathy Eremin analyzed the material with a Bruker handheld X-ray fluorescence spectrometer and confirmed the presence of cadmium. A senior safety officer at Harvard EH&S recommended we wear nitrile gloves and N95 respirators when removing the bracket and screws; because the brackets were not integral to the stretcher structure, we could remove them and leave the stretcher in place. We were also told to HEPA vacuum the entire back of the painting, and to wipe any surface in contact with the hardware with a damp cloth. We then sealed the vacuum bag, gloves, cloth, corroded hardware, and a piece of fabric that had been tacked across the back of the stretcher in polyethylene with packing tape and labeled the bag for hazardous waste disposal.

The nearly 5,000 paintings in the Harvard Art Museums care are either on view, in storage, or installed in various locations on campus, making a complete survey including visual access of the backs of stretchers is a nearly impossible task, particularly as most if not all paintings have backing boards which obscure the stretcher hardware and make a quick visual determination of stretcher type impossible. Harvard EH&S deemed it sufficient to evaluate paintings on a case-by-case basis as we encounter them in the normal course of our work and gain access to the backs. When an ICA stretcher is identified, we flag it for examination by a conservator. If cadmium is confirmed, we place a warning label on the backing board and the painting and/or frame are wrapped in polyethylene sheet with all seams taped. This is considered adequate temporary containment until we have time and resources to undertake complete abatement and disposal as described above. Because this is time-consuming and invasive for the painting, paintings that are confirmed as contaminated will be inaccessible for months or even years depending on staff resources and priority of use for the painting.

This example highlights the wider risk beyond conservation-specific hardware. The L-brackets identified in this case study are fairly generic; it seems likely that there was a period of time mid-century when plated hardware employed either zinc or cadmium coatings interchangeably. It's possible Richard Buck had no idea that cadmium was involved when sourcing the springs for his newly invented stretcher system in 1950 and the years afterward. This incident also set a larger need for cadmium abatement collection-wide into higher relief.

We are in the midst of designing staff training and a documentation procedure for The Museum System database at the Harvard Art Museums. All art handling staff (including registrars, exhibitions and loan handlers, and painting conservation staff) will learn how to identify an ICA spring stretcher and to be wary of white corrosion products on hardware. Tracking identification and abatement into the institutional memory is critical since it will take a long time to evaluate or treat all paintings in our collections, longer than most staff members may be employed. All collections management personnel will have access, the abatement progress can be tracked over time, and individual painting statuses can be checked efficiently.

Final Thoughts

In summary, if paintings have backing boards, the hazard from corroded cadmium springs is encapsulated. The presence of cadmium can be identified with UV and confirmed with XRF if possible. PPE should be worn when handling cadmium plated hardware and gloves should be disposed of as hazardous waste. Collections care staff should also be on the lookout for other types of hardware which could conceivably be cadmium plated. Abatement is the only way to fully address the hazard, but temporary precautions such as encapsulating the work in plastic can be taken until resources are available to do so.

This article illustrates two approaches to addressing cadmium-plated hardware in paintings collections:

- › A complete abatement to remove and discard all contaminated material on a positively identified example.
- › Temporary mitigation to contain contaminated collections until there is time for abatement. Both are valid depending on staff and time resources.

Notably, two different levels of PPE were used in the two case studies: EMA staff proposed a higher level of PPE to wear during the abatement steps due to the movement and direct interactions with the stretcher (including Tyvek suits), and IU EH&S agreed this was fine because of the size of the painting and the treatment taking place at that time. Harvard EH&S required N95 masks and nitrile gloves but determined that Tyvek suits were not necessary.

In both situations, our supporting university health and safety departments disposed of the hazardous materials. For institutions that do not have this direct support, we would recommend reaching out to local hazardous waste disposal companies. There may be an additional cost associated with the disposal, which may need to be budgeted.

—*Kate Smith, kate_smith@harvard.edu, and Julie Ribits, jribits@iu.edu*

Health & Safety Resources

Going to Salt Lake City? Consider getting your respirator fit tested! It's only \$39, and free for CIPP members. Fit testing should be done annually. Add it to your meeting registration!

Have questions about health and safety in the workplace? Join the [Health & Safety Network Forum](#), and reach out to colleagues in allied fields to let them know they can join!

In Memoriam

Luca Bonetti (1947 - 2023)

International art conservator Luca Bonetti passed away on November 11, 2023, at age 76. Known for his work in restoring iconic artwork of some of the world's most esteemed artists and for forwarding women in art conservation, his long career featured work on a wide range of paintings.

Luca Bonetti was born on September 28, 1947, in Lugano, Switzerland, to Stella (Frossard) Bonetti and Giorgio Bonetti. He attended Centro Scolastico per le Industrie Artistiche (CSIA), Lugano (School of Applied Arts), before serving apprenticeships as an art restorer at Swiss National Museum in Zurich and museums in Basel, Florence, Rome, and Copenhagen. He was also a painter, photographer, and designer of furniture and objects. In 1975, he began working as an independent art conservator in New York and Lugano.

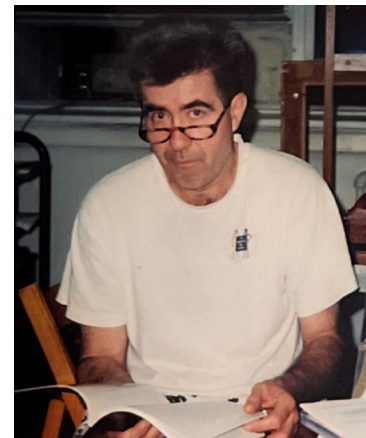
He opened the Luca Bonetti Corp. Art Conservation studio in Chelsea, New York, NY, in 1983, preserving old master paintings and specializing in the conservation and restoration of modern and contemporary paintings and sculpture. In this role, he directed and treated numerous noteworthy artworks for prestigious artists, collectors, museums, and other institutions. Specifically, museums and institutions included the American Museum of Natural History, El Museo del Barrio, Rockefeller Center, Sotheby's, The Metropolitan Museum of Art, and The Schomburg Center; artists Aaron Douglas, Jacob Lawrence, Mark Bradford, Gerhard Richter, Carmen Herrera, Pablo Picasso, and Joan Miró. Since the 1990s Bonetti served as reference conservator to artist, printmaker, and sculptor Frank Stella. Bonetti fought against the traditions of the male-dominated art conservation field by staffing his studio with numerous women conservators for decades.

Among Bonetti's myriad contributions to the field of art conservation are the co-design and manufacture in the U.S. of Starofix, a continuous tension stretcher. He was recognized for his work with two Awards for Excellence in Design from the Art Commission of the City of New York, for the conservation of a mural/collage by artist and writer Romare Bearden on view at Bellevue Hospital in Manhattan, and for two murals by American painter Jeanne Florence Leighton Lundberg Clarke at Curtis High School in Staten Island.

A member of the American Institute for Conservation (AIC), he continued to be a trusted adviser in the conservation field until he retired in 2020, after having first selected a team of conservators with whom he worked closely for many years to continue the work of his studio.

Luca Bonetti is survived by his wife Mahen Sophia Bonetti (Sumner), his daughter Mariama Stella Bonetti, his brother Mattia Bonetti, and his sisters Cristina Poretti and Nicoletta Bonetti. A memorial will be held at a later date. In lieu of flowers, donations to Alzheimer's Association and Doctors Without Borders are encouraged.

—Cheryl L. Duncan, Cheryl Duncan & Company Inc.,
cheryl@cdcprnews.com



Luca Bonetti. Courtesy of the family.

George Frederick Wight (1942 - 2023)

George was at heart an old-fashioned New England Yankee: modest and unassuming, unruffled, and sharply observant with a droll wit and bemused twinkle in his eyes. His first passion was, and remained, boats and sailing.

However, he was raised in a creative environment. His father was Frederick S. Wight, artist, Chairman of the University of California Los Angeles (UCLA) Art Department, and original Director of the University Art Galleries that bear his name; his grandmother, Alice Stallnecht, is recognized as an important Cape Cod muralist. Thus, George found it natural to focus on fine arts. He received a BFA from the Chouinard Art School at the California Institute of the Arts in 1968, and an MA in design from UCLA in 1971.

George began his career in conservation in 1971 under Ben Johnson as the first conservation technician at the Los Angeles County Museum of Art (LACMA). His areas of specialization included the development of environmental chambers, major structural repairs for objects and sculpture, designing unusual mounting systems, x-radiography, and the development of storage, handling, and crating systems for complex objects. From 1968-1970, he designed and constructed kilns and furnaces at Jacrae of California.

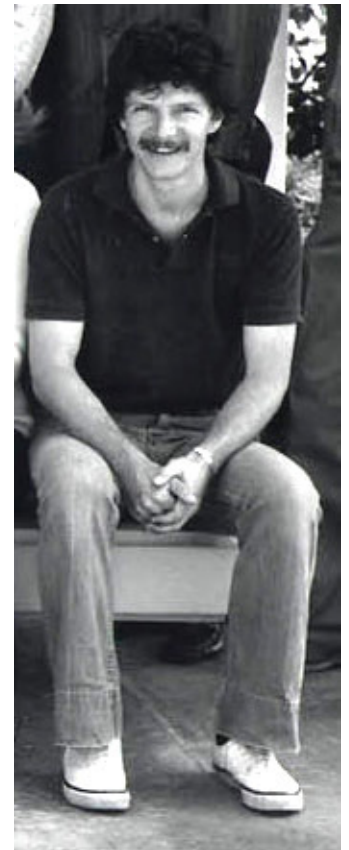
Throughout the years he applied his unique, practical problem-solving skills while working directly with LACMA conservators—and later, others—across all specialties. From 1981 until his death, he maintained a private practice that primarily focused on the design and construction of environmental chambers for paintings and art objects traveling in exhibitions or residing under adverse conditions. He also operated a business involving boat sales and the development of sail handling systems from 1982 to 1987.

George was a member of the American Institute for Conservation (AIC) and the Western Art Association for Conservation (WAAC) and was widely known among West Coast conservators. His working relationships with other conservators included a wide range of well-known conservators on both coasts.

While George considered himself first and foremost an art conservator, he was an across-the-board critical thinker, a problem solver who applied his wide range of skills and craftsmanship to all he worked on, including boats, computers, and the home he shared and rebuilt with his best friend of 42 years, Yuki Nishinaka.

George will be remembered by many from Hyannis Barnstable, Massachusetts, to El Dorado Hills, California.

—James Greaves, jimgreavesavsrc@icloud.com



George Wight, cropped from an annual photo taken of the LACMA Conservation Staff in October 1977. Courtesy Jim Greaves and LACMA.

Worth Noting

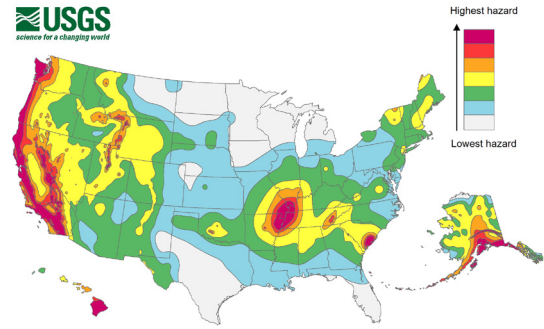
Are You Ready for an Earthquake?

We all know that earthquakes are a major risk factor for cultural institutions and collections on the West Coast of the United States and Canada, but did you know that damaging earthquakes are possible in all 50 states and US territories? Regions we do not always associate with the possibility of severe earthquakes, such as the Midwest, Mid Atlantic, and South, also have areas in which the risk of severe shaking is considerable. The rate of earthquakes induced by man-made activities has also risen steeply since 2008, and have resulted in substantial earthquakes of 5.0 and higher in areas such as Oklahoma. The US Geological Survey (USGS) and Federal Emergency Management Agency (FEMA) released a report in 2023 detailing the potential for physical and economic damage nationwide.

Small earthquakes happen frequently, and can cause minor damage and inconvenience, but preparing for a major earthquake can substantially reduce the vulnerability of collections and cultural sites. So, what can you and your institution do to reduce the risk of damage from an earthquake? Join the Emergency Committee (EC) for our upcoming webinar to learn more about earthquake preparedness efforts and approaches. Discussions and case studies will focus on experiences in the New Madrid Seismic Zone for institutions in the Midwest and South, and how it can inform similar efforts at your institution.

Stay tuned for more details and sign-up information!

—Elizabeth Drolet, elizabeth@droletconservation.com, and
Joan Bacharach, joan_bacharach@nps.gov



National Seismic Hazard Map, image courtesy of the USGS, 2018

IMLS Museum Funding Opportunities Open

Now through March 1st, museums, institutions of higher education, and related organizations across the U.S. have two opportunities to apply for federal grants that fund museum services.

The Institute of Museum and Library Services (IMLS) is now accepting applications to the following programs:

- › 21st Century Museum Professionals Program – supports projects that offer professional development opportunities to the current museum workforce, employ strategies to train and recruit future museum professionals, or evaluate such efforts.
- › American Latino Museum Internship and Fellowship Initiative – designed to strengthen the institutional capacity of American Latino museums, provide paid internship and fellowship opportunities for a diverse range of students, and build connections between colleges, universities, and museums.

These two funding opportunities and FAIC's CAP program are part of the many supported by the IMLS. For information about all IMLS grant programs, visit www.ims.gov/grants/grant-programs.



Find More Funding

The AIC website hosts information about FAIC funding opportunities as well as external funding from federal agencies, foundations, and more for both individuals and organizations.

- > www.culturalheritage.org/funding
- > www.culturalheritage.org/resources/funding/outside-funding-sources

Specialty Groups & Networks

Archaeological Heritage Network (AHN)

2024 AIC Annual Meeting

The Archaeological Heritage Network (AHN) is planning a session at the annual meeting, part of which will be jointly held with the Preventive Care Network (PCN). [See the six talks focusing on archaeological conservation in the 2024 program.](#)

The AHN business meeting will be hosted virtually sometime after June 4 so that all members can attend, whether they are attending the conference or not. The official date and time is TBD, so keep a lookout for future updates on the AIC website and program. The meeting will be both an update on AHN activities as well as a meet-and-greet for members.

AHN Officer Openings

Our wonderful AHN Chair Gina Watkinson will be leaving her position in May, with current Vice Chair Skyler Jenkins stepping into the role of Chair. This means that the role of Vice Chair needs to be filled for the 2024-2026 period. Other officer and network positions may be open as well. If you're interested in volunteering with the AHN, we will be sharing more information on the [AHN community](#), on the [AIC Volunteer Opportunities](#) page, and the AHN Facebook page by February.

Book and Paper Group (BPG)

2024 AIC Annual Meeting: Salt Lake City, Here We Come

A full slate of book and paper programming is coming together for Salt Lake City, Utah. There will be twelve 20-minute talks and eight talks in a new 10-minute format. A joint specialty group reception with the Photographic Materials Group (PMG) is also being planned.

Thanks to everyone who has been working to create a vibrant annual meeting, including BPG Program Chair Amy Hughes and Assistant Program Chair Morgan Adams; Discussion Group chairs Heather Hamilton and Kim Norman (Library and Archives), and Meredith French and Jodie Utter (Art on Paper); and BPG Wiki coordinators Michelle C. Smith and Sandrine Blais, and especially to everyone who submitted abstracts.

***BPG Annual* is Open Access!**

In case you hadn't heard, thanks to the thoughtful planning and persistent efforts of the BPG Publications Committee, our beloved *Book and Paper Group Annual* (*BPG Annual*) is now a fully open-access publication. This change better supports the work of conservation by making this vital output more quickly and widely accessible to the BPG membership as well as to other conservators and allied professionals. All individual articles and full volumes of the *BPG Annual* are now available at [BPG Annual Online](#).



AHN Online

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



BPG Online

Find BPG information at www.culturalheritage.org/book-and-paper-group

Groups not publishing this issue

ASG, CIPP, EMG, and TSG are not publishing in this issue. WAG published a newsletter, see p. 34.

2024 Budget Highlights

Due to the reduced cost of producing the *BPG Annual* as an e-only publication, BPG membership dues have been reduced from \$35 to \$25. Membership to the BPG will continue to be free for students and postgraduates. In accord with the member vote at the 2023 BPG Business Meeting, BPG is continuing to provide \$3,600 annual support for the George Stout, Christa Gaehde, and Carolyn Horton funds.

Education and Programs

The Education and Programs committee, chaired by Jennifer Hain Teper, is exploring potential programming development. They have reviewed the results of the most recent BPG education interest survey, as well as suggestions gathered by AIC staff about programming ideas relevant to the BPG membership. A number of ideas are being considered for potential near-term as well as longer-term term program planning, including in person and virtual opportunities. Topics under consideration include XRF analysis, managing collection storage environments and sustainability, internships and DEIA initiatives, fakes/forgeries and theft, and tape removal. If you have ideas for furthering these or other impactful educational programming, please reach out to Jen directly at jhain@illinois.edu.

Officer Elections and Volunteer Opportunities

Nominations are being conducted to fill the BPG Chair and BPG Assistant Chair terms that end this May. Please keep an eye out for election ballots and cast your vote! BPG is also looking for volunteers. At the time of writing, the BPG is seeking a co-chair for the Library and Archives Discussion Group. Please see the AIC [Volunteer Opportunities](#) page for the most up to date listing of openings.

—Liz Dube, *Book and Paper Group Chair*, ldube@nd.edu

Contemporary Art Network (CAN!)

Happy New Year! As election season nears, The Contemporary Art Network (CAN!) would like to announce our upcoming volunteer openings.

CAN! Leadership

Are you interested in helping steer CAN!? Or do you know someone who you would like to see in a leadership position of CAN!? We encourage CAN! members of all career levels to apply! We will be seeking candidates for the following elected positions:

Assistant Program Chair

- › Term: Two years - first year as Assistant Program Chair and second year as Program Chair
- › Key areas of responsibility: Work with the Program Chair to develop and coordinate CAN! programming at the AIC Annual Meeting (develop session themes and formats, organize social events, and



CAN! Online

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

collaborate with other groups and networks on joint sessions/receptions); draft and distribute calls for papers; coordinate and participate in abstract review; attend the AIC Annual Meeting and moderate sessions at the meeting.

Vice Chair

- › Term: Three years - first year as Vice Chair, second year as Chair, and third year on the Nominating Committee
- › Key areas of responsibility: Assist the chair in organizing conference calls, or in-person meeting during the annual meeting with all outgoing, continuing and incoming officers; run monthly CAN! Board meetings when the chair is unavailable; maintain a list of ongoing CAN! projects with anticipated timelines and work with CAN! officers to meet or update deadlines; oversee the creation of a CAN! Officers' handbook, in collaboration with the chair and CAN! officers.

Treasurer/Secretary

- › Term: Two years
- › Key areas of responsibility: Oversee CAN!'s budget and file annual budget documents for review by the AIC Board; record and maintain meeting minutes from CAN! officer calls.

If you are interested in or have any questions about the elected roles listed above, please reach out to CAN! Vice Chair Sam Owens, who is the current chair of the Nominating Committee, at vicechair.can@gmail.com. Stay tuned for the opening of the official applicant portal later in the winter.

Additionally, in the spring we will put out a call for applicants to fill our ECPN Liaison Position(s) for 1-2 emerging conservation professionals interested in being more involved with CAN! The liaisons are appointed positions. Please reach out to our current ECPN CAN! Liaisons, Andy Wolf and Olivia Schoenfeld, at can.ecpn.liaison@gmail.com if you have any questions about the role.

If you are interested in being an officer, but are not a current network member, please join! Membership is only \$15/year. We offer programming throughout the year (see our lead articles about the annual meeting, CAN! Conversations, and CAN! reading group, among other topics), publish the *Contemporary Art Review* (an annual online publication that consists of compiled AIC Annual Meeting postprints and independently submitted articles), host tip sessions, and sponsor a gathering at the annual meeting to hang out with colleagues in contemporary art across all disciplines!

When elections come around, please consider volunteering with CAN!

—Kaela Nurmi, CAN! Communications Chair, commcomm.can@gmail.com

Emerging Conservation Professionals Network (ECPN)

2024 AIC Annual Meeting: Community Partnership Project

ECPN is excited to announce that we will be joining with Textile Specialty Group (TSG) for a Community Partnership Project at the 2024 AIC Annual Meeting in Salt Lake City on Tuesday, May 21.



ECPN Online

Find ECPN information at www.culturalheritage.org/emerging

At the 2023 Annual Meeting in Jacksonville, Florida, ECPN organized 11 volunteers for a Community Project Partnership (CPP) with the Jacksonville Historical Society at The Merrill Museum House, a historic property in their care. After the success of the 2023 project, ECPN is thrilled to announce that in partnership with Utah Division of Arts & Museums (UA&M), we are organizing a CPP at the Alf Engen Ski Museum at the 2002 Utah Olympic Park. This project will help conserve ski suits and accessories of the Barbara Alley Simon Collection which showcases the evolution of ski fashion, as well as developments in ski apparel technology, from 1968-1998. The Barbara Alley Simon Collection is truly a one-of-a-kind collection and is a cornerstone of the Alf Engen Ski Museum's collections.

We are hoping to lead up to 20 volunteers in our project with Alf Engen. We plan to have 1-2 experienced textile conservators attending, but the remaining volunteer spots are open to conservators at any stage of their career. Through the generous support of UA&M, transportation to and from the museum will be provided to all volunteers.

Please consider joining ECPN and TSG on Tuesday, May 21, for our Community Partnership Project at the Alf Engen Ski Museum! Stay tuned for the call for volunteers. If you have any questions, contact ECPN Vice Chair Kaela Nurmi at ecpn.aic.vicechair@gmail.com.

Health & Safety Network (H&SN)

2024 AIC Annual Meeting

On May 22, H&SN is collaborating with the Research and Technical Studies Group (RATS) and the Sustainability Committee (SC) to present a session centering on "Greener" solvents and materials. Talks will focus on what is the definition of green, and the sustainability and safety of these materials. <https://sched.co/1WebG>

H&SN is excited to present "A Focus on Mental Health," a two-hour luncheon on May 23 with a 90-minute panel discussion on the often-unexpected mental health challenges that conservators face. A call for focus group participants went out in December, and a related survey will be distributed to the membership in early 2024. Focus group discussion and survey results will inform the content of the luncheon. <https://sched.co/1Ww8Y>

Respirator Fit Testing will be available at the annual meeting on Thursday, May 23. This workshop will provide each participant with access to an online lecture on respirator selection, care, and use, as well as a 20-minute, individual appointment for a personal respirator fit test, ensuring an acceptable, face-to-facepiece seal/fit of their respirator. The individual appointment provides an opportunity for participants to ask any specific questions of the industrial hygienists, and to examine and/or try on various half-mask, air-purifying respirators from the network's selection of samples. Please note that you MUST bring your personal respirator for the fit test. <https://sched.co/1YSur>

The AIC Fit Test Program is specifically designed for conservators, particularly those who are self-employed or who do not have a respiratory protection program provided through their employer. However, it is open to all interested parties. This workshop is in accordance with the US OSHA Standard (29CFR1910.134 - Respiratory Protection). If you are a member of the Conservators in Private Practice (CIPP) Specialty Group, then your fit test is FREE. Many thanks to the generosity of CIPP for covering the cost of these fit tests. Registration for the fit tests is now available to add to your registration.



H&SN Online

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

Network Leadership and Volunteer Openings

Liatte Dotan has stepped down as Wiki/Web Coordinator. Thanks, Liatte, for your service!

Effective June 2024, HSN seeks applications for two leadership positions: Vice Chair and Student Member. If you would like to learn more about either position, please reach out to Chair Sue Costello, susan_costello@harvard.edu. Positions will be posted on AIC's Volunteer Opportunities page in early 2024.

—Courtney VonStein Murray, cmurray@preserveart.org

Objects Specialty Group (OSG)

Happy New Year!

Below are some brief updates from the OSG team on what we've been up to and what we're planning.

2024 AIC Annual Meeting in Salt Lake City

Program Chair Fran Baas has lined up an exciting and varied group of talks touching on everything from a 17th-century wax diorama, to contemporary sculpture, to incendiary devices in collections. OSG is also partnering with the Preventive Care Network (PCN) to hold a panel on arsenic in collections; the discussion will acquaint participants with the range of collection items that contain arsenic as an intrinsic component and how to mitigate this hazard. Additionally, for anyone who wants to build their neon chops, OSG, in collaboration with the Contemporary Art Network (CAN!) and the Getty Conservation Institute's (GCI) Light-Based Art program, is putting on a workshop entitled "Caring for Neon Light-based Artworks." Finally, Assistant Program Chair Carrie Roberts is organizing a lovely OSG reception at the [Clubhouse](#); we hope you'll all join us to catch up with colleagues and enjoy some tasty bites.

Publications

The *OSG Postprints* editing team is focused on completing the 2020 volume. Copy editing should be completed shortly, and papers will be available to all on the *OSG Postprints* webpage: <https://resources.culturalheritage.org/osg-postprints/>. In the wiki world, OSG Wiki editor Jen Mikes and the Book and Paper Group (BPG) are currently combining their individual entries about leather into one page to minimize overlap and improve the accessibility of our content. Both teams are pursuing a long-term goal of minimizing redundancy on the AIC Wiki and decreasing unnecessary divisions between specialty groups where common content may exist. Finally, Jen is composing a document of guidelines and reference information to help future OSG wiki coordinators transition smoothly into their role.

If you'd like to get involved, OSG is hoping to do a wiki edit-a-thon in the new year. Both groups are looking for additional volunteers. For more information on Postprints, reach out to Raina Chao at raina.chao@gmail.com. And, for those interested in working on the AIC Wiki, reach out to Jen Mikes at jenniferlmikes@gmail.com.



OSG Online

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

Budget

As discussed at the 2023 Business meeting, OSG's budget is in good standing, and we hold approximately \$15,000 in excess funds. The surplus is primarily the result of significantly lower spending during 2020 and 2021 when the AIC Annual Meetings were held virtually.

OSG has recently completed a spending survey to align future budgeting with members' interests. This serves as a follow-up to surveys conducted in 2018 and 2016. We had 139 responses, which represents approximately 16 percent of the current OSG membership. Preliminary interpretation of the results shows strong support for current spending around early-career professionals/students through the FAIC George Stout Grant and supporting free OSG student dues. The survey respondents also strongly recommended that any reserves be used to create a stipend to support annual meeting attendance (across all career stages) for those without institutional support. There were many meaningful responses to the free entry questions related to how OSG can better support its members. These will be discussed amongst the officers and used to guide future member outreach. The spending survey results will be more thoroughly digested in the next few months and shared at the 2024 OSG Business Meeting.

—*Madeleine Neiman, OSG Group Chair, madeleine.k.neiman@gmail.com*

Paintings Specialty Group (PSG)

PSG Membership: Exciting Developments Ahead

In a member survey launched by the PSG officers in 2023, respondents suggested specific action items they wanted the group's officers to facilitate, including continuing education in treatment skills and examination techniques (please see the [2023 Business Meeting notes](#) and/or the [July 2023 Newsletter](#) for more details). We heard these requests, and we are thrilled to share the news of two virtual workshops to be held in 2024 (see below). We also look forward to sharing articles on conservation materials and techniques in upcoming AIC Newsletters – stay tuned!

Virtual Workshops

Accessible Documentation: Creating Reports and Spreadsheets for Conservation Surveys

- › Instructor: Elizabeth Robson
- › Format: Two one-hour webinars
- › Date: To be confirmed, estimated in early April 2024

This workshop explores how using Microsoft Word and Google Sheets can allow for more effective conservation surveys. Microsoft Word's template functions can be used to create forms with dropdown menus, free type fields, checkboxes, and more. Google Sheets is a convenient place to record key data in a format that can be easily shared and filtered; it can also be used to create visualizations to better understand and express the scope of the collection surveyed. Elizabeth will show examples of finished templates, reports, and spreadsheets, as well as demonstrate how to create your own from scratch!



PSG Online

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

Technical Photography: Reflected Infrared Photography (700-1000 nm)

- › Instructor: Yosi Pozeilov
- › Format: Two two-hour webinars
- › Date: To be scheduled

In 2008, Yosi Pozeilov developed training materials for photography for conservators that resulted in a published book *Digital Photography for Art Conservation* (4th edition in 2015). This webinar offers an update on the chapter dedicated to Reflected Infrared Photography (700-1000 nm). The instructor will guide participants through the setup (with and without a modified camera), the types of filters, the workflow for processing images, and his personal tips.

2024 AIC Annual Meeting

We're thrilled to share our luncheon program "Easel Exchange." This session will allow conservators to informally present ongoing, complex treatment decision-making strategies, gain feedback on current practices, and generate ideas about paths forward. Conservators will self-select which treatment topic most interests them and/or pertains to their ongoing work and sit with others that may be navigating similar treatments. Groups will be divided by the following topics:

- › Cleaning Considerations
- › Aesthetic Integration & Inpainting
- › Structural Treatments
- › Varnishing Strategies
- › Ethical Approaches

This session is scheduled for Wednesday, May 22nd at 12:00 p.m. and is limited to 30 people. The cost is \$39 (student pricing is \$29). Lunch provided!

Changes to the PSG Award

It is our pleasure to announce that the PSG award will now be presented annually to recognize outstanding contributions to the field of paintings conservation. This award includes a one-year membership to AIC and the PSG, so please nominate your colleagues before the AIC Annual Meeting! The award will be presented at the meeting, during a PSG session.

PSG Leadership for 2024-25+

The following officer positions will be opening this year. Terms run roughly June to May. Please reach out to Emily Phillips with any questions (emily@phillipsconservation.com).

Chair (5-10 hours / month)

The Chair is responsible for ensuring the group passes a budget, holds a business meeting, and provides value to its members. The Chair is expected to participate in cross-specialty communications and to share PSG information appropriately among officers and with members. The Chair leads continuity planning and facilitates officer transitions. (2-year term; after assumes role of Chair Emerita/us for 1 year.)

Assistant Program Chair (4-5 hours / month)

Assists the Program Chair (the Chair of the annual meeting program). (1-year term; after assumes the role of Program Chair for 1 year.)

Secretary/Treasurer (5-10 hours / month)

Responsible for taking minutes during group and officer meetings and sharing those among the officers. The Secretary/Treasurer creates a budget each year, reviews all invoices, and tracks group income and expenses. (2-year term.)

Nominating Committee Member (2-3 hours / month)

Responsible for soliciting interest in serving on leadership. (2-year term.)

Wiki Editor (2-10 hours / month)

Appoints members of the editorial team and oversees and coordinates wiki content creation. (2-year term.)

What Are We Listening To?

This month, our listening recommendations cover a range of fascinating topics:

- › The [Art Fraud](#) podcast is an investigative journey through one of the biggest cases of art fraud in US history: The Knoedler Gallery. Hosted by Alec Baldwin, this podcast exposes the scandal of dozens of disputed paintings, and over \$80 million in profit that led to the stunning collapse of one of the oldest and most revered art galleries in New York City.
- › The audiobook [Never Split the Difference: Negotiating As If Your Life Depended On It](#), by Chris Voss, has excellent negotiating and communication strategies, applicable for wage negotiation and communicating with clients, taught through interesting real-life case studies.
- › Were you both intrigued and confused by crypto currency, its rise and fall, and the saga's main character, Sam Bankman-Fried? If so, the audiobook [Number Go Up: Inside Crypto's Wild Rise and Staggering Fall](#) by Zeke Faux is a funny, fascinating guide to this pandemic era phenomenon, which also explains exactly what an NFT is. (Content warning: coarse language.)

—*Fiona Rutka, Communications Chair, fiona.rutka@pch.gc.ca*

Photographic Materials Group (PMG)

2024 AIC Annual Meeting

Abstracts have been revised and a slate has been created for our specialty group sessions at the AIC Annual Meeting in Salt Lake City. Beyond the 13 planned presentations, there will be a PMG Wiki event on Thursday, May 23, at 11:30am.

The reception will be joint with BPG on Wednesday, May 22, at the stunning gardens at Red Butte. Chat with friends and colleagues and enjoy tasty food and drink in the glass-enclosed Orangerie. More information is coming soon.



PMG Online

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

PMG Winter Meeting 2025

The next PMG Winter Meeting will be hosted in Santa Fe, New Mexico. The meeting date is planned for February 2025. More details to come.

Carbon Literacy Training

An online Carbon Literacy training program is being planned. This will be a two-day event over two weeks, taught by certified Carbon Literacy instructor and photograph conservator Lorraine Finch. Participants will have the opportunity to become certified by the Carbon Literacy project (<https://carbonliteracy.com/>). This training will not only teach valuable concepts and actionable tools but will also foster a community of colleagues with an interest in the topic. A registration link will be shared in late January.

Platinum and Palladium Photographs Book

The full contents of the PMG publication *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation* is now freely available online, posted by chapter. Thank you to the "Platinista" team for your continued time-commitment on this project. Please navigate to the page and alert the PMG web editor about any necessary changes or glitches. We are still looking for ways to disseminate the information as this AIC link isn't widely searchable in search engines, but it does provide a necessary first step in getting the information on the web. Any advice is good advice; please reach out if you have good ideas. The book contents is available on the [PMG website publications page](#). Chapters can be downloaded individually.

Topics in Photographic Preservation

Volume 20 is in the process of being completed. It will include presentations from the 2022 and 2023 AIC Annual Meeting, and the 2023 Winter Meeting. PMG members in either or both years will receive a printed copy if they chose a print membership; the printed volume will be available to purchase in the AIC store, similar to previous volumes. Please write to AIC staff to opt out of a printed copy at publications@culturalheritage.org. Individual articles will be posted online for free at <https://resources.culturalheritage.org/pmg-topics/>. For more details, please contact: topics.pmg@gmail.com.

Website Updates

Please alert PMG web editor, Lisa Duncan, about any issues or glitches with the PMG website. AIC staff can add and change content as well, but the PMG web editor can also help. Please reach out with any good ideas. Thank you.

Luisa Casella, PMG Chair, chair.pmg@gmail.com

Preventive Care Network (PCN)

PCN Virtual Event – Happy Hour!

The Preventive Care Network invited members to join us for a free Virtual Happy Hour for Emerging Professionals on Wednesday, January 17, 2024, 4:00 – 5:30 p.m. (EST). This event featured a panel of cultural heritage professionals whose work focuses on preventive conservation in a variety of capacities. The panelists introduced themselves and their roles as preventive care professionals in their respective institutions as well the paths they took to reach their current positions. The event included time for questions and discussions; we welcomed questions to be submitted ahead of time, which were sent to g.pierce@austin.utexas.edu.

This event was geared toward students and emerging professionals from conservation, museum studies, library and archives, and other cultural heritage-related programs, but all were welcome!

Please reach out to the event organizer, Genevieve Pierce Kyle, at g.pierce@austin.utexas.edu with any questions.

—Wendi Field Murray, PCN Editor, wmurray01@wesleyan.edu



PCN Online

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

Research and Technical Studies Group (RATS)

2024 AIC Annual Meeting

The RATS Meeting and Review Committee, under the leadership of Program Chair Anikó Bezur and Assistant Program Chair Mina Porell, alongside Chair Abed Haddad, have crafted an engaging series of talks that center around the theme of this year's annual meeting. Titled "Expect the Unexpected: Embracing and Managing Change, Uncertainty, and Surprise," the Research and Technical Studies (RATS) specialty group has encouraged the submission of papers exploring unique and unforeseen connections within the conservation field, as well as unexpected discoveries in technical studies. While the overarching theme revolves around unpredictability and uncertainty, attendees can undoubtedly anticipate a series of high-caliber talks that align with RATS tradition of showcasing rigorous research, conservation work, and scientific exploration.

Presentations will delve into diverse topics such as the identification of biomaterials in collections, the classification of materials through a combination of extensive data and statistical analysis, the evaluation of paint and polymer degradation, and an exploration of alteration and weathering commonly encountered in the field. The collaborative spirit of RATS continues with partnerships with other AIC groups during the annual conference; this year, RATS will collaborate on a session with the Health and Safety Network and the Sustainability Committee, presenting talks that delve into safer conservation practices, moving beyond mere labels of sustainability or green practices, and exploring sustainability in the classroom. As always, RATS has also thoughtfully chosen technical studies highlighting scientific analysis and the significance of context and history in interpreting the results—a distinctive feature of RATS sessions.

The highly coveted RATS Big Cheese Award will again be presented, honoring the best poster by an early-career professional, preferably enrolled in an academic program (at the undergraduate or graduate level) or with no more than 5 years of post-graduate experience. The winning poster must demonstrate compelling and exemplary use of scientific techniques and instrumentation in studying cultural heritage and conservation treatments, among other topics. Awardees will receive complimentary tickets to the RATS reception and a RATS membership—an honor to be celebrated during the event. So, join us as we hand the Big Cheese out to the winner!

We are excited to see our colleagues at the AIC Annual Meeting in Salt Lake City. We hope the RATS sessions will encourage all attendees to engage in dialogue, foster collaborations, and contribute to the collective growth of our field. As we look forward to this year's gathering, let's embrace the unexpected together!

Leadership

RATS will be seeking nominations for the role of Assistant Program Chair for the 2024-2025 term starting in June after the Annual Meeting. The Assistant Program Chair will then take on the role of Program Chair for the 2025-2026 term, Chair for the 2026-2027 term, and Chair Emeritus for the 2027-2028 term. Please reach out if you have any questions and stay on the lookout for the call.

—Abed Haddad, Chair, abed_haddad@moma.org

Wooden Artifacts Group

Looking for WAG news? The January 2024 edition of the WAG RAG is now available!

WAG Chair Cathy Silverman and Olav Bjornerud are collaborating to provide monthly news to WAG members.

> [January 2024 edition](#)

You can find the inaugural December edition here:

> [December 2024 edition](#)

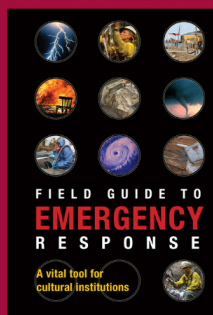
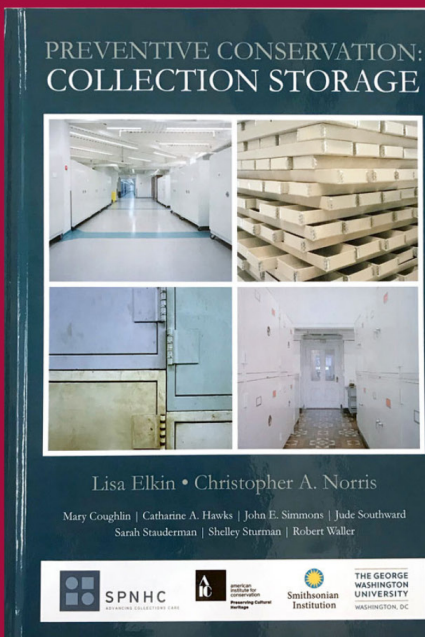
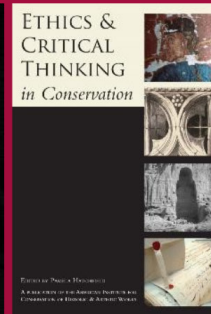
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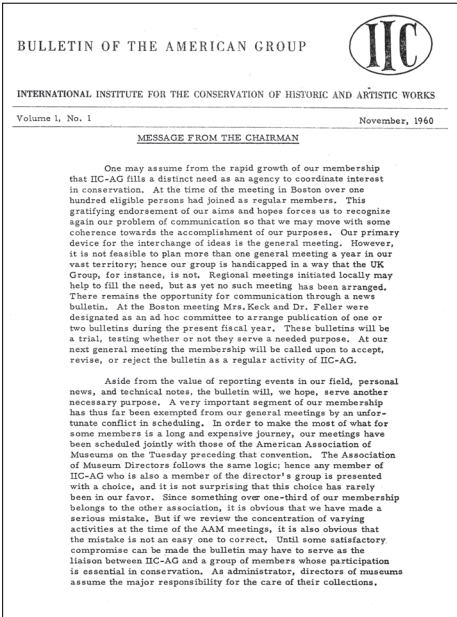
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The Back Page

A Visual Review of Newsletter Changes, 1960 to 2019



Top row, from left: First issue of the *Bulletin of the American Group of IIC*, November 1960; first issue of the *AIC Newsletter*, December 1975; first issue of the *AIC Newsletter* published every other month, January 1985. Bottom row, from left: Specialty group columns were pulled from the mailed edition in 2010; a new design was introduced in 2017; and the new logo inspired a revised look, March 2019. Visit the archive at <https://www.culturalheritage.org/publications/aic-news/online-archive>.

A Reimagined AIC News

Beginning January 2024 with Volume 49, *AIC News* is launching its new iteration as both a traditional quarterly publication and a monthly email newsletter. This issue you'll

notice a few changes: two lead articles, no association or foundation content, and different types of updates from our various groups. We will publish *AIC News* quarterly, mid-month in January, April, July, and October.

AIC News: History

If you review past issues of *AIC News* or *JAIC* in our archive pages, you will see a progression of changes. Our member newsletter began in 1960 as a twice-yearly publication called *Bulletin of the American Group*, which included both news and research of the IIC-AG (American Group). Though AIC became independent in 1972, the newsletter didn't separate from *JAIC* until 1975, when it also became quarterly. The bimonthly publication schedule began in 1984-1985, which was also the last year of volumes straddling two years. Starting in 1986, Vol. 10 featured 6 issues per calendar year. [The full archive is on our website.](#) See examples of these older issues on the next page. The ensuing years saw changes as the organization created an online presence:

- › In 2010, the specialty group columns were pulled from the printed and mailed issue, available only online.
- › In 2017, we launched our online publication of the newsletter and stopped mailing paper copies; other changes included reincorporating the specialty group columns, adding photos and full color to the design.
- › Also in 2017, we created a website for the newsletter to allow access in two formats, both pdf and blog-style webpages for each article.
- › We launched a new newsletter design in March 2019, and moved to the Online Community for our web version in January 2020.

With more than 60 years of newsletters in our history, we've transformed to meet technology and societal changes. We look forward to many more years of member newsletters!

Change Forward

- › Quarterly publication dates: January 15, April 15, July 15, October 15, plus email wrap-up issue in December.
- › [Content deadlines](#): One month in advance, except lead articles.

We've designed the content for each issue to feature news related to topics of broader appeal to the membership:

- › Every issue will now feature two [lead articles](#), one each from a specialty group and network/committee.

- › We'll continue letters from leadership, where you hear from the president, executive director, or other organizational leaders.
- › We will also feature articles from the Health & Safety Network in every issue.
- › Other committees and networks are welcome to submit a topic-based articles to inform members about their area of expertise.
- › We will include columns in these categories: In Memoriam; Worth Noting; New Materials, Research & Resources; and The Back Page — as articles are submitted.
- › We'll also feature updates from the graduate programs in two issues per year.
- › Specialty group, network, and committee columns and reports will appear twice yearly, with groups submitting in January and July and committees reporting about their activities in April and October.
- › We will feature new volunteer leadership lists in the July issue.
- › Annual columns will include the listing of New Publications, a calendar of the year's events, and *JAIC* news.
- › AIC's Annual Meeting News will now be featured in the monthly member emails.

Monthly Email News

We will provide you with monthly email communications via two emails that contain links to additional information or longer news stories. These include:

- › Member News Updates: These monthly email deliveries will include news from both AIC and FAIC, including annual meeting news and job changes. Content will be compiled in a December issue of the *AIC News* annually. The target publication date for these emails is during the first week of the month.
- › Conservation News Bulletin: This email delivery features news stories that come from our community and our allied professional associations. The email is compiled by our partners and is reviewed by AIC editorial staff. The target publication date for these emails is during the third week of the month.