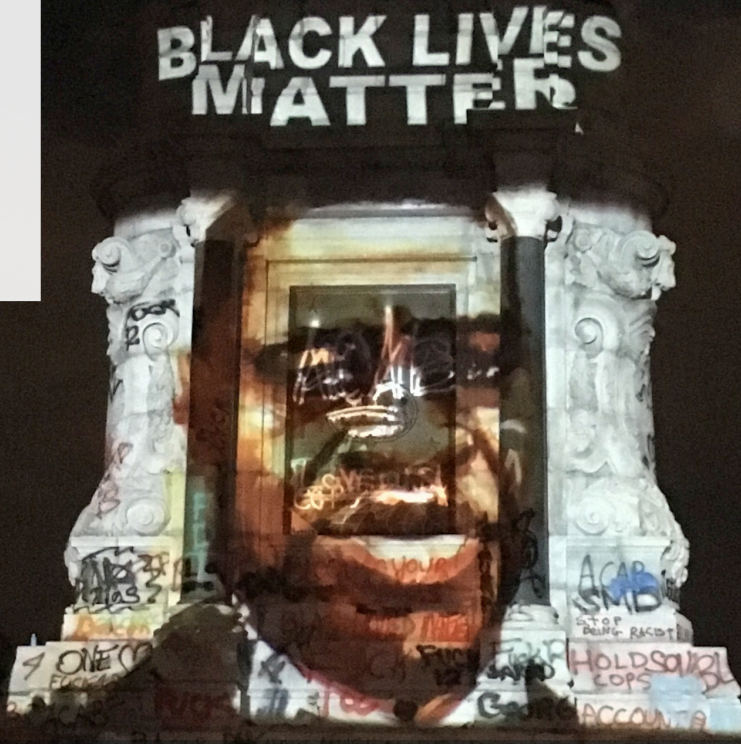


AIC News

July 2020

Volume 45(4)



Black Lives Matter art depicting George Floyd projected onto a Confederate monument in Richmond, Virginia. Photo by Peat Szilagyi, @auntiebotox on Instagram.

Board Statement

The brutal murder of George Floyd at the hands of law enforcement officers in late May, combined with the crippling and disproportionate effects of the COVID-19 pandemic on communities of color, have again highlighted the racial inequities firmly entrenched in our everyday lives and the abuse that Black, Indigenous and People of Color (BIPOC) communities endure. As AIC Board members, we stand with Black Lives Matter and our BIPOC colleagues. We are committed to upholding our core values of equity and inclusion. But as an all-white Board representing a majority white organization, we have struggled to act effectively and communicate sensitively, even when reaffirming our commitment to equity and inclusion as expressed in our June 1st message to members. The Equity and Inclusion Committee (EIC) has helped us learn how we can convey our support and intentions specifically and with more empathy. We are striving to acknowledge and take corporate and personal responsibility for the systemic racism that underlies our profession and too many of the institutions we serve. Our silence on this issue as an organization contributes to the deep and enduring roots of discrimination suffered by our BIPOC members.

Board Statement continues on page 3

Conservation: Reactive & Proactive

By Suzanne Davis, Vice President and Annual Meeting Program Chair

This is supposed to be a newsy article about the annual meeting, and it will be! But I'm choosing to write something a little more personal, because I don't feel well-equipped to write anything about our annual conference unless I'm also able to acknowledge how hard it is—even for me, the annual meeting program chair—to actually pay attention to the meeting right now. Our 2020 Annual Meeting theme, *Conservation: Reactive and Proactive*, was chosen last summer and referenced big, emerging issues in our discipline. Little did we know it would come to seem prescient and almost ridiculously appropriate as we reacted to global and national crises this spring. In this moment, as we continue to react to what is happening in the world around us, we can also see opportunities for proactive work, both with our annual meeting and, more broadly, for the scope and character of our work.

I've been attending AIC's annual conference for almost 20 years, and this year is different for many reasons. The most significant of these is the grief and trauma many of us are experiencing. I won't stay on this point, but this winter and spring we've

**48th
Annual
Meeting**

Conservation: Reactive & Proactive continues on page 6



american
institute for
conservation

**Preserving Cultural
Heritage**

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

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

info@culturalheritage.org
www.culturalheritage.org

Send address changes to:
membership@culturalheritage.org

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

Deadline for September editorial submissions: August 1, 2020. Submit to carmina@culturalheritage.org.

We reserve the right to edit for brevity and clarity.

ADVERTISING

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

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

NEWSLETTER STAFF

Lisa Goldberg, *Editor*

Eryl P. Wentworth, *Managing Editor*

Sheila Cummins, *Editor, New Publications*

Julia Sybalsky, *Editor, New Materials & Research*

Bonnie Naugle, *Production Editor*

Carmina Lamare-Bertrand, *Production Assistant*

Katelin Lee, *Outreach Coordinator*

Tiffani Emig, *Foundation Coordinator*

Eric Pourchot, *Institutional Advancement Director*

© Copyright 2020. AIC News cannot be reproduced in part or entirety without permission from AIC.

AIC News
July 2020
Volume 45(4)

In This Issue

- 1,6** Conservation: Reactive & Proactive
- 1,3** Board Statement
- 4** From the Board President
- 11** Association News
- 17** Annual Meeting News
- 19** Foundation News
- 23** JAIC News
- 25** Allied Organizations
- 26** Health & Safety
- 32** New Materials, Research, & Resources
- 34** New Publications
- 35** People | In Memoriam
- 37** Worth Noting
- 39** Conservation Graduate Programs
- 44** Specialty Group & Network Columns
- 52** Position Announcements

Board Statement

continued from front cover

Recent events have mobilized many of us to act, find our voices, and demand change. We are all grappling with how to proceed. While “returning to work” is on everyone’s minds, what is this work of change going to look like? When it comes to combatting racism and inequality, inaction is not acceptable. On our member forum, we are encouraged by members asking questions—and expressing frustration and outrage—about our profession’s long-standing operating procedures, from unpaid pre-program internships and restrictive graduate program admission requirements to conservation ethics and the concept of neutrality in our work. These conversations are not only important for our professional dialogue and growth, but they inspire and provoke action.

We must identify and address inequity in all AIC programs and combat them with policies and actions that are equitable, anti-racist, and which foster inclusive and safe environments. The entire AIC Board is committing to doing this work by:

- › Examining AIC’s volunteer leadership culture to identify biases and opportunities to make systemic change; we are committed to increasing racial and cultural diversity at all levels of leadership.
- › Following recommendations found in both the 2017 Equity and Inclusion Working Group report and the 2020 Equity and Inclusion Committee (EIC) strategic plan.
- › Listening to all our colleagues from marginalized groups and providing additional support and safe spaces for them; our goal is to create a welcoming community in which all members feel valued. EIC is working on some ideas to help with this effort but is incumbent on all of us to listen, provide support, and promote change.
- › Doing anti-racist work on our own, by reading, listening, and participating, both within and outside of AIC. There have been many recommended lists of resources circulated, and we have posted a list on the AIC website. As individuals we must take the time to use and process these resources. We cannot rely on the EIC alone to address the inequities in our organization.
- › Being willing to be uncomfortable and open to criticism.
- › Being committed to this work for the long term.

This framework will guide us as a Board, and all of us as AIC members, to proceed thoughtfully and with a shared mission to educate ourselves about racist and biased systems and behaviors that exist in our field and to act purposefully to counter and eradicate these practices. We are committed to articulating our ideas when they arise and to report on actions we are taking on a regular basis. We are also open to all ideas brought to the Board directly or through the EIC. As the AIC Board, we are committed to clear and direct communications and impactful leadership against racism in our community.

Although we recognize that some individuals in conservation are already engaged in anti-racist work, we know that what we are doing collectively is not enough. For this reason, we are also issuing four challenges to AIC members. As an individual member, please ask yourself the following questions* and commit to the answers.

1. What is one thing you are willing to do to address your own bias?
2. What is one thing you are willing to do to fight systemic racism in your workplace?
3. What is one thing you are willing to do to fight systemic racism in the conservation community?
4. What is one thing you are willing to do to engage someone else in this work?

* These questions are adapted from a series posed by Robert M. Sellers, vice provost of equity and inclusion and chief diversity officer at the University of Michigan, in a June 5 virtual town hall titled, “[Constructive Conversations for Societal Change.](#)”

—Margaret Holben Ellis (ellismargaret494@gmail.com), Suzanne Davis (suzanne.lora@gmail.com), Jennifer McGlinchey Sexton (jennifer@msartconservation.com), Elmer Eusman (eeus@loc.gov), Brenda Bernier (brenda_bernier@harvard.edu), Thomas Braun (tomjamesbraun@gmail.com), Molly Gleeson (mollygleeson@gmail.com), Sarah Melching (semelchingcons@gmail.com), Eryl Wentworth (ewentworth@culturalheritage.org)



Links

EIWG/EIC documents:

- [Report](#)
- [Strategic Plan](#)
- [Webpage](#)

From the Board President

COVID-19 and Opportunities for Outreach

The current COVID-19 pandemic has shone a spotlight on our critical role in cultural heritage preservation. In an effort to keep audiences engaged at a time of prolonged closure and staff absences, conservators have been called upon to apply two specific skills:

- › We are actively implementing the principles of preventive conservation in order to maintain the well-being of collections
- › We are working with educators and curators to narrate virtual and in-depth stories about works that have special meaning and significance to an excluded public eager for personal connection

Closer to home, the COVID-19 pandemic has forced a reckoning not only with what objects the American people find to be of most interest, but, more critically, what they hold to be most dear. While sheltering in place, the familiar—a hand-made quilt or family photograph—becomes precious and thereby deserving of preservation.

In the face of an inward turning and receptive populace, it is propitious that the National Endowment for the Humanities (NEH) has initiated *A More Perfect Union* in honor of America's 250th anniversary. Even more prescient, the NEH has partnered with FAIC to host *Held in Trust*, a national convocation to be held in the fall of 2021. The goal of *Held in Trust* is to identify and prioritize the steps needed for “the preservation of cultural resources across the nation for all people, of all ages, from all places, for all time” as stated by our keynote speaker for our 2020 annual meeting, Jon Parrish Peede.

Two aspects of the themes of *A More Perfect Union* and *Held in Trust* underscore our nation's reliance upon conservators:

- › You will note that “a more perfect union,” taken from the Preamble to our Constitution, is preceded by the words “to form.” I would argue that it is the conservators who will help “to form” a modern pluralistic society by preserving the things it holds most dear.
- › When something valuable is “held in trust,” it is protected by a group of people on behalf of other people. In this sense, trust is not a sentiment; it is an entity. Hence, conservators are the trustees of cultural heritage and are responsible for its protection.

John Parrish Peede's keynote address on May 21, 2020, reaffirmed the central place of conservators in the challenge to preserve and protect everyone's cultural heritage. Since the understanding of cultural heritage ultimately relies upon physical works, Chairman Peede attested that “preservation is literally the core activity of our agency.” As a case study, he described the power of a still-unopened letter to Kurt Vonnegut from his father during WWII. Further elaborating, he observed that writing letters is an act of faith and optimism as is being a grant-maker. Conservators, as keepers of stories, are optimists also.

Chairman Peede went on to describe two instances of how seemingly humble objects can tie together places and times and thus enhance our understanding of their value. One was the adoption and transportation of cotton gin metal ball bearings in Mississippi for playing marbles in Chicago; the other was the discovery that five perfectly circular stones found in an Ohio Indian site were devices used for tightening drumheads. The acquisition of information in both instances resulted from community-based dialogue, not traditional academic learning. The NEH is eager to unite traditional knowledge pathways and critical information belonging to “culture-holders.” He closed by wryly observing that all these objects could fit into his pocket.

This is truly an opportune time to plant and nurture a pervasive spirit of preservation among Americans.

—Margaret Holben Ellis, AIC Board President, mhet@nyu.edu



Margaret Holben Ellis,
AIC Board President

Preservation Based on Data

Automatic Error-Free Data Collection



No Network?
No Problem!

Wireless Without a LAN



Illuminance



Ultra-Violet



Temperature



Humidity



Free!

Free!



No Monthly Fees!

Never a Fee for T&D's **WebStorage Service**

TandD US, LLC.

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



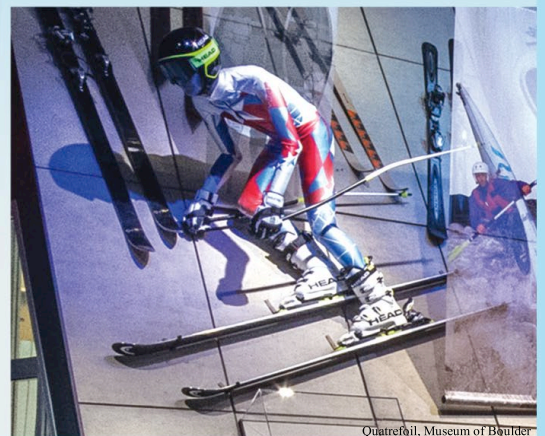
DORFMAN

MUSEUM FIGURES, INC.

since 1957

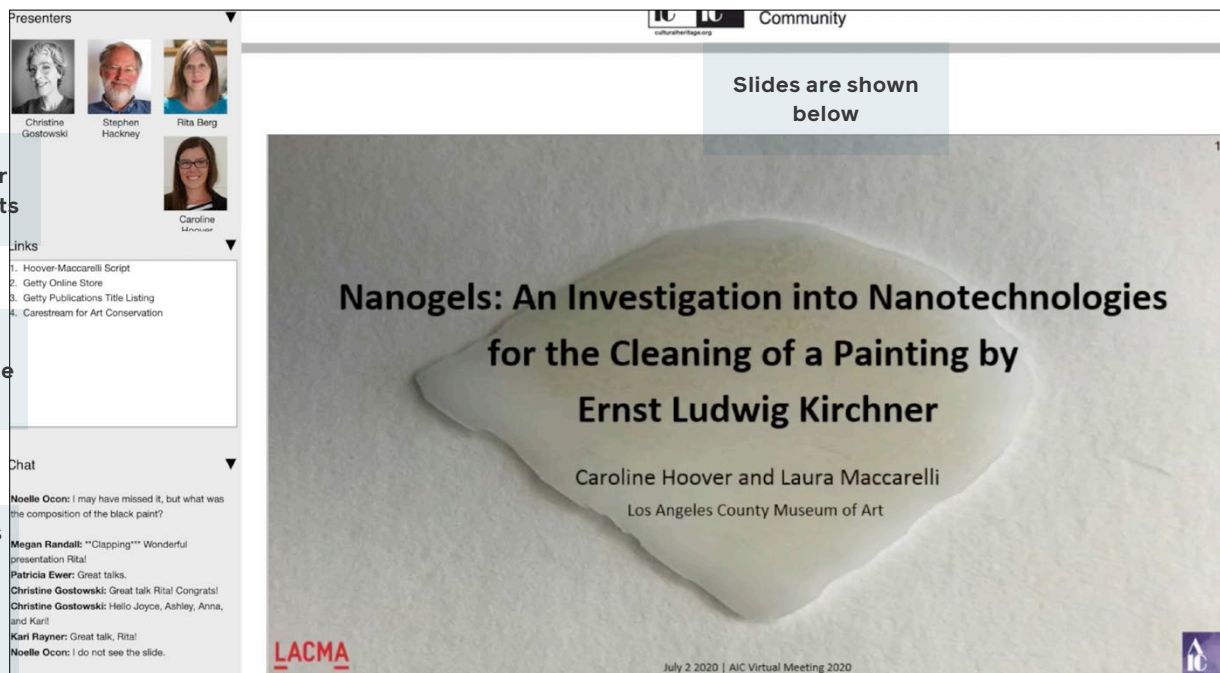
www.museumfigures.com

800-634-4873



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

Quatrefoil, Museum of Boulder



A screencap of a virtual presentation in progress during the AIC 2020 Virtual Meeting. This talk was presented July 2, 2020. Aspects of the conference platform are highlighted above.

Conservation: Reactive & Proactive

Continued from cover

witnessed—literally, due to modern technology—a brutal series of anti-Black murders and other violence, as well as the disproportionate and devastating effects of COVID-19 on BIPOC. We’ve also seen fresh discrimination against Asian Americans. It’s painfully clear that we need to continue to assert that Black lives matter, and that we must work much harder on anti-racism efforts. As individuals and as a discipline, we are exempt from nothing in this regard.

Meanwhile, many AIC members have been furloughed, with even more wondering if our jobs, museums, and businesses will survive the pandemic. Not least, there is the pandemic itself: The highly infectious SARS-CoV-2 virus and the fear and distress surrounding the COVID-19 disease it causes. Which brings us to another reason this year’s conference is different: It’s online, because it’s too dangerous for us to meet in person.

I’ve posted regular updates in our member community about the process of transitioning the annual meeting to an online or “virtual” format, but here’s a brief recap. In March, as negotiations about our in-person meeting were happening with venues in Salt Lake City, UT, we ran a survey to ask members about options for the 2020 conference, including the possibility of holding a virtual meeting. More than 1,000 members responded, and most expressed a willingness to meet virtually. AIC board members and key staff met by phone, discussed the survey, and agreed to explore options for an online conference.

My normal job for the conference is to work on the content. I chair the general or plenary session committees, including the committees that work on the opening session, the concurrent “general” sessions (which focus on multi-disciplinary topics in conservation), and the poster session. I also facilitate other content-related activities by assisting Specialty Group (SG) program chairs and other session organizers, as needed. My counterpart in the AIC office, Ruth Seyler, focuses more on the logistics for meeting (not a small feat), although we consult closely on all aspects of the conference. The year 2020 has been a year in which the meeting’s content and logistics have required even more collaboration than usual, not just between us but with many other AIC and FAIC staff, session chairs, and speakers.

As exploratory planning got underway, Ruth and I reached out to SG and other program committee chairs to ask anyone interested (or with existing experience) in planning



See also the Board Statement on the front cover and page 3.



Read further in this article to find information on:

- > Annual Meeting Workshops
- > Virtual Exhibit Hall
- > Forthcoming article on annual meetings
- > 2020 Award Honorees
- > Student sponsor list

Annual Meeting Workshops Recap

We are excited to have been able to adapt over half of the scheduled in-person workshops to the virtual meeting format. These workshops included:

- › Now You See it, Now You Don't: Documenting Web-based Art
- › XRF Boot Camp Lite
- › Measuring and Mitigating Pollution in Showcases
- › Introduction to Digital Preservation and Storage
- › Facilitating Decision-making Through Analysis of Temperature and Relative Humidity Data, and
- › Making the Ask: Developing Negotiation Tactics in the Field of Conservation

These six online workshops were held throughout June thanks to the flexibility of our wonderful instructors. The workshops included interactive materials and resources that participants accessed through an online workshop portal, in addition to at least one live webinar session. Lively discussion took place during the live sessions and through discussion forums in the workshop portals. All the workshops sold out and staff is looking into the possibility of making the content of some workshops available to additional participants later in the summer. Keep an eye out for upcoming announcements so you do not miss out!

—Sarah Saetren, FAIC Education Coordinator, ssaetren@culturalheritage.org

a virtual meeting to step forward and help with decision making. An informal working group of AIC staff, program committee members, and SG and network chairs was formed. This group surveyed the 2020 speakers about presenting their talks virtually and, when 79% of speakers indicated they would be willing and able to present online, we began to look at virtual conference platforms.

Ultimately, we chose the platform LMS Elevate for most programming, and we have subsequently transferred more than 100 hours of programming to this learning management system. This system was both cost- and time-effective for us, since we were already using it for the C2C Care webinars and FAIC's online courses. These considerations were important, because we initially forecast a \$50-60,000 loss on the meeting and we needed to transfer a huge amount of content to an online platform quickly. Using an in-place system allowed us to act rapidly and saved us a lot of money, which is crucial for the long-term financial health of our organization.

If you've been attending the virtual conference, you may have observed that this system is not without its drawbacks (at least for our conference). The system doesn't work well with some internet browsers, there's no easy way to provide real-time captioning, and sound quality varies based on speakers' and attendees' connections. For some attendees, there are time lags between the audio and slides. As webinar platform, it can feel a little clunky to all of us who are more comfortable with Zoom and Google meetings. Bottom line – it's not as functional for our purposes as we would like, and I want to acknowledge the problems and sincerely apologize to anyone who's struggled with it. As a speaker, session chair, and attendee, I have experienced similar frustrations and empathize. For reasons of time and cost (we are still projecting a ~\$45-50,000 loss), we're not able to move to a different system for most sessions this year, but I assure you that we are paying close attention to all of these issues and we are learning a lot that we can and will apply if we need to meet virtually again.

That said, there are some things that are truly fantastic about this year's meeting:

- › There are almost no concurrent sessions, so if you want to attend RATS, PSG, and WAG talks live, you can! To make this possible, we spread the meeting out over three months. This decision was the topic of much discussion in our virtual conference working group. Some of us felt it was unsustainable and unhealthy to ask attendees to sit through (and staff to manage) a solid week or more of consecutive online programming, and that it would be best to spread it out in small chunks over several months. Others pointed out that many members were either caring for young children or working from home, and these individuals would not be able to attend day-long programs even if they wanted to.

A few of us, me included, were worried that if we spread the program out across months, attendees would lose interest. But we were in the minority and, in the end, the conference was scheduled through early September. We are offering six to eight hours of programming each week, with most sessions scheduled from 1:00 to 3:00 p.m., Eastern Daylight Time. Although it's a bit hard to tell (right now) how well this will be received, all seems well so far! As an attendee, I have carefully planned sessions into my calendar each week and really look forward to showing up for them. I love seeing colleagues' names and messages pop up in the chat window, and it's helped me feel connected to a vibrant professional community at a time when I rarely leave my house.

- › The sessions are recorded. If you are caring for family during the day, or (in my case) must attend long meetings with co-workers, you can watch the archived sessions later.
- › An unexpected benefit has to do with our business meetings; for the first time, these are open to all members, not only those physically present at the conference. Our annual All Member Business Meeting on May 22 had 450 attendees, more than we've ever had at an in-person meeting! And because members could quickly type questions and comments into the chat (vs. walking to a microphone, waiting in line, and asking the question or offering an observation) we were able to take more questions than we've ever been able to at an in-person event. We've answered those we couldn't get to and those that required more explanation in a document that's posted on the online community under "[Member Library > Membership.](#)" AIC board members liked this format for the business meeting so much that we would like to use it for future meetings, even as our conference returns to meeting in person.

This begs the question, what else might we choose to retain from this experience? For example, could we meet virtually on a regular basis and forgo meeting in person each year? My view on this is that in years when we can safely offer an in-person conference, we should. As a national professional association, we advance our discipline in ways that work best when we can meet face to face. This includes the meetings of many committees and interest groups who bring together members from across the country to advance policy and programs around key issues like diversity and equity, leadership, membership designations, and professional education. AIC's mission is also fundamentally tied to professional education and the exchange of knowledge and ideas. As someone who has attended and given many talks, I believe that nothing matches the experience of being able to present and discuss your work in person. For me, AIC is one of the key places where I test my work and ideas among

Next Month's Annual Meeting News feature by Ruth Seyler: "The AIC Annual Meeting: Changing Times, and Risk, Resilience, and Reward"

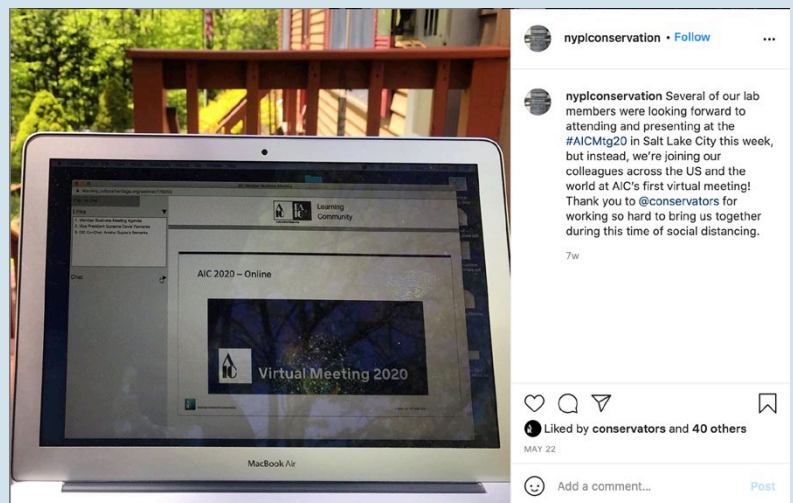
At our all-member business meeting, several attendees asked about the rationale for having an annual conference and suggested AIC hold a meeting less frequently, perhaps every other year, or move to a virtual meeting in place of the in-person conference each year. In the September issue of *AIC News*, AIC Meetings Director Ruth Seyler will address these questions from a business standpoint, exploring the risks and rewards of various meeting models for individual attendees as well as for AIC as an organization.

Social Media

Curious about your colleagues' takeaways and impressions of the meeting programming? Join us on social media! Find posts about the meeting using #AICmtg20 on [Twitter](#), [Facebook](#), and [Instagram](#).

While we're gathering virtually, we would love to still "see" you! Show us where you're joining the meeting from by using the hashtag #AICfromAnywhere—we've seen desks, decks, labs, even joining from bed—and show us if you have anybody watching with you—partners, children, pets, plants, you name it—with the hashtag #ConservationCopilot. We encourage you to get creative, have fun, and challenge others to do the same!

—Katelin Lee, FAIC Outreach Coordinator,
klee@culturalheritage.org



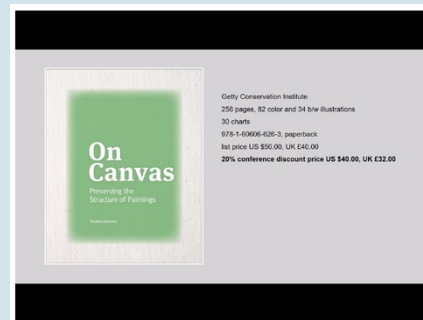
NYPL Conservation Instagram post

Exhibit Hall Goes Virtual in 2020

Exhibitors are an essential part of every annual meeting. They share vital research, products, and techniques with more than 1,200 conservation professionals each year. The exhibit hall also supports the meeting financially. When we decided to transition into a virtual meeting, we wanted to ensure we thanked and included the exhibitors that had planned to be part of our 2020 meeting in Salt Lake City.

Every exhibitor has been offered the chance to share a brief presentation during a variety of sessions this summer and answer any questions that come in from attendees. This option replicates (in part) a small piece of our exhibit hall. Exhibitors are able to select sessions that best fit their products, keeping a connection with members to sustain everyone until we meet again in person. Check the September *AIC News* for a full list of exhibitors who participated in our conference this year

We hope that you will continue to support these businesses when able. Learn more about the exhibitors at <https://learning.culturalheritage.org/p/virtual-meeting-2020> or www.culturalheritage.org/exhibitors.



Getty Conservation Institute is promoting books during its Exhibitor Meet and Greet sessions.

experts as a way to develop them further. Although I certainly understand the perspective of members who do not wish to attend the conference every year, my deep conviction is that it is best for us as an organization and as a discipline to offer an in person meeting each year, when it's safe to do so. That said, maybe we can also offer an online component. We've had more than 1,500 people register for this year's annual meeting, which is a record number, and we have seen a 15% increase in international registrations. This demonstrates how attractive a virtual option is for many people, and we hope to offer a combined in-person and online event in future. In short, we can expect that our experience in 2020 will change and expand our annual meeting model in new and exciting ways.

I opened this article with a few short statements cataloging the current miserable state of the world and a brief note about my own difficulties in focusing attention on the annual conference. If you are struggling with the same, I encourage you to persevere for two reasons:

- › Attending is likely to lift your mood, because our colleagues are doing such interesting and inspiring work.
- › Our work and how well we do it matters. We must move forward thoughtfully and proactively, because conservation is an incredibly important social activity. Every object we care for is an entry point into others' lives—the lives of artists and creators, collectors, residents and users—and our work helps tell their stories.

Cultural heritage offers an amazing opportunity to connect people from different points in history and different walks of life, and we play a huge role in fostering this connection. To briefly consider one big societal problem we're struggling with right now, racism, a central question is: How do you engage people who think the problem isn't real? The arts and cultural heritage can offer different entries for considering and connecting with this issue and may reach people in ways news stories do not. We need equity and peace and understanding in our own discipline, and we also need it in the world around us. Our work can contribute to this goal. All of which is to say, at a time when many of us are renewing our resolve to create change, time and effort spent on professional education and research can help us build the knowledge and skills to make our world a better place.

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



Blog your experience!

Every AIC member has their own blog in our online community. If you would like to reflect on your experience attending sessions of the virtual annual meeting, please post about it at www.culturalheritage.org/blog.



Meeting refunds

All refunds as requested from the 2020 meeting in Salt Lake City should have been processed. We thank you for your patience during this lengthy process. Each order had to be processed individually, some in several parts. We also had trouble with refunds over 6 months old, and we apologize for the problems caused by our process. We've changed our procedures to ensure funds are returned in a way that's easiest for you. Please reach out to meetings@culturalheritage.org if something is still not right.

Congratulations to AIC's 2020 Award Recipients!

We congratulate the six individual honorees and one organization that earned recognition from their peers this year. Please join us in celebrating their accomplishments on Wednesday, July 29th, at 4:00 p.m. ET via Zoom. We will share the access link closer to the event. This year, we honor:

M. Susan Barger, PhD, Consultant for Small Museums and Archives, with the **David Magoon-University Products Conservation Advocacy Award**.

Gwen Spicer, Conservator in private practice and author of *Magnetic Mounting Systems for Museums & Cultural Institutions*, with the **Publication Award**.

Debra Evans, retired Paper Conservator at the Fine Arts Museums of San Francisco, with **Honorary Membership**.

Karen Pavelka, Senior Lecturer for preventive conservation in the School of Information at The University of Texas at Austin, with the **Rutherford John Gettens Award**.

Samuel Anderson, Principal of Samuel Anderson Architects, with the **Allied Professionals Award**.

Joyce Hill Stoner, PhD, the Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture at the University of Delaware (UD), Director of Preservation Studies Doctoral Program at UD, and Paintings Conservator at the Winterthur/UD Program in Art Conservation, with the **Keck Award**.

We also recognize **The Bell Museum**, Minnesota's state museum of natural history, with the **Ross Merrill Award**.

Learn more about our awards, including past recipients and nomination procedures, at www.culturalheritage.org/awards.

2020 Virtual Annual Meeting: Thank You for Your Student Support!

A round of applause is in order for the nearly 100 members below who contributed \$10,600 in sponsorships! AIC has matched these sponsorship funds to give access to every person who entered the lottery. About 245 current, pre-program, and post-graduate students who were unable to register are now able to attend our 2020 Virtual Annual Meeting.

Ms. Morgan Simms Adams	Ms Colette Hardman-Peavy	Ms. Elena Phipps
Ms. Rachael Perkins Arenstein	Ms. Pamela Hatchfield	Ms. Andrea Pitsch
Mr. Gregory Bailey	Ms. Catharine Hawks	Ms. Kari Rayner
Ms. Sarah Barack	Ms. T Rose Holdcraft	Ms Carolyn Riccardelli
Dr. M. Susan Barger	Ms. Harriet Irgang Alden	Ms. Sue Sack
Ms. Brenda Bernier	Ms Ashley Jehle	Ms. Katie Sanderson
Ms. Genevieve Bieniosek	Ms. Marjorie V. Jonas	Ms. Sarah Scaturro
Mr. Thomas J. Braun	Ms. Mary Kaldany	Ms Kirsten Schoonmaker
Mr. Karl Buchberg	Mr. Richard L. Kerschner	Mr. Kent Severson
Ms. Ellen M. Carrlee	Ms. Leslie Kruth	Mr. Anthony Sigel
Ms. Sue Ann Chui	Ms Shan Kuang	Mr. Yong Situ
Ms. Brenna Cook	Ms. Marie-France Lemay	Ms. Caitlin E. Smith
Megan Mary Creamer	Ms. Barbara Lemmen	Ms. Shelley M. Smith
Ms. Ellen Cunningham-Kruppa	Ms. Judith Levinson	Ms. Theresa J. Smith
Ms. Debra Cuoco	Ms. Rosa Lowinger	Ms. Vanessa Haight Smith
Ms. Jana Dambrogio	Ms. Dorothy Mahon	Ms. Rebecca Smyrl
Ms. James Davis	Ms. Michele Marincola	Ms. Valerie Soll
Ms. Beth M. Edelstein	Ms. Jennifer McGlinchey Sexton	Ms. Renee A. Stein
Ms. Rebecca Elder	Ms. Renate Mesmer	Ms. Denise Stockman
Ms. Margaret Holben Ellis	Ms. Erika Mosier	Prof. Dr. Joyce Hill Stoner
Prof. Deena Engel	Ms. Sue Murphy	Ms. Kimi Taira
Mr. Elmer Eusman	Ms. Gay Myers	Dr. Melissa Tedone
Ms. Michelle Facini	Ms. Ronel YL Namde	Ms Dana Mossman Tepper
Ms. Rebecca Fifield	Ms. Bonnie Naugle	Ms. Karen Thomas
Ms. Maria Fredericks	Ms Ariel O'Connor	Ms. Helen M. Thomas-Haney
Ms. Sarah K. Freeman	Mr. Jay Scott Odell	Ms. Deborah Lee Trupin
Ms. Jennifer French	Ms. Laura Panadero	Dr. Erich Uffelmann
Ms. Sarah Gentile	Ms. Bonnie E. Parr	Ms. Claudia D. Walpole
Ms. Molly C. Gleeson	Ms. Nicole M Passerotti	Ms. Jessica Walthew
Ms Anna Graff	Ms Michaela Paulson	Ms. Jane L. Williams
Ms. Mary H. Gridley	Ms. Ellen Pearlstein	Miss Dona Yu
Ms. Gretchen Guidess	Ms. Zoe Perkins	Ms. Shannon Zachary
Ms Heather Hamilton	Ms Meghanne Phillips	

Association News

Membership Survey: COVID-19 Impacts

OVERVIEW

Like almost every member, in mid-March, COVID-19 began impacting my workplace and my day-to-day life in rapid progression and with little notice. My university closed campus in mid-March and my city issued stay-at-home orders. Like everyone else, I was disoriented and adrift with my concerns for the safety of my community, my team at work, and loved ones at home. I led BPG's weekly "Tea with BPG" series in April and May to maintain contact with and gain strength from my conservation community. The collaborative spirit for knowledge-sharing among conservation professionals led BPG to create our "Conservation & Working From Home" collaborative website of crowd-sourced COVID-19 resources. Both made it abundantly clear that AIC needed pathways to systematically listen to and gather member concerns in order to gain a better understanding of the current personal and professional topics facing members during the COVID-19 pandemic.

The survey, conducted over a period of two weeks and closed on May 15th, was supported by collaboration among the AIC Board, BPG, and survey expertise from AIC staff. Survey structure and questions were influenced by other member surveys distributed by our peers at the American Alliance of Museums (AAM) and International Institute for Conservation of Historic and Artistic Works (IIC). Initial results of the survey were presented at the AIC Business Meeting by AIC President Margaret Holben Ellis on May 22nd.

The survey sought to get a snapshot of how all AIC members are doing during this time of uncertainty. Please keep in mind that this is a picture of only two weeks in the lives of our members in early May. The survey results identified areas of shared concerns across the breadth of our membership and will help our AIC leadership advocate and ally with other professional organizations for supportive resources. A smaller subset of the survey will be repeated at intervals three more times over the next six months to take the pulse of the AIC membership as the pandemic crisis evolves and (we hope) abates. Our aim is to look at the overall ebb and flow of concerns among membership as a whole, not the specific responses of any one respondent. All data points will be anonymized.

The survey needed to capture confidential personal and professional topics, so was lengthy. We all recognize that it can be difficult to overcome survey fatigue, so some topics had to be cut or condensed. As an example, though the specifics of how workplaces closed or addressed continuity plans would have been informative for the field, asking targeted questions would have been cumbersome and out of scope for the survey. The true focus was to gauge how people are doing and their concerns.

RESULTS

Out of 3,228 AIC members, 908 responses were collected; this represents an excellent response rate of approximately 28%, due no doubt to the support of Specialty Group (SG) and Network leaders who sent out frequent reminders to their constituencies. This high response rate gives the survey important statistical reliability and a confidence level of 95%, meaning that these responses probably match those of the broader membership within a margin of error of less than 3%. Thank you to those who responded for sharing their sentiments. We hope that your AIC friends and colleagues can be a source of support.

Respondents were distributed across all of the SG and Networks. Some groups like OSG, TSG, and WAG had significant participation rates of almost 35%. The distribution of years of experience demonstrates that this survey drew responses from a wide range of AIC members. The demographic represents our core cohort of working professionals and includes a healthy number of senior members with more than 40 years of experience.



Pulse 1 Survey

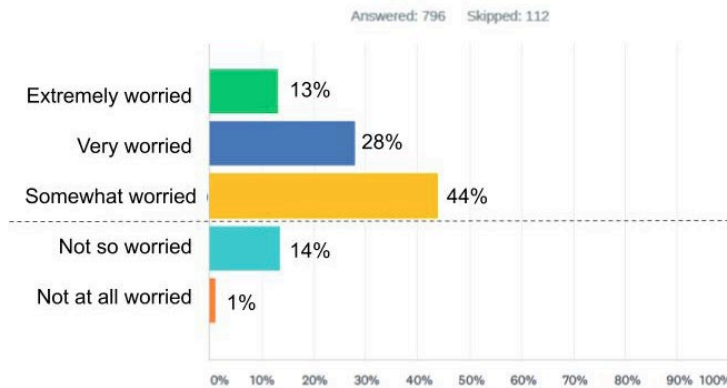
The first "pulse" survey closed on July 15. We will share more pulse surveys at regular intervals through the fall.



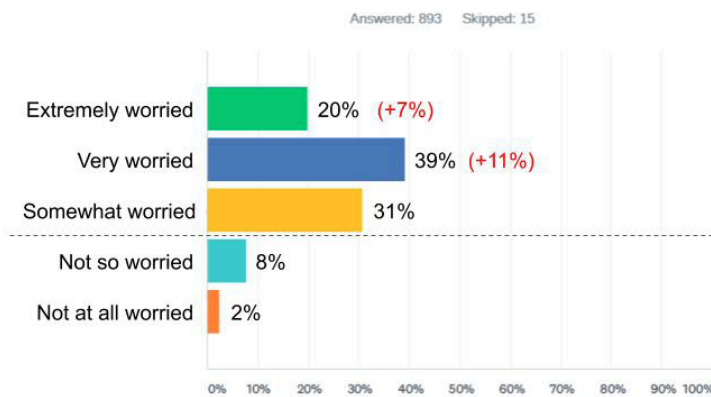
The majority (73%) of survey respondents are employed full-time and employed at institutions (59%). A solid response rate of 31% was registered from those in private practice, small businesses, or consultancies.

Not surprising, 85% are concerned about the health and wellbeing of their loved ones and community. A majority (61%) of respondents feel that it is difficult to work effectively during this time. People are also understandably very concerned about the impact of COVID-19 on their workplace and what those institutions or businesses will look like after this crisis ends.

Q46 How worried are you about the impact of coronavirus on you personally?



Q1 How worried are you about the impact of coronavirus on your workplace?

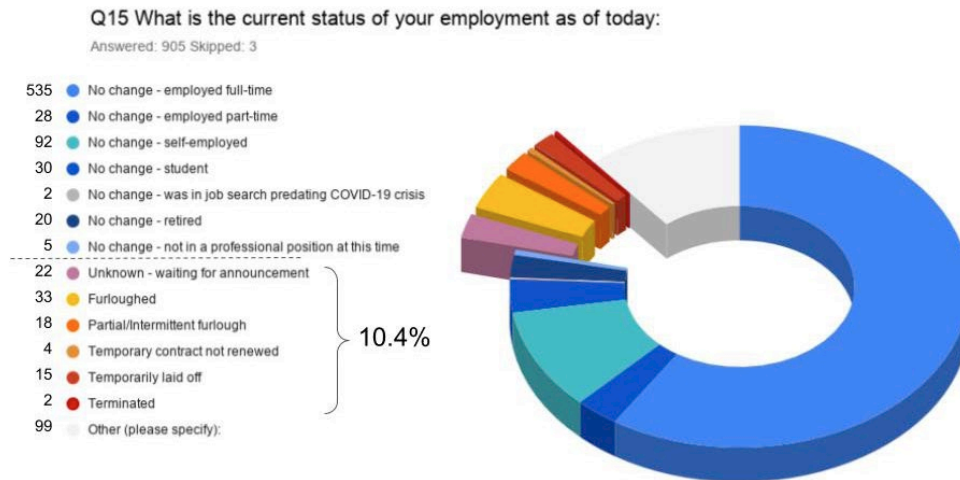


If we compare two queries (Q46 and Q1) which each look at the impact of the virus on personal and professional concerns, 90% of members are worried to some degree about their professional lives. There is an 18% jump up in the “extremely” and “very worried” responses when asked about their professional lives. This points to a greater sense of professional insecurity and uncertainty, most likely rooted in a lack of agency and control over this unprecedented situation. Factors such as one’s employees, employer, career track, and the future of the cultural sector in general are largely out of an individual’s hands.

This information can help AIC find ways to support members through advocacy, alliances with other organizations, and public awareness campaigns. As NEH Chairman Jon Parrish Peede underscored in his May 21st keynote speech, conservation professionals are key stakeholders in preserving our nation’s cultural heritage.

During the survey period 10.4% of respondents—72 of our colleagues—were laid off, furloughed, or their contracts not renewed. Another 22 people were waiting for an announcement. We know that since this survey closed in mid-May that some tough staffing decisions have been made and more members may be impacted. We must recognize here that each number in that cohort represents a person and not just one percentage point.

For many members, the impact of closures and cancelled exhibits and loans will extend into spring 2021 and beyond. A significant 64% of respondents will have their professional travel postponed or prohibited. Just under half, at 44%, are experiencing hiring freezes.



This crisis has had an immediate impact on emerging professionals with 22% reporting that internships and fellowships have been withdrawn. Again, the number of respondents speaks louder than percentages: 177 emerging professionals in conservation and allied education, curatorial, and other departments within these institutions have had their internships cancelled or postponed.

NEXT STEPS

“Pulse” surveys will be repeated three more times throughout the summer and into the fall – they’ll be shorter and repeat some of the same questions. This will allow us to track the evolution of the crisis and its impact on members. We hope to see even more trends that might help AIC to identify supportive resources and expand AIC’s network of support among allied organizations. Analysis of the responses will be done by the survey team after each pulse. We will continue to share these summaries of the survey throughout the process but will retain our commitment to the anonymity of demographic and identifying information. A final analysis and summary product will be submitted to the AIC Board in time for the Internal Advisory Group meeting in the late fall.

The AIC Board remains committed to listening to members and their concerns. Please assist them in this effort by participating in future pulse surveys to make the results truly meaningful. Thank you!

—Sarah Reidell, BPG Chair 2019-2020, sarah.reidell@gmail.com

Updates: Committees, Working Groups, and Task Forces

Equity & Inclusion Committee Update

At this year’s AIC Member Business Meeting, the Equity & Inclusion Committee (EIC) provided an update on some of the projects we have been working on this year, summarized here.

STRATEGIC PLAN

The EIC is pleased to present the EIC Strategic Plan for 2020-2025. We have developed a strategic plan to guide the work of the committee that focuses on actionable areas that we hope to achieve over the next five years. The goals of this plan are to lay out partnerships within AIC, and then objectively examine the structural and systemic barriers to their implementation. The Strategic Plan also serves to outline broad areas of need,



This section features activities carried out by the many committees, working groups, and task forces that are part of our association and foundation.

which will help to define and prioritize action items for the committee. By and large, our efforts will focus on changing AIC culture and building a strong foundation that will ensure that future diversity, equity, inclusion, and accessibility (DEIA) efforts are successful and sustainable.

The goals of the strategic plan fall into four main areas:

- › Goal I: Foster an inclusive and welcoming organizational culture
- › Goal II: Increase DEIA training and resources for AIC members
- › Goal III: Improve sustainability of DEIA funding sources
- › Goal IV: Integrate DEIA into all AIC programs

Read the full plan on the [committee's Equity & Inclusion Resources webpage](#). We plan to hold a virtual open house later in the summer during the annual meeting where we can discuss the specifics of the plan.

DEIA ON THE AIC WIKI

The committee launched its [wiki page](#) dedicated to Diversity, Equity, Inclusion, & Accessibility (DEIA). We hope this part of the AIC Wiki will become an important resource for the conservation community. We currently have sections on foundational concepts around DEIA, compensation and hiring, accessibility, and land acknowledgements. We plan to use the wiki to post more information on our current projects and add more resources and information. If you have ideas for more topics or would like to contribute, please reach out to us!

ACCESSIBILITY GUIDELINES FOR THE 2020 AIC VIRTUAL MEETING

The committee prepared guidelines for speakers and moderators for this year's virtual meeting. We created accessibility guidelines for virtual events that are intended to make presentations and conference sessions more accessible to conference participants, with a focus towards those with disabilities. These guidelines also make the presentations and sessions more inclusive of all members, including participants with different learning styles and non-native English speakers. The guidelines are on our newly-launched [AIC Wiki page](#).

LAND ACKNOWLEDGMENT GUIDELINES FOR THE 2020 AIC VIRTUAL MEETING

In preparation for this year's annual meeting, we created guidelines on writing land acknowledgments for speakers and moderators. A land acknowledgement is a statement meant to respectfully recognize the original Indigenous people who inhabited and cared for a specific area before colonization or displacement. This year's online format gives us the opportunity to join in recognizing the many different tribal lands which we are calling from. The committee encourages speakers to consider giving a personal land acknowledgement at the beginning of a session or before their presentation. We are heartened to see this happening during the meeting.

Why include a land acknowledgement in your presentation? As with any cultural preservation effort, we cannot forget the importance of people in our mission to preserve memory and heritage. Providing this statement is one gesture that demonstrates our recognition of this history and respect for the community where we are holding our activities. Equally important, it actively recognizes the history of colonialism and displacement that has benefitted many of the cultural institutions in which conservators work. You can find more information about writing your own land acknowledgments on our [wiki page](#).

—Anisha Gupta, anishagupta127@gmail.com

Education and Training Committee (ETC)

The ETC welcomed new committee member Steven Stuckey in May, and thank outgoing members Nina Owczarek, Rebecca Rushfield, and Ellen Pearlstein for their service! Outgoing Chair Renee Stein guided the committee in developing guidelines for pre-program internships, solidifying the committee structure, and partnering with the Membership Designation Working Group (MDWG). ETC members recently reviewed the May round of FAIC professional development scholarship applications. Incoming Chair Sue Donovan plans to lead the committee through another successful year.

Collaborative Workshops in Photograph Conservation Advisory Committee (CWPC)

The CWPC Advisory Committee will present a talk titled "Past, Present, and Future of the Collaborative Workshops in Photograph Conservation" on July 15th during the Photographic Materials virtual meeting session. The Committee is interested in developing a virtual learning program on "Data Analysis and Visualization for Conservators," and sent a survey to the AIC membership to solicit feedback and interest. The committee is excited to report more than 1,000 registrations for courses in the Photographic Chemistry for Preservation online series since its debut.

Emergency Committee (EC)

The Emergency Committee elected Samantha Snell as co-chair, to join Holly Herro. The EC thanks Howard Wellman for his leadership and is pleased he will continue to serve as Chair Emeritus.

Health & Safety Committee

HEALTH & SAFETY COMMITTEE BECOMES A NETWORK

The AIC Health & Safety Committee has become a network to better serve the needs of its members.

Established in 1983 as the fifth AIC Committee after Bylaws, Certification, Ethics and Standards, and Membership, its mission is to increase knowledge of safety hazards, control measures, and general health issues related to the conservation profession. These goals are accomplished through a variety of media, including [articles and safety guides in the AIC News](#) and the [Health & Safety section of the AIC Wiki](#).

Why the Change?

Changing from a committee to a network makes sense in terms of organizational structure; committees do work related to AIC's operations while networks serve as interest groups for the benefit of the AIC member community. Members of the former committee will become the network's leadership in the same positions as they previously held. AIC members and our cultural heritage partners are welcome to join the network, which includes benefits such as a dedicated topic forum/listserv (coming soon)! A network structure also introduces the potential for having more of the AIC membership work with us on different projects and articles. Expect to hear from our officers about opportunities for project assistance and potential articles.

The New Network

Because everyone has a stake in health and safety, a health and safety network will better serve members by allowing everyone to join. The new network will not charge a membership fee; AIC members will be able to add the Health and Safety Network to their membership array for free. We are hopeful, too, that a larger membership base will result in more exchange of health and safety knowledge and will result in safer workplaces for all.

The Health and Safety Network Leadership:

- › Tara Kennedy, Chair
- › Sue Costello, Vice Chair
- › Paulette Reading, Secretary
- › Katherine Ridgway, Publications Officer
- › Kate McEnroe, Working Groups and Projects Coordinator; Publications Editor
- › Laura Mina, Conservation Professional Alliances Coordinator; Publications Editor
- › Christina Bisulca, Communications Officer
- › Kim Harmon, Allied Professional

- › Jo Anne Martinez Kilgore, Respirator Fit Test Coordinator
- › Marie Desrochers, H&S Booth Coordinator
- › Adrienne Gendron, Student Member, Web and Wiki Co-Coordinator
- › Allison Kelley, Student Member, Web and Wiki Co-Coordinator

The Imaging Working Group (IWG)

The Imaging Working Group (IWG) was established this spring in recognition that imaging is important to the ethical and evolving practice of conservation and to develop a professional basis to support conservators with information regarding the growing number of imaging, technologies, applications and practices. The group aims to support the conservation community in imaging-related topics and endeavors by increasing communication and encouraging cross-disciplinary collaboration; to identify and address (through sustainable collaboration) the challenges that conservators encounter related to imaging resources, practices and objectives; and to encourage a consistently high level of conservation imaging by providing resources, solutions, and community through testing, training and standardization. The IWG consists of E. Keats Webb, JJ Chen, Anna Serotta, Dawn Kriss, and Dale Kronkright, with staff liaison Bonnie Naugle and board liaison Sarah Melching.

Before forming, a survey was sent to members to gauge interest in the topic. Those who indicated interest will be contacted as the IWG begins work.



New Board Members

We will list our new board members and share their photos in the September issue.



Committee Rosters

New committee members will be listed in the September issue, as many transitions were delayed due to the pandemic.

ANTI-REFLECTIVE ACRYLIC AND GLASS SOLUTIONS

For Protection & Display of Cultural Heritage and Fine Art Collections



Funerary papi on display in *The Tomb* exhibition.
© of National Museums Scotland.



Installation view, *Revolutsiia! Demonstratsiia! Soviet Art Put to the Test*, on view Oct 29, 2017 – Jan 15, 2018, Art Institute of Chicago. Courtesy of the Art Institute of Chicago.



Installation view, *Arts of Korea*, Brooklyn Museum, on view beginning September 15, 2017. (Photo: Brooklyn Museum)

Optium Museum Acrylic® | UltraVue® Laminated Glass

FOR USE IN A RANGE OF APPLICATIONS:
VITRINES • GLASS DISPLAY CASES • CABINET DOORS • WALL NICHES
BOX FRAMES • STAND-OFFS • TRADITIONAL FRAMING

For samples or questions, visit tru-vue.com/museums-collections or contact fineart@tru-vue.com.

TRUSTED ACRYLIC & GLASS SOLUTIONS FOR NEARLY 50 YEARS



ANTI-REFLECTIVE | ABRASION RESISTANT | CONSERVATION GRADE UV PROTECTION | COLOR NEUTRAL | SAFETY & SECURITY

Tru Vue®, the Tru Vue logo, Optium Museum Acrylic® and UltraVue® Laminated Glass are registered trademarks of Tru Vue, Inc, McCook, IL USA. © 2019 Copyright Tru Vue, Inc. All rights reserved.

Annual Meeting News

AIC to Host 2021 Meeting Jointly with SPNHC!

AIC is pleased to be holding a joint annual meeting with the Society for Preservation of Natural History Collections (SPNHC) in Jacksonville, Florida, in 2021. We welcome proposals that explore work with natural history collections and in natural history institutions.

AIC/SPNHC 2021 Joint Annual Meeting Call for Papers

TRANSFORM 2021

2020 has been a challenging year for cultural heritage conservation. Many of us were shut out of our workplaces by a global pandemic that exposed the financial vulnerability of our cultural institutions. At the same time, we witnessed tragic examples of the systemic racism endemic in 21st century life – inequities perpetuated within our own organizations and by our own professional practices. In the coming years, not only will we be forced to do more with less, but we are also morally obligated to address our biases and examine how identity and privilege sway our professional decision-making and interactions. Racism has shaped our discipline from its beginning, and we cannot shirk the work required to address it. Our commitment to practical and moral change must be manifest in the work we choose to do, in our research, and in our teaching. It is time to transform cultural heritage conservation.

With specialized knowledge that gives us a unique perspective on cultural heritage, we have the skills, abilities, and tools to explore alternatives to what was the norm in 2020 and develop a more engaged, critical, and just discipline. We can push ourselves and our colleagues toward more challenging work. These efforts will also allow our field to confront other critical issues more effectively, such as climate change, sustainability, and developing and implementing treatments and preservation practices that do more with less.

For the general sessions of our 2021 annual conference, we are seeking session and paper submissions that challenge “normal” and “normalizing.” How can we transform our field, and how can our work transform the world? Let’s imagine and share projects that incite and foster institutional change; create inclusive and welcoming environments in our museums and studios; and take on big challenges, whether they do so in ways that are large or small.

Special Notes for AIC 2021

SPECIALTY SESSION ABSTRACTS

In addition to our general sessions, the 2021 Annual Meeting will feature at least 10 Specialty Sessions. These sessions may follow the conference theme, develop their own themes, or follow a no-theme “best of” format. Specialty Session information will be added to the call for papers as it becomes available.

AIC AND THE COVID-19/CORONAVIRUS

We will carefully follow public health guidance to hold a safe and productive conference in 2021. When submitting a proposal, please be aware that while every effort will be made to hold an in-person meeting, including rescheduling the meeting for later in 2021, a fully virtual meeting might still be necessary. In addition, we will be adding a virtual meeting component to our in-person meeting. We might ask to record your talk, or ask you to present a second time either in a recording studio onsite at the meeting or at a separate date after the Annual Meeting.

SUBMISSIONS INFORMATION

Session Proposals – deadline July 31, 2020

Please submit a short abstract (200 words) for the session via AIC's survey monkey form and make sure to identify the title, topic, and goals of the session. The portal opened July 15. Please note that if your session is chosen for presentation, you will be expected to serve as the session's chair and to serve on the 2021 program committee. For more information about chairing a session or program committee service, please email annual meeting program chair Suzanne Davis at davissL@umich.edu

Talk/Paper Proposals – deadline September 30, 2020

Abstracts for papers will be accepted beginning in mid August 2020. Please check the website at www.culturalheritage.org/meeting for more details.

Visit our website over the coming months for more information about the 2021 annual meeting:

www.culturalheritage.org/AIC2021

GC 
LASER SYSTEMS

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



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

Foundation News

MayDay 2020

May 1st (MayDay) provided an opportunity for cultural organizations ranging from museums to historical societies to enhance their emergency and disaster preparedness. FAIC shared resources, suggested activities, and offered ideas to engage staff and implement protective measures on the Connecting to Collections Care social media pages throughout the months of April and May to encourage participation.

Participants this year were especially creative, given the challenges surrounding COVID-19. Projects included hosting virtual meetings to discuss institutional disaster planning, incorporating new hazards such as public health crises into existing emergency plans, and evaluating re-entry protocols post-disaster. Participants who shared their completed activity with FAIC were entered into a drawing for one of three prizes donated by Gaylord Archival. See www.culturalheritage.org/MayDay for more information.

Kress Conservation Publication Fellowship Hiatus in 2021

The Samuel H. Kress Foundation recently notified FAIC of a decision to pause the Samuel H. Kress Conservation Publication Fellowship program for the upcoming 2021 year. The program is expected to resume in 2022, with an application deadline of November 1, 2021. The FAIC Samuel H. Kress Conservation Publication Fellowships were first awarded in 1994. Since then, forty-eight fellowships have been funded, resulting in thirty-two fellowship projects published to date that have added significant contributions to the body of conservation literature in the U.S. and worldwide.

Art Conservator Center of Excellence



Mobile Analytical Solutions for Art Conservation & Archaeometry

Non-destructive, Non-contact Elemental & Compound Analyzers

Connect with us online at www.bruker.com/aic or email us at events.bna.na@bruker.com



PARTNERS WITH THE METROPOLITAN MUSEUM OF ART

FAIC Now Accepting Workshop Proposals for 2021

Whether you have expertise to share or want to bring experts together to explore a favorite topic, consider proposing a workshop for 2021. We are accepting workshop proposals for FAIC professional development workshops and online courses. Proposal forms should be completed online. The proposal should include a brief description, learning objectives, and instructors. Proposals are due August 31; early submissions are encouraged, though late submissions will be considered until the schedule is full. Preference will be given to topics that have clear learning outcomes for conservation professionals and involve hands-on exercises, discussions, demonstrations, and other interactions appropriate to achieve those outcomes.

Workshops are typically three to five days and include a prominent hands-on component. Online courses can take place over a longer period and include live sessions, resources, and interactive assignments. Workshops take place in museums and cultural institutions around the US. Each workshop requires a topic, instructor(s), and host (facilities and a staff member that will act as the local coordinator). You can submit a proposal to identify one, some, or all of these components, and we will help to put the rest of the pieces together. Support from the FAIC professional development fund is available to subsidize costs.

We will be accepting proposals for workshops at the 2021 AIC Annual Meeting later in the summer to coincide with the annual meeting abstract submission schedule. Submit a workshop proposal at <https://www.culturalheritage.org/propose-a-workshop>.

Stay tuned for more information!

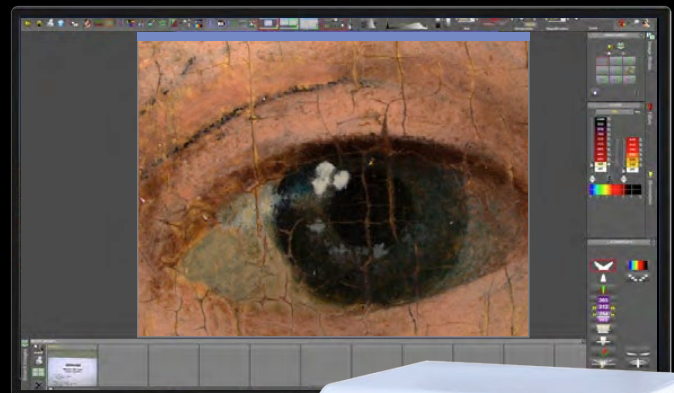
foster + freeman

Forensic Technology

for cultural heritage imaging and the authentication of Art, Manuscripts & Books etc.

Used by the world's most advanced forensic science laboratories, foster+freeman evidence imaging systems are ideally suited to the work of conservators and cultural heritage experts for the inspection and authentication of works of art, documents, books, and manuscripts etc.

- UV-Vis-IR Multispectral Imaging
- High-Resolution Spectrometry
- 3-Dimensional Imaging
- Hyperspectral Imaging



*Users of VSC Technology include:
The Smithsonian Institute,
Harvard University Art Museum,
London Philatelic Society,
The British Library,
and the Getty Museum*

e: usoffice@fosterfreeman.com | ☎ 888 445 5048 | www.fosterfreeman.com

Connecting to Collections Care Courses Available for Self-Study at No Cost

Three Connecting to Collections Care courses have recently been made available for self-study at no cost:

- › Collections Care for Smaller Institutions
- › Preservation Methods and Materials for Exhibitions
- › Planning Your Re-Org Project

These are multi-webinar series that include optional activities to exercise each course's learning objectives. The courses were designed to give small and mid-sized museums the opportunity to approach key collections care topics in greater depth than is possible during a single webinar.

We encourage you to share the course listing at <https://learning.culturalheritage.org/collections-care> with any smaller institutions you think might benefit from these courses, which were made possible in part by support from the Institute of Museum and Library Services.

FAIC Grant and Scholarship Applications Due September 15

All materials must be received by the published deadlines for consideration. Guidelines and application information are located at www.culturalheritage.org/funding.

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

FAIC/Tru Vue Conservation and Exhibition Grants. See website for details of this new program.

FAIC/NEH Individual Professional Development Scholarships of up to \$1,000 are

Preservation Based on Data

Automatic Error-Free Data Collection



No Network?
No Problem!

Wireless Without a LAN



Illuminance



Ultra-Violet



Temperature



Humidity



No Monthly
Fees!

Never a Fee for T&D's **WebStorage Service**

TandD US, LLC.

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



available to AIC members who are US citizens or residents to support registration and/or attendance at upcoming FAIC workshops that are supported by a grant from the National Endowment for the Humanities.

FAIC/Mellon Photograph Workshop Professional Development Scholarships of up to \$1,000 are plus waiver of registration fees, to help defray professional development costs for international attendees at upcoming FAIC Collaborative Workshops in Photograph Conservation.

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

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

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

FAIC Small Meeting Support Grants are intended to help defray the costs, up to \$2,500, to develop and hold small meetings of AIC members.

FAIC Professional Development Courses

FAIC professional development courses are a crucial source for continuing education for conservation professionals in the United States and abroad. Many of these are hands-on, lab-based experiences that are not offered anywhere else in the world.

With the support of The Andrew W. Mellon Foundation and contributions from individuals, FAIC established an endowment fund for professional development activities. Some workshops are also supported by additional sources, as noted below.

Photographic Chemistry for Preservation Series

Self-study online

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

Emergency Planning

September 14 - November 20, 2020, Online

Supported by a grant from the National Endowment for the Humanities

Inkjet Materials – Postponed!

2021 Dates TBD, Image Permanence Institute, Rochester, NY

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

Airbrushing in Conservation – Postponed!

2021 Dates TBD, Seattle Art Museum, Seattle, WA

Supported by a grant from the National Endowment for the Humanities

Rigging Basics – Postponed!

2021 Dates TBD, Penn Museum, Philadelphia, PA

Supported by a grant from the National Endowment for the Humanities

Full course descriptions and registration information are available at <https://learning.culturalheritage.org/>.

External Funding Resources

Our resource page for Grant and Fellowship Opportunities is being updated, thanks to Sydney Sanderson, Museum Studies Student, with help and support from Mary Coughlin, Associate Professor in Museum Studies, head of Museum Collections Management & Care Online Program - The George Washington University, Washington, DC. Please visit www.culturalheritage.org/outside-funding.

JAIC's Session: Scholarly Writing for Conservation

JAIC held a workshop on scholarly writing as part of the re-vamped virtual 2020 AIC Annual Meeting programming. The June 23 workshop registration was free; for those who were not able to attend live, a recording is available at <https://learning.culturalheritage.org/p/scholarly-writing> (viewers must create an account or log in to watch the recorded session).

The session covered a variety of writing and publication related topics, including the aims and scope of JAIC and how to prepare and format an article. Other topics included writing style, the mechanics of writing, and how to publish an article with impact. There was also a brief presentation on how to publish your first book.

One part of the session also considered an important issue in scholarly writing, "The Ethics of Authorship, Acknowledgements, and Credit," presented by Suzanne Davis, AIC's Vice President, and Cory Rogge, Chair Emerita of RATS. The impetus for this presentation was to provide best practice guidelines for determining when authorship is warranted and should be given.

Authors, whether of papers, posters or oral presentations, have four main responsibilities:

1. **Scholarship** – an author should make substantial, direct, intellectual contribution to the work. This could include the conception, design, analysis and/or interpretation of data.
Anyone who meets qualification 1 should have the opportunity to participate in actions 2-4. However, these later criteria should not be used as a tool to disqualify individuals from being an author.
2. **Authorship** – all authors should play a role in the drafting and/or revision of a manuscript.
3. **Review and Approval** – all authors must review and approve the entire manuscript prior to submission; all authors must approve revisions to a manuscript, prior to resubmission.
4. **Responsibility** – all authors are held responsible for the integrity and accuracy of the work.

There are two common types of mistakes people make:

- › **Ghost authorship**, when someone who has met the criteria for inclusion as an author is excluded. An example of ghost authorship is when a project relies upon scientific data and analysis of that data, but the scientist is not included as an author. Essentially, this is stealing someone's work. Unfortunately, ghost authorship is a very common occurrence in AIC posters and talks. Most scientists' performance reviews and career trajectories depend on publications and lack of appropriate credit has a direct, deleterious effect on their careers.
- › **Gift authorship**, when a person is added to the author list but does not meet the criteria. Gift authorship includes the addition of a prominent individual as an author in hopes of improving chances of a submission's acceptance, even when the individual has not met the authorship criteria. It could also include the gift of authorship to someone who has performed routine technical or analytical services, helped edit a manuscript, or who provided equipment or supplies.

People who don't meet the criteria for authorship should be acknowledged. These individuals might include technicians who acquired data, a lab head or key administrator who obtained funding, or a colleague who helped with the work in a tangential but valuable way, such as providing a key material or sample, or reviewing, or editing the manuscript.



We are so pleased that 485 people registered for the Scholarly Writing session. Past sessions have been held onsite at annual meetings, and we were able to reach at least 5 times our usual audience with this presentation.

The line between authorship and acknowledgement is indistinct and different people may have different opinions on what constitutes a substantial contribution to the project in question. Clear communication is a necessity and will help clarify roles and responsibilities surrounding authorship:

- › Be explicit about roles, goals, outcomes, and expected timelines with everyone involved.
- › Listen to each other.
- › Think carefully about when someone is working with you as a collaborator and is contributing substantively to shaping your project and interpreting results, and when they're not.
- › If you don't have the expertise to do the work yourself, you most likely should not be the sole author.

What if your work has been plagiarized, used without appropriate credit, or submitted under your name without your review?

- › First of all, know that you have the right to speak up.
- › The best thing to do is to reach out to the Editor in Chief of the journal in question.
- › If the publication is part of a professional meeting, you can also contact pre- or post-print editors, meeting organizers, or other individuals who are crucial in putting together a professional session or publication.
- › If you personally know one of the associate editors and you feel more comfortable raising the issue with them, do so.

—Cory Rogge, crogge@mfah.org, and Suzanne Davis, davissl@umich.edu



Allied Organizations

Advisory Council on Historic Preservation (ACHP)

Advisory Council on Historic Preservation (ACHP) chairman Aimee Jorjani announced the formation of the ACHP Traditional Trades Training Task Force, which will work to promote the development of a robust workforce in the skilled preservation trades.

“The skilled craft worker is the one who will maintain, conserve, and restore our historic places,” said Chairman Jorjani, who will serve as task force chairman. “Now is the time to acknowledge and identify the need to train the craft worker through a widely recognized standard. These front-line workers who do the maintenance and preservation work are as integral to historic preservation as architects, building owners, policy makers, preservation commissions, and consultants. This specialized field requires both an environment of lifelong learning and skills-based training outside of modern-day construction techniques and advanced degrees.”

The task force’s goal is to build a preservation ethic in construction trades and highlight the worth of the skilled craft worker. To that end, the task force will consider key issues regarding preservation trades credentialing, apprenticeships, and curriculum development. By exploring current opportunities and future possibilities, the group will seek to develop recommendations for federal action that could be embodied in a formal ACHP policy statement.

Joining Chairman Jorjani as vice chairmen of the task force will be Moss Rudley, Superintendent of the National Park Service Historic Preservation Training Center (HPTC), and Nicholas Redding, Executive Director of Preservation Maryland. Members of the task force include representatives of the Department of the Interior, National Park Service, Department of Education, National Trust for Historic Preservation, and other individuals with historic preservation, education, and architecture expertise.

An independent federal agency, the ACHP promotes the economic, educational, environmental, sustainability, and cultural values of historic preservation and advises the President and Congress on national historic preservation policy. It also influences federal activities, programs, and policies that affect historic and cultural properties. See www.achp.gov for more information.

—Lynne Richmond, lrichmond@achp.gov

**Looking for professional
development opportunities?**

**Calls for Papers, Conferences,
Seminars, and Courses**

are continually updated on our website at

www.culturalheritage.org/allied-organizations-events.

Health & Safety

Dry Ice Blasting

Dry ice blasting (DIB) is the use of solid or liquid CO₂ as an abrasive media when combined with compressed air; any type of abrasive blasting media inherently comes with health and safety measures, but the CO₂ media adds unique risks that require particular preparation. This article highlights health and safety protocols for dry ice blasting solid CO₂, as created by The Mariners' Museum and Park Batten Conservation Complex, by combining OSHA standards, information from published articles, and our own knowledge after hundreds of hours of dry ice blasting treatment. My coworkers and I have used dry ice blasting to remove degrading paint from cast iron cannons and to remove corrosion from wrought iron and copper alloy archaeological objects.

While the majority of the objects treated at this lab have been archaeological objects, the health and safety standards we used can provide guidelines for a variety projects and conservation laboratories. Although DIB is a versatile method that can be used to effectively clean and treat a variety of museum objects, this technique requires specific health and safety precautions. As a note, many of these guidelines are also applicable to liquid CO₂ blasting, however, as I have not worked with liquid CO₂, this article should not be used as a main guideline for these treatments.



Figure 1. Mariners' staff member Kate Sullivan is seen treating an archaeological iron object, with DIB unit (left), the air dryer (middle), and air compressor (right). Image courtesy of The Mariners' Museum and Park.

EQUIPMENT

Dry ice blasting treatment requires a DIB unit, an air compressor, and an air dryer (based on the humidity of your working space), which can be rented directly from a dry ice blasting company or in combination with an equipment rental company (Fig. 1). A variety of dry ice blasting units exist with different air compression capabilities, nozzle sizes, and blasting capabilities (which should be thoroughly researched to select the best unit for your lab's needs). Once a unit is chosen, the appropriate dry ice (pellet or block form) can be purchased, as based on the requirements of the project and the unit. In most cases, dry ice only remains suitable for dry ice blasting treatment up to 4 days after production, as moisture in the air can crystallize on the CO₂ pellet surface, changing the hardness and strength of the material. The chosen unit will require a power supply, and this should be a part of the consideration for use.

LOCATION

There are two main considerations when choosing a space to perform DIB treatments.

- › As with most compressed gases, ventilation is of key importance to ensure the safety of the operator and any other person in the area.
- › Treatment can cause re-deposition of material on nearby surfaces. For the safety of other artifacts and lab equipment, protection of these nearby surfaces needs to be considered.

Performing DIB treatment outside provides good ventilation and will allow for easier clean up. If working outside, a concrete or asphalt ground surface for your workspace is best. Gravel or dirt can be blown into the air by dry ice blasting, which can redeposit on the object, and cause abrasion to both the object and conservator. If working outside on a windy day, be sure to work upwind, so that debris and dust removed during treatment does not redeposit on you. Also, do not work outdoors on a rainy day, as most all of the required equipment is electric.

If working outside, remember that objects are fragile, but so are conservators! Protect yourself from the sun and dehydration. Take frequent breaks and be sure you are supplied with water and shade. Also be aware of ergonomic issues stemming from vibration from the unit's blast gun into the user's wrist and shoulders; dry ice blasting over a long period of time can cause fatigue in the arms, wrists, shoulders, and back, due to both the vibration and the handling of heavy equipment.

Frequent breaks and working with a partner are always required. A team of two makes for a better workflow, as one person can concentrate on treating the object, while the other monitors for safety hazards, photo-documents the process, and monitors the supply of dry ice in the blasting unit. When the person dry ice blasting becomes fatigued, the two can trade job assignments. Additionally, the second person can act as a spotter for the primary person, checking that PPE and safety equipment is in place and functioning properly. Designated shifts will also reduce the risk of human error accidents caused by fatigue.

If you are dry ice blasting indoors, ensure that your facilities provide adequate ventilation because DIB will release gaseous CO₂ into the environment. The ventilation provided by a fume hood, air extractor, or a simple open doorway should be enough to provide adequate air supply for most DIB treatments. However, if you are considering long hours of dry ice blasting indoors, or dry ice blasting treatment within an unventilated space, further precautions must be taken. Depending on the work area's ventilation and accessibility, supplied air may be required to safely conduct dry ice blasting treatment.

When working indoors, a CO₂ meter or O₂ meter is key for safe working practices. A CO₂ meter will alert you if gaseous CO₂ reaches an unsafe percentage level in the air. An O₂ meter will alert you if O₂ percentage in the air falls outside the safe zone for breathing (i.e., high CO₂ levels). Either will be sufficient to keep you safe during dry ice blasting treatment. However, both CO₂ and O₂ meters require periodic calibration and testing to ensure they are working properly. Always check the calibration date and test that the meter is functioning properly before beginning DIB treatment.

Additionally, when working indoors, consider the areas that might be reached by material that is removed from the artifact's surface during the process. Remove or cover any equipment or artifacts in the area to protect them from the material that is blasted from the surface of the artifact being treated.

TESTING

Prior to any treatment, The Mariners' Museum and Park staff spend several hours testing samples to ensure that the DIB settings are sufficient for treatment, but also gentle enough to not damage the original surface of the objects. It is important to research potential DIB settings in relevant literature and consider doing your own testing before treatment. See the dry ice blasting resources list at the end of this document to begin such research.

Moreover, any object to be treated with dry ice blasting should be tested for hazardous materials, such as heavy metals. For example, lead especially can be found in old paint coatings on objects. XRF is the most straightforward method for testing for hazardous heavy metals, but other less expensive testing methods are available, such as one-use lead test kits. If any hazardous materials are present, it is not advisable to treat the object with abrasive cleaning methods like DIB, as this will release small particles of the material into the air. If DIB is conducted on

objects with hazardous materials, extensive PPE will be required for the staff members, including but not limited to full-face masks with the appropriate cartridges and disposable Tyvek suits.

SET UP AND WORKFLOW

Remember that as dry ice blasting can easily remove corrosion and coatings and can also be damaging to any delicate or degraded parts of an object.

- › If working on an object that has degraded or fragile areas, consider a temporary consolidant or protective cover. The orientation of an object, polyethylene foam support, or wrappings can make all the difference to a fragile section. Also, secure objects to a working table or sawhorses to prevent movement due to high psi during treatment. This can be done with weights or clamps, depending on the needs of the object (Fig. 2).
- › In the case of a utilitarian object with many working parts, anticipate potential disassembly during dry ice blasting treatment. Document the different components and be prepared to disassemble the object or parts of the object as dry ice blasting proceeds. Pre-number various components and have object number access tags ready, and photo document all components prior to DIB.

Dry ice will be delivered in a larger cooler or tote. Be sure to have the appropriate materials to handle CO₂ movement from cold tote to blasting unit:

- › Dry ice rated protection gloves should be worn to protect your hands (Fig. 3).
- › A scoop should be used to move pellets from tote to blasting unit, and ice block tongs should be used to move ice blocks.
- › While smaller blocks may be moved by hand, heavier blocks should be moved with tools, such as ice tongs, for safety.

Remember that despite insulation from the cooler/tote, dry ice will sublime and release CO₂ gas into the tote. CO₂ gas is denser than air and will flow to the bottom of its container. However, keep the presence of CO₂ gas in mind and be aware of your surroundings as you remove dry ice from the container.



Figure 2. An archaeological iron object is held in place using two clamps and attaching the object to saw-horses, so that the object does not move during dry ice blasting. Image courtesy of The Mariners' Museum and Park.



Figure 3. Mariners' staff member Kate Sullivan is seen pouring dry ice pellets into the blasting unit, wearing the appropriate protective equipment. Image courtesy of The Mariners' Museum and Park.

PERSONAL PROTECTIVE EQUIPMENT

Before selecting PPE, consider the clothing to be worn when performing the treatment. Although there is no CO₂ residue, there is often residue/dust of what was removed from the object. Especially when dealing with archaeological objects or coating removal, you will want to consider wearing durable clothing with long sleeves and boots, to protect your skin from abrasion. (Fig. 4)

RESPIRATORY PROTECTION

The abrasive process will remove dirt, corrosion, concretion, and coatings from the surface of the object and send them into the air as small particles. At a minimum, wear a dust mask (N95 particulate respirator) to protect yourself from inhalation of particles while dry ice blasting or use an air purifying respirator with P100 cartridges. Additionally, consider using barriers and curtain walls to isolate the blasting operation from other parts of the lab. This protects other workers as well as objects and equipment in the lab from dust. (Fig. 5) Use ventilation systems as applicable to remove both the fine debris and gaseous CO₂ from the lab environment. If you are removing coatings from an object using a combination of solvent and dry ice blasting, wear the appropriate air purifying respirator for the solvent being used, such as a half- or full-face respirator, with the appropriate chemical cartridges. Remember that before using any air-purifying respirator (including N95 masks), fit tests must be performed by licensed professionals to ensure staff safety.



HEARING PROTECTION

Hearing protection is required and will vary with the psi used in the procedure. Use a sound level meter to determine the noise level produced by equipment and select hearing protection based on the OSHA standard of a time-weighted average (TWA) noise level of 85 decibels or higher over an 8-hour work shift.

In our experience, dry ice blasting between 150-100psi produces 105-112 dBA. Noise producing 105-112dBA requires a double level of earing protection, both earplugs and over the ear protection (ear defenders). Less than 100psi may only require one of these protective methods, but unless your institution is using a sound meter to measure decibel levels, wearing earplugs and ear defenders for maximum safety is recommended. Research the decibel protection levels for your hearing protection equipment and ensure it will be suitable for your work.

Consider where your working area is located in relation to others in the museum. The noise may disturb other labs or may require hearing protection for others in the lab or nearby. It may be ideal to perform dry ice blasting treatment outside so



Figure 4 (above). Mariners' staff member Laurie King is seen wearing all of the appropriate PPE for dry ice blasting treatment: ear protection, eye protection, respirator mask, cold protection gloves, long sleeves, trousers, and boots. Image courtesy of The Mariners' Museum and Park.

Figure 5 (left). Mariners' staff Elsa Sangouard and Will Hoffman examine treatment progress. In the background, tarps have been placed over tools and equipment to keep them clean during DIB process. Image courtesy of The Mariners' Museum and Park.

that the noise from the treatment does not disturb others in your museum. If this is not possible, follow OSHA guidelines to ensure that both staff and visitors are safe from noise damage.

EYE PROTECTION

At minimum, wear impact-resistant safety glasses or goggles to protect your eyes against small particles blown into the air by dry ice blasting. If working with larger objects, or archaeological objects with a significant amount of material to be removed from the object surface, it is highly recommended to wear an impact-resistant face shield in addition to safety glasses, to protect the face from abrasion and provide superior eye protection.



Figure 6. Mariners' staff member Michael Saul is treating an archaeological iron object while wearing all appropriate PPE, including cold protection gloves. Image courtesy of The Mariners' Museum and Park.

COLD PROTECTION

Hands must be protected from extreme cold temperatures caused by dry ice. During the blasting process, components of the blasting unit, particularly the nozzle, can become cold and ice over due to contact with dry ice. Cold protection gloves should be worn whenever CO₂ is handled or DIB units are used to protect skin. (Fig. 6)

Depending on the size and requirements of your workspace, remember that bystanders or other staff in the lab may need PPE even if they are not working directly with the DIB treatment.

CONCLUSION

Dry ice blasting is a unique and effective method for the removal of dirt, corrosion, concretion, and aged coatings from a variety of museum objects. When used safely, it can both reduce treatment time and produce superior treatment results for the objects. While this report covered many topics concerning health and safety, this can only be considered a general overview. If your lab decides to try DIB treatment, please be sure to conduct further research that is specific to your lab's needs and requirements. Included below is a list of resources that can be used when creating a lab specific health and safety plan for dry ice blasting.

—*Laurie King, Assistant Conservator at The Mariner's Museum and Park Batten Conservation Complex, lking@marinersmuseum.org*

SAFETY RESOURCES:

- United States Department of Labor. 1983. "OSHA Guidelines for Noise Enforcement; Appendix A"
- OSHA Directive CPL 02-02-035. Access date: 8 June 2020. <https://www.osha.gov/enforcement/directives/cpl-02-02-035>
- United States Department of Labor. 2002. "OSHA 3074 Hearing Conservation" Access date: 8 June 2020. <https://www.osha.gov/Publications/OSHA3074/osha3074.html>
- United States Department of Labor. 2011 "OSHA 1910.134 Personal Protective Equipment: Respiratory Protection" Access date: 8 June 2020. <https://www.osha.gov/laws-regs/regulations/standardnumber/1910/1910.134>
- United States Department of Labor. "General Respiratory Protection Guidance for Employer and Workers" OSHA Bulletin. Access date: 8 June 2020. https://www.osha.gov/dts/shib/respiratory_protection_bulletin_2011.html
- United States Department of Labor. "OSHA Technical Manual, Section III: Chapter 3, Ventilation Investigation" OSHA Technical Manual. Access date 8 June 2020. https://www.osha.gov/dts/osta/otm/otm_iii/otm_iii_3.html#3
- United States Department of Labor. 2016 "OSHA 1910.133 Occupational Safety and Health Standards: Eye and face protection" Access date: 8 June 2020. <https://www.osha.gov/laws-regs/regulations/standardnumber/1910/1910.133>
- United States Department of Labor. 2011. "OSHA 1910.146 Occupational Safety and Health Standards: Permit-required confined spaces" Access date: 8 June 2020. <https://www.osha.gov/laws-regs/regulations/standardnumber/1910/1910.146>
- United States Department of Labor. "Safety and Health Guides: Cold Stress Guide" Access date: 8 June 2020. <https://www.osha.gov/SLTC/emergencypreparedness/guides/cold.html>
- United States Department of Labor. 2008. "OSHA 1910.95 Occupational Health and Environmental Control: Occupational Noise exposure." Access date: 8 June 2020. <https://www.osha.gov/laws-regs/regulations/standardnumber/1910/1910.95>
- United States Department of Labor. "Confined Spaces" Access date 8 June 2020. <https://www.osha.gov/SLTC/confinedspaces/>

DRY ICE BLASTING RESOURCES:

- Brush, M. B., 2010. "Using Dry Ice for Spray-Paint Removal on Weathering Steel," *Journal of Preservation Technologies (APT Bulletin)*, Vol. 41 (1), Practice Point 8.
- Hoffman, William, Laurie King, 2019. "Equipment Identification and the Development of Dry-Ice Blasting Parameters for Cleaning Archaeological Wrought Iron, Copper Alloys, and Gray Cast Iron." In *ICOM-CC Metal Conference 2019 Preprints*. Neuchatel: Switzerland, 265-272.
- Kinder, J., R. D. Blumer, F. Schad, 2007. "Cleaning of Old Corroded Surfaces of Cast Iron by Blasting with Dry-ice," *Special Issue Acta Metallurgica Slovaca* 13: 925- 931.
- King, Laurie, William Hoffman. 2017. "Guns and Ships: Using Dry Ice Blasting in the Conservation of Cast Iron." Poster presented at the AIC 45th Annual Meeting, Chicago, May 2017.
- Silverman, Randy H. 2008. "Fire and Ice: A Soot Removal Technique Using Dry Ice Blasting." *Archival Product News*, 15(3), 1-8. <https://archival.com/newsletters/apnews-vol15no3.pdf>
- Spur, G., E. Uhlmann, F. Elbing. 1999. *Dry-Ice Blasting for Cleaning: Process, Optimization and Application*. *Wear* (1999) 233-235, 402-411.
- Van der Molen, R., I. Joosten, T. Beentjes, L. Megens. 2011. *Dry Ice Blasting for the Conservation Cleaning of Metals*. In *ICOM-CC Metal Conference 2010 Preprints*. Charleston, South Carolina, October 2010, P. Mardikian: 96-103. Clemson: Clemson University.

New Materials, Research, & Resources

Sharing Teaching Online through the AIC Community

As a result of the current pandemic, museum studies and collections care courses being taught at undergraduate and graduate levels were transposed into virtual remote teaching and learning this spring. For many of us who were teaching, this was our first time tasked with the challenge of learning how to use a variety of remote teaching platforms and in learning how to quickly master these platforms effectively. In my case, I was given one week, albeit conveniently and intentionally planned during spring break, to take as many tutorials as possible as I progressed to ZOOM speed. Most importantly, as many of our students scattered to return to safe harbors, we also had to learn to teach asynchronously. Many of us went from comfortable interpersonal classroom teaching environments to more technological or arguably somewhat more mechanized environments. We also had to recognize that some students were struggling with poor technological situations, insufficient internet connections, dismay, confusion, and uncertainty as they physically moved out of their college living situations, some negotiating physical travel despite travel restrictions.

These uncertainties and new challenges presented an opportunity to converse with other adjunct instructors and/or professors of museum studies, conservation and collections care programs about how they were coping with these quickly changing circumstances. What began as a personal inquiry on the AIC Member Community forum was met with thoughtful and detailed conversations and reports from conservators teaching throughout the United States and beyond; I was heartened by the honesty and comradery received from many colleagues. Although only about two dozen initially responded, a discussion forum for those challenged by teaching object-based collections care in a remote environment was clearly necessary and resulted in a new AIC online forum: Teaching Museum Studies Collection Care Online.

Because most conservators do not possess teaching certificates or advanced education degrees, we need this open discussion tool so we can pool our resources and discuss effective strategies for conveying our specialist content. We know “what” we need to teach and “why” we need to teach it but not necessarily “how” best to teach it. The “how” comes from cumulative years of experience and this new online community can now collectively share their knowledge, practical skills, and wisdom.

The forum has already facilitated discussion of theoretical and practical topics. Some conservators already have accumulated experience with both synchronous and asynchronous remote or hybrid teaching, and their comments have helped those of us just entering this arena to cope more effectively. At this point we are not clear what the next few semesters will look like and using this forum will allow us to share resources and prepare ourselves for a different academic landscape. For example, Holly Witche (Director of Education & Outreach, ICA Art Conservation, teaching at Johns Hopkins) shared information about a blog that emphasizes the importance of knowing where the students are coming from psychologically, especially during our current unstable climate; student mental health and anxiety may be a factor that some instructors previously overlooked and may require different teaching considerations during the next academic year. Many other AIC members have generously contributed practical, useful and seasoned ideas for the group to ponder and dissect as well. Also, I have become a liaison between our group and another international community which is discussing similar topics; AcCESS (Academic Conservation Education Sharing Site) is founded and managed by Maartje Stols-Wilcox in the Netherlands and is setup as an international resource depository for teaching expertise. You can read more about this group in the recent IIC Newsletter June/July 2020.



Join

Find the online teaching group at www.culturalheritage.org/communities

Possible long-term goals and objectives for this AIC community could be to develop best practices for virtual pedagogies applicable to museum studies/ collections care that will be useful for teaching non-conservators. While respecting the intellectual property of those currently sharing their experiences in this online forum, developing effective tools for teaching non-conservators may be a new direction for our profession to pursue.

The new community forum continues to grow; please join us in our on-line discussions!

—*Ingrid Neuman, Senior Conservator, RISD Museum, Providence, Rhode Island, Adjunct Instructor, Museum Studies, Tufts University, Medford, Massachusetts, ineuman@risd.edu*

ISO Working Group: New Members Call

The ISO TC42 Working Group is looking for new members to expand their scope and help develop standards for cultural heritage that address conservators' and collection care professionals' needs and are directly applicable. Their goals include updates to existing standards and new standards reflecting modern imaging materials. You may join them as a guest observer at their November meeting in Ottawa, Canada. For more information, please see https://www.imaging.org/Site/PDFS/Standards/ISO-TC42-WG5-Brochure_20200422.pdf.

PREVENTIVE CONSERVATION: COLLECTION STORAGE

Introducing a new volume that covers
all aspects of collection storage

Edited by Lisa Elkin & Christopher A. Norris

This peer-reviewed volume is divided into 8 main sections covering the breadth of collection storage preservation issues and challenges:

Fundamentals, Assessment & Planning, Creating & Renovating Storage Facilities, Facility Management, Specialized Collection Environments & Care, Storage Equipment & Materials, Storage of Digital Collections, and Storage at a Glance.

944 pages, full color hardcover, ISBN 978-0-9978679-2-3

AIC Members get a 15% discount:

Use code **AIC-2020** at store.culturalheritage.org

Published by The Society for the Preservation of Natural History Collections; American Institute for Conservation of Historic & Artistic Works; Smithsonian Institution; and George Washington University Museum Studies Program

PREVENTIVE CONSERVATION: COLLECTION STORAGE



Lisa Elkin • Christopher A. Norris

Mary Coughlin | Catharine A. Hawks | John E. Simmons | Jude Southward
Sarah Stauderman | Shelley Sturman | Robert Waller



SPNHC
ADVANCING COLLECTIONS CARE



american
institute for
conservation of
historic & artistic
works



Smithsonian
Institution



THE GEORGE
WASHINGTON
UNIVERSITY
WASHINGTON, DC

New Publications

Bellendorft, Paul, ed. *Quo vadis Konservierungswissenschaften?: Status quo, Herausforderungen und Perspektiven: Tagungsband zur Berliner Konferenz im Juni 2018*. Munich: Oekom, 2019. ISBN: 9783962381509. This publication describes the results of a conference in Berlin that explored the future of conservation science in Germany.

Benecci, Camille, ed. *Les collections ethnographiques: traitement et exposition d'objets composites*. Tours: ARSET, 2019. ISBN: 9782952252874. This book publishes papers and discussions presented at the 5th conference of the ARSET Meetings of April 21, 2017. The focus of the conference was ethnographic collections, including the treatment and exhibition of composite objects.

Bühl, Gudrun, Sumru Belger Krody, and Elizabeth Dospěl Williams. *Woven Interiors: Furnishing Early Medieval Egypt*. Washington, DC: George Washington University Museum and The Textile Museum, 2019. ISBN: 9780874050400. This catalogue highlights major themes explored in the exhibition "Woven Interiors: Furnishing Early Medieval Egypt (George Washington University Museum and The Textile Museum, Washington, DC, August 31, 2019 to January 5, 2020)" through essays by Gudrun Bühl, director of the Museum für Lackkunst in Germany; Sumru Belger Krody, senior curator of The Textile Museum Collection, and Elizabeth Dospěl Williams, assistant curator of the Byzantine Collection at Dumbarton Oaks. Catalogue entries include close examination of materials and techniques. Open access: <https://museum.gwu.edu/sites/g/files/zaxdzs2356/f/Woven%20Interiors%20Catalogue.pdf>

Gaggadis-Robin, Vassiliki, and Nicolas de Larquier, eds. *La sculpture et ses emplois: actes de l'es Rencontre autour de la sculpture romaine*. Pessac: Ausonius, 2019. ISBN: 9782356133311. This collection of papers addresses two aspects of the study of ancient Roman sculpture: the practice of reusing materials and the recent discovery of major sculptures in Europe and the Mediterranean world. It is the first volume in the series *L'atelier sculpteur*.

Fuster López, Laura, Maartje Stols-Witlox, and Marcello Picollo. *UV-Vis Luminescence Imaging Techniques = Técnicas de Imagen de Luminiscencia UV-Vis*. Editorial Universitat Politècnica de València, 2019. ISBN: 9788490488287 (Print on demand). This volume explores the contribution of UV-VIS luminescence/fluorescence (UVL and UVf, respectively) imaging to the investigation of cultural heritage. This is the first volume in the series *Conservation 360°*. Open access: <http://hdl.handle.net/10251/138517>.

Sabbatini, Luigia, and Inez Dorothé van der Werf, eds. *Chemical Analysis in Cultural Heritage*. Berlin: De Gruyter, 2020. ISBN: 9783110456417. This volume presents non-invasive and micro-destructive analytical chemistry techniques for the investigation of cultural heritage. After a general overview on materials used in works of art and archaeological objects, part I discusses the theoretical foundations of the various techniques and methods, based on spectroscopy, chromatography and mass spectrometry, currently used for elemental and molecular identification. Part II reports on selected case studies, with information on ways to investigate paintings, glass objects, ceramics, metals, illuminated manuscripts, and inks, both ancient and modern.

Smibert, Tony. *Turner's Apprentice: A Watercolour Masterclass*. New York; London: Thames and Hudson, 2020. ISBN: 9780500294499. The author shares his method of painting in the style of Turner.

van den Berg, Klaas Jan, et al, eds. *Conservation of Modern Oil Paintings*. Cham: Springer, 2019. ISBN: 9783030192532. This volume contains 46 papers presented at the "Conference of Modern Oil Paints" held in Amsterdam in 2018. The book contains a compilation of articles on oil paints and paintings in the 20th century, partly presenting the outcome of the European JPI project Cleaning of Modern Oil Paints. It is also a follow-up to the book *Issues in Contemporary Oil Paint* (Springer, 2014).

—Sheila Cummins, Research Associate for Collections Development,
Getty Conservation Institute, scummins@getty.edu

People

Sasha Drosdick recently moved to the Hawaiian island of Lānaʻi where she has taken the position of Assistant Conservator at Pūlama Lānaʻi. Sasha will oversee the installation, maintenance, and physical well-being of the ever-expanding outdoor sculpture collection on Lānaʻi. She can be reached at sdrosdick@pulamalanai.com

Jacqueline Riddle recently joined Ingenium: Canada's Museums of Science and Innovation as a conservator. Ingenium is the Crown Corporation responsible for the operation of three national museums: the Canada Science and Technology Museum, the Canada Aviation and Space Museum, and the Canada Agriculture and Food Museum. Previously, Jacqueline was a term conservator at the Smithsonian National Air and Space Museum. She can be reached at jriddle@ingeniumcanada.org.



Making Changes?

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

Email membership@culturalheritage.org

In Memoriam

Joan Ethel Gardner Day (1935 - 2019)

Joan Gardner was born in Marianna, Florida, to Francis and Eula Strickland. She attended Florida State University in Tallahassee, graduating in 1957 with a degree in education. Joan was proud of the fact that she mastered the flying trapezes at the Flying High Circus while in college. She taught 5th through 8th grades at various schools, then worked as a social worker as well as a technician in the Department of Anatomy in the J. Hillis School of Medicine, Gainesville, Florida. Once she became a conservator, she was renowned for her innovative treatment of archaeological and ethnographic materials during her long career at the Carnegie Museum of Natural History (the Carnegie).

I first met Joan in 1963, when her husband William (Bill) M. Gardner and I were enrolled in the PhD program at the University of Illinois at Urbana-Champaign. Joan and my wife Judy taught school in the local schools while supporting their husband's degrees in archaeology, and they became close friends. Bill accepted a faculty position at The Catholic University of America where he became well known for his research at the Thunderbird site in Virginia. Upon their divorce, Joan entered the conservation program of The George Washington University where she attained her MA degree in 1979. During her time in Washington, DC, she interned in the Anthropology Department at the National Museum of Natural History, Smithsonian Institution, where she worked as a technician inventorying archaeological metals from North America, textiles from Peru and Asia, and developing inventory data procedures for the ethnographic collections. She became close friends with Dr. Clifford Evans and Dr. Betty Meggers while conducting the analysis of archaeological textiles from Ecuador. Joan also worked with Dr. Mary Elizabeth King and Dr. Robert E. Bell on conserving the Spiro Mound collections at the Smithsonian and University of Oklahoma.

In 1979 Joan was hired as the first conservator at the Carnegie; Director Dr. Craig Black suggested that I court her for the position as chief curator of the museum at the time. Joan was critical to the development of Walton Hall of Ancient Egypt and Alcoa Hall of American Indians, and she treated hundreds of artifacts for each hall. Throughout her 21 years there, she continuously augmented her professional knowledge and expertise through programs at Massachusetts Institute of Technology and The Getty Institute. Joan received numerous grants from NSF, NEH, and IMLS for conservation projects at the Carnegie. She published 15 articles and reports on conservation of textiles and artifacts from archaeological sites in Pennsylvania excavated by staff and research associates of the museum and the University of Pittsburgh. She also performed numerous assessments for other museums, universities and historical societies. After her retirement in 2000, she became an independent conservator and worked at various museums in the Southeast.

Joan was a kind-hearted person and became a part of our family as Aunty Joan, but when she requested a meeting with me about problems relating to conservation, I always asked: "who am I speaking with Joan or Tessy Trench Mouth?" - needless to say I lost every argument. At her 50th high school reunion in Marianna she was reacquainted with her classmate James R. Day, whom she soon married and moved with to Thomasville, Georgia. Joan leaves a son, Benjamin A. Gardner of Thomasville, and four grandchildren. Her husband Jim Day predeceased her.

—James R. Richardson, curator Emeritus, Carnegie Museum of Natural History,
Pittsburgh, PA

Carl Patterson (1945 - 2020)

Carl Patterson passed away peacefully at his home in Denver, Colorado, February 16, 2020. Carl was born during WWII in Jackson, Mississippi, where his parents were stationed. As soon as they could, the Patterson's returned to Lynchburg, Virginia, where Carl joined the many generations of Virginians that were his family and he was proud to be among them.

A graduate of Duke University, Carl was a pre-med student, majoring in zoology with a very special interest in art history. He was among the students at Duke who participated in archaeological excavations at Winchester Cathedral in Hampshire, England, during the summer months and through this experience, he discovered conservation. Carl applied and was accepted to the University of London, Institute of Archaeology and received a Diploma in Conservation in 1970.

Immediately following graduation, Carl worked at the British Museum in the Western Asiatic Antiquities department with Celestine Ludovici for nine months. In September 1970, he became the conservator at the Horniman Museum in London. While there, his duties ranged from inventorying and cataloguing, collection management, to conservation treatment - all the while committed to training interns.

In 1979, Carl returned to the US and joined the staff at the Rocky Mountain Regional Conservation Center at the University of Denver. In 1984, he became the Director, overseeing the staff, cultivating projects, and training interns. By 1990, Carl was hired by the Denver Museum of Nature and Science where he implemented collection management procedures for the vast holdings. The following year Carl became the first conservator at the Denver Art Museum. Over the next 18 years, he would serve as Director of Collection Services and Director of Conservation, outfit three conservation laboratories and consolidate collection storage into discrete purpose-built areas, undertake collection surveys, as well as play a key role in the design and opening of the Hamilton Building. Instrumental in elevating and expanding the conservation department, acquiring equipment, and improving storage, Carl was immensely creative in his ability to write grants and raise funds. He both guided and inspired the paths of dozens of students, interns, and fellows. In addition, Carl had a cadre of devoted volunteers who worked tirelessly with him over the years. In 2009, Carl retired as Director Emeritus of Conservation.

Carl was active in numerous professional organizations including International Institute for Conservation, IIC-UK Group, the Scottish Society for Conservation and Restoration, American Institute for Conservation, Western Association Art Conservation, the Colorado Wyoming Associations of Museums, Mountain Plains Museums Association, the Greenwood Fund, among others. Over a span of thirty years, his publications and presentations mirrored his encyclopedic expertise and experience.

Carl's intelligence, charm, generosity, and warm smile were the reasons so many people readily connected with him throughout his life and career. These qualities remain the embodiment of his goodwill and commitment to conservation and friendship - often one in the same.

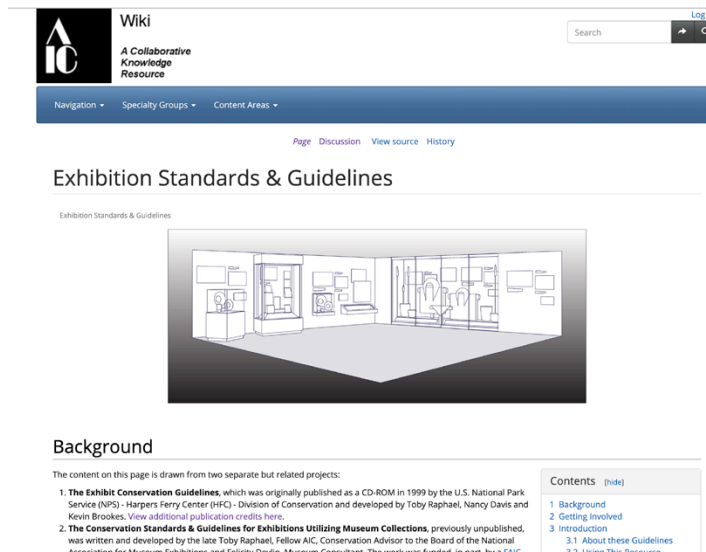
Donations may be made to the Carl Patterson Emergency Response Fund of the Colorado Wyoming Associations of Museums (CWAM), Please check the CWAM website for a donation button. <https://www.cwam-us.org>

—Sarah Melching, sarahmelching@denverartmuseum.org

Worth Noting

National Park Service and AIC Team Up for Wiki Work

In 1999 the National Park Service - Harpers Ferry Center - Division of Conservation published *Exhibit Conservation Guidelines*, written and compiled by Toby Raphael with major contributions from Nancy Davis and Kevin Brookes, with additional contributions from other NPS and non-NPS staff. The content was innovatively presented as a CD-ROM which allowed users to jump back and forth between narrative guidelines, technical notes, and case diagrams and illustrations. The publication also featured useful forms and checklists. Now that many of our computers no longer have a CD/DVD player, it has become increasingly hard to access this content, much of which remains useful 20 years later. A Memorandum of Understanding (MOU) between FAIC and the National Park Service has allowed AIC to make the content from the CD-ROM available online on the AIC Wiki at: www.conservation-wiki.com > [Preventive Care](#) > [Exhibition Standards & Guidelines](#).



The screenshot shows the AIC Wiki interface. At the top left is the AIC logo and the text "Wiki A Collaborative Knowledge Resource". To the right is a search bar and a "Log in" link. Below this is a navigation menu with "Navigation", "Specialty Groups", and "Content Areas". The main content area is titled "Exhibition Standards & Guidelines" and features a 3D perspective illustration of a museum gallery with various display cases and informational panels. Below the illustration is a "Background" section with a list of two related projects and a "Contents" sidebar with links to "Background", "Getting Involved", and "Introduction".

Visit the [Exhibition Standards & Guidelines](http://www.conservation-wiki.com/wiki/Exhibition_Standards_&_Guidelines) section of the AIC Wiki at http://www.conservation-wiki.com/wiki/Exhibition_Standards_&_Guidelines.

While the core of this text still provides important information, the pages should be viewed as a work in progress. The first stage of mounting the text and making it available is now complete. The second stage has begun; two working groups comprised of NPS staff, conservators, conservation scientists, exhibition design professionals, and others are editing and updating the text, and are adding links to recreate the utility of the original CD-ROM. This work will eventually extend to expanding content that represents best practices developed over the past two decades. Special thanks go to colleagues who helped mount the text online: Luisa Casella, Heather Emerson, Lisa Goldberg, Emma Guerard, and Roger Shaw Williams.

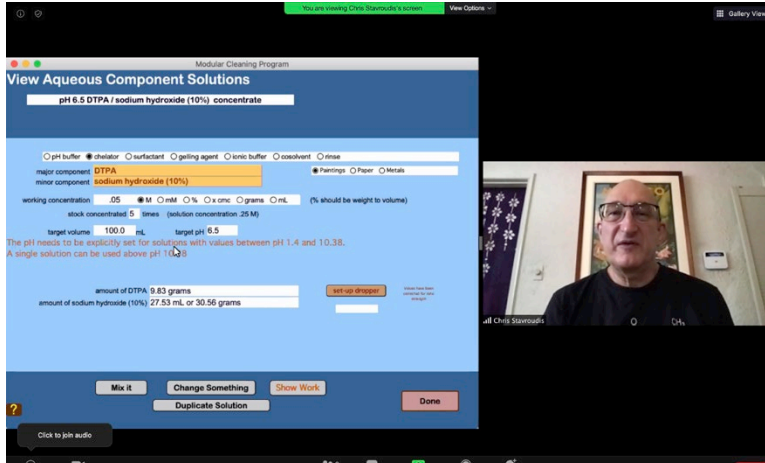
Please take a look at the material and let your exhibit design and collection care colleagues know that it is now accessible. For anyone interesting in working on editing and expanding the content, please contact Theresa Voellinger (theresa_voellinger@nps.gov) or Rachael Perkin Arenstein (rarenstein@culturalheritage.org) to indicate your interest in the Exhibit Guidelines Working Group.

The goal of Toby Raphael and his colleagues was to increase collaboration between museum professionals and facilitate the creation of exhibits that are safe for collections and engaging for our visitors. As we work to envision how our institutions will adapt to our current and future circumstances, these core concepts remain pertinent. We look forward to carrying this work forward with the input and support of the cultural heritage community.

—Rachael Arenstein, rarenstein@culturalheritage.org, and
Theresa Voellinger, theresa_voellinger@nps.gov

Conservators Host Free Cleaning Course via Zoom

Conservators in private practice Chris Stavroudis and Nina Roth-Wells hosted free Modular Cleaning Program (MCP) workshops in May for professional colleagues isolated at home during the Covid-19 pandemic. After announcing the workshop through the Foundation for Advancement in Conservation (FAIC)'s Global Conservation Forum and AIC's Member Communities, nearly 1,000 people participated in the course. Since their Zoom meetings were limited to 500 individuals, Chris and Nina held two sessions of the four-day course.



Chris Stavroudis lecturing on the effect of pH on oxidized surfaces during aqueous cleaning. Courtesy of Lark London.



Nina Roth-Wells holding "office hours" through Zoom. Courtesy of Tiarna Doherty.

The online MCP course included PowerPoint lectures on the theory behind aqueous cleaning systems in the MCP database. The practical mixing and testing of cleaning solutions, along with navigating the database, were demonstrated live and through short videos. The Zoom platform allowed for discussion, moderated by Nina through the Zoom Chat function. Nina also hosted afternoon "Office Hours" to allow for further live discussion with smaller groups.

In the second run of the workshop, Nina was joined by Tiarna Doherty. Tiarna had worked with Chris over 15 years ago to design the first MCP workshops, which continue to be offered internationally by Chris to conservators in all disciplines. Chris and Nina did an exceptional job in adapting the MCP workshop to an online platform, which accommodated a professional development opportunity for 1,000 people. Participants from five continents expressed their enthusiasm for the workshop content and appreciation for the opportunity to come together as a professional community.

—Tiarna Doherty, tiarnadoherty@gmail.com

Conservation Graduate Programs

Student Announcements

THE CONSERVATION CENTER AT THE INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY

The Conservation Center at the Institute of Fine Arts, New York University is pleased to announce our Class of 2023!

Laura Bergemann	Alexa Machnik
Emma Hartman	Laura Richter
James Hughes	Ruth Waddington
Josephine Jenks	

QUEEN'S UNIVERSITY ART CONSERVATION

Queen's University Art Conservation Department welcomes the Class of 2022:

Melissa Allen	Jocelyn Hillier
Sandrine Blais	Laura Jacobs
Miriam Bowen	Pui Yee (Kitty) Lam
Robin Canham	Kathryn Stark
Emma Griffiths	Camille Turner-Hehlen
Katharyn Hernandez	

STATE UNIVERSITY OF NEW YORK STATE, BUFFALO COLLEGE, PATRICIA H. & RICHARD E. GARMAN ART CONSERVATION DEPARTMENT

The SUNY Buffalo State College Art Conservation Department is excited to welcome our Class of 2023:

Lorna Brundrett	(Charlotte) Yuyin Li
Lindsay Cross	Christy McCutcheon
Camille Ferrer	Katherine McFarlin
Meredith French	Emily Mercer
Grace Johnson	Maeve O'Shea

Weitzman School of Design Historic Preservation

The Weitzman School of Design at University of Pennsylvania welcomes our new students in the following programs:

<i>Master of Science in Historic Preservation</i>	
Alison Cavicchio	Arden Jordan
Carly Adler	Caitlin Livesey
June Armstrong	Hilary Morales Robles
Namrata Dadawala	Allison Nkwocha
Emily Fenn	Monique Robinson
Priyanka Gorasia	Tejal Shrotriya
Anne Greening	Agatha Sloboda
Xiyue He	Ying Wang
Heather Hendrickson	Yuxuan Wu
Allisa Horton	Yifei Yang
Yimin Hu	Chuxuan Zhang



ANAGPIC

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

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

<i>Master of Science in Design with a concentration in Historic Preservation</i>	
Michele Kolb	

WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM IN ART CONSERVATION

The Winterthur/University of Delaware Program in Art Conservation is pleased to announce the Class of 2023:

Meghan Abercrombie	Elle Friedberg
Olav Bjornerud	Veronica Mercado Oliveras
Riley Cruttenden	Margaret O'Neil
Kaeley Ferguson	Alyssa Rina
Sarah Freshnock	Katie Shulman

The Winterthur/University of Delaware Program in Art Conservation, Preservation Studies program is pleased to announce the following doctoral dissertations in progress.

<i>Student</i>	<i>Dissertation Title</i>
Sanchita Balachandran	Identifying Authorship through Technology: Ancient Greek Ceramics
Aidi Bao	Value of Craquelure in Chinese Culture: Guqin Craquelure Formation, Mechanism, and Connoisseurship
Michael J. Emmons	"Marking" [Graffiti] and Inscribing in Early America
Reyhane Mirabootalebi	Traditional Kurdish Textiles: Cultural Interweaving and Unraveling
Catherine Morrissey	Maintaining the Past, Preserving the Future: Reexamining Historically Designated Buildings and Landscapes
Ying Xu	When Historic Preservation Encounters Minorities: Examining the Significance of Historic Architecture and Intangible Cultural Heritage of the Bapai Yao

THE STRAUS CENTER FOR CONSERVATION AND TECHNICAL STUDIES, HARVARD ART MUSEUMS

The fellows at the Straus Center for Conservation and Technical Studies are completing the first year of their two-year term. Working remotely since mid-March, they are writing up and presenting their ongoing research projects to various audiences and creating content for the Harvard Art Museums' website. They are also collaborating with colleagues remotely, watching webinars, and participating in online courses.

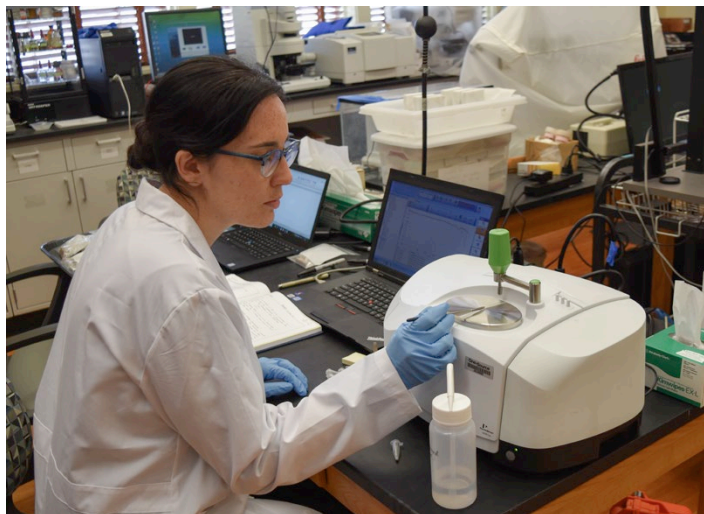
Ruby Awburn, Fellow in Painting Conservation, is continuing research on zinc soaps in modern paintings and potential treatment impacts, technical analysis into the artistic process of the artist Albert Moore, and cataloguing the Barnett Newman studio contents.

Haddon Dine, Fellow in Objects Conservation, continues research on the materials and construction of an Egyptian plaster mummy mask in the Harvard Art Museums' collection.

Leonie Müller, Craigen W. Bowen Paper Conservation Fellow, is producing inks by following historical recipes in her kitchen as continuation of her research project about ink identification.

Julie Wertz, Beal Family Postgraduate Fellow in Conservation Science, is completing her second year of three. She is working on a pigment survey of Indian opaque watercolors, an online exhibition about the technical study of Han-dynasty funerary ceramics, and a preliminary investigation of non-invasive analysis for works on paper.

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



PhD student Elizabeth Salmon tests a protocol to detect oily residue using FTIR. Courtesy of Marissa Bartz.

The UCLA Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials admitted its inaugural class of PhD students in fall 2019. The PhD program in the Conservation of Material Culture (CMC) is a cross-disciplinary, research-focused degree. Research areas include four core categories: materials, technology, environment, and traditional ecological knowledge.

Students in the CMC PhD program can focus on the following research areas:

- › Conservation & Material Culture Science
- › Preventive Conservation & Care of Collections
- › Cultural Property Forensics
- › Advanced Multidimensional Documentation
- › Biocultural Heritage Conservation
- › Emergency Planning and Managing Disaster Risks of World Cultural Heritage
- › Conservation Philosophy & Ethics

We are pleased with the variety of projects the four inaugural students are undertaking. As with all of us, their research plans for the summer shifted to remote study. Fortunately, they have a lot of preliminary literature research to undertake as they launch their studies. Nothing like sheltering in place to get a lot of reading done!

Chris de Brer is working on a technical study of West Mexican ceramics both from recently excavated finds housed in Mexican regional institutions and from the vast collections in Southern Californian museums. He is particularly interested in synthesizing archaeological and museum related inquiries. He is also focusing a significant portion of his research on the restoration practices of West Mexican vessels and their impact on interpretation and display.

Moupi Mukhopadhyay. The beautiful and culturally rich wall paintings in the Kerala Mural tradition of south India are recognized for their artistic creativity and expression, as well as the cultural and material exchanges required for their creation. However, many potentially important paintings have nearly vanished, due to weathering and subsequent degradation, by overpainting, and sometimes demolition. Moupi's project aims to use non-invasive scientific imaging and spectroscopy techniques to realize the cultural heritage potential of some of these less visibly apparent and therefore understudied murals. Through her research, she strives to advance the comprehensive research in this field and highlight the need for their conservation for the benefit of future generations.

Jaime Fidel Ruiz-Robles is developing a novel biocide nanosystem capable of long-lasting microbial inhibition regardless of a controlled environment. Through this system, he is addressing the continuous issues presented by the microbial metabolic activity on stone surfaces, focusing on the Mayan archeological site of Palenque, and more specifically, the pillars at El Palacio structure.

Elizabeth Salmon is looking to traditional ecological knowledge for culturally relevant pest management solutions to advance preventive care of cultural collections. Her project takes an interdisciplinary approach to consider how traditional pest eradication methods can be incorporated into the academic and professional fields of preventive conservation, supported by ethnographic study and experimental research. By looking to culturally relevant and locally available pest management methods, this work addresses a need to make preventive care of collections more accessible, sustainable, and resource efficient for a broader range of cultural institutions.

—Glenn Wharton, Lore and Gerald Cunard Chair, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials

Teaching Via Zoom: Crash Course from WUDPAC

Like so many around the country, on March 9, 2020, we got notice from the University of Delaware administration that all students would be sent home at the end of the week and that teaching online would begin immediately. We are reporting here about some of what we learned in the ensuing nine weeks and providing some insight into what worked for us.

FROM IN-PERSON TO ONLINE

For our field, most of how and what we teach does not simply transfer from classroom to Zoom room. A lecture that involves very minimal discussion and utilizes a PowerPoint will transfer quite well. Just about everything else (especially those things that rely on hands-on components and significant discussion) was partly or completely reimaged.

- › For object-based teaching, take a “less is more approach.”
- › We are likely working alone and home set ups for online teaching are not ideal; choose objects that can do double or triple duty.
- › Use a list of core learning goals to build your new syllabus and don't just rely on your previous classes. Consider opportunities for content and activities that the new format allows to include or improve.
- › This focus on core principles and new opportunities helps every time you have to remove something that just won't work via Zoom.

SIMPLE TECHNICAL ADD-ONS

In taking our teaching online, we should consider that our institutions' IT departments are overburdened right now. We can handle much of this on our own by utilizing webcams, cell phone apps, tripods with cell phone mounts and ring lights purchased from photo supply houses or online retailers. There are multiple options for setting up an online classroom, but simple is best.

- › Think about how you'll use your set up, will you show 2D or 3D objects?
- › When working alone, how will you easily access the materials used for live demo?
- › You'll want to be sure that your equipment set up doesn't interfere with safe object handling or your teaching flow.
- › Recorded lectures don't have to be polished; filler words like “ah” and “um” create authentic content and humanize us as lecturers.
- › Even though you may not have been previously videoed, remember that you likely conveyed this material in front of students for many years – be yourself.

TIPS FOR TEACHING HAND SKILLS

Used in combination with live demonstrations through a video conferencing platform, take-home kits can be used to teach conservation techniques and hand skills with synchronous questions and discussions.

- › Having two cameras set up allows students to see both the hands-on demonstration and the speaker's face at the same time.
- › Instructions for kits should be more detailed for take home exercises than they would be in-person and should include thorough directions as well as clear expectations about the purpose of the exercise. Feedback for the students can be accomplished through image captures and screen sharing as well as discussion.

AVOIDING ZOOM FATIGUE

Zoom fatigue is challenging for students and instructors and can be managed by planning ahead. Consider ways to limit screen time in general, and especially with large groups.

- › Class time can be broken up to include small groups in breakout rooms.
- › Some content can transition to asynchronous teaching.
- › Regular scheduled breaks are also helpful.
- › Communicate with guest speakers in advance so that they can plan their presentations to accommodate breaks and other techniques that help with this fatigue.
- › Another option is to include time for simple ergonomic stretches during class.

BUILDING COMMUNITY

Building a strong class community will support better conversations and student participation. In an online class, simple questions like "how do you feel?" or "what are you having for lunch?" can help foster community.

- › Some techniques for active participation include student collaboration on Google documents and Zoom polls.
- › Jokes and humor translate well from in person to online.
- › Welcoming pets to the class is advantageous while using Zoom.

MANAGING DISCUSSION

Conversations tend to be more labored in an online format and allotting extra time for discussions is crucial.

- › Have at least two moderators on hand; designate one person as time manager and technology troubleshooter. This person can also manage the chat window to help address questions and provide additional information.
- › It can be helpful to create an order for student speakers to reduce long pauses and a burst of multiple speakers.
- › Reach out to guest speakers ahead of time, so that they are aware of scheduled breaks and won't be caught off-guard when notified during their lecture.

Additional Resources

- › For more information about our teaching set ups, please visit our shared Google folder: https://drive.google.com/drive/folders/1gejqZX-_5514UWmQl1r_mXrZm5UQ0Buq?usp=sharing
- › See also Ingrid Newman's article in *New Materials, Research, & Resources*: "Sharing Teaching Online through the AIC Community"

- › Break-out rooms are a useful option for discussions and can encourage more participation for students who feel more comfortable in a smaller group setting.

COLLABORATIVE PROJECTS

Collaborative projects are often some of the most meaningful experiences either in a classroom or online. Collaborative projects have additional benefits of helping reduce Zoom fatigue and building community. Also, projects assigned to partners or small groups of students can support non-synchronous learning.

- › Plan to provide time for students to share their projects with the class and receive feedback from their peers and instructors.
- › Google Drive allows multiple participants to create and edit files simultaneously.

MORE POSSIBILITIES

Other platforms that can support online learning include Slack and Canvas. The game app Kahoot can provide a fun way to quiz students. Other software makes it possible to broadcast images from a microscope.

Distance learning can provide opportunities to collaborate more closely with other programs, diversify teaching staff, and is more inclusive for students with limited options with regards to transportation.

—Joelle Wickens (jwickens@udel.edu), Laura Mina (lmina@winterthur.org), William Donnelly (wdonne@winterthur.org), Kate Sahmel (ksahme@winterthur.org)

Specialty Group & Network Columns

Architecture Specialty Group (ASG)

ASG Leadership

The Architecture Specialty Group would like to welcome incoming ASG Program Chair Nicky Emery, who will be leading ASG programming efforts for the 2021 annual meeting. This was the first time in several years that ASG had a competitive election, so thank you to all who participated. If you are interested in being a bigger part of ASG, please consider running for a leadership position in the future. Current leadership is always happy to answer your questions if you'd like to know more!

2020 AIC Annual Meeting

ASG leadership would like to thank this year's speakers in our specialty group sessions for their patience and enthusiasm as we navigate the new online format. ASG will present two full online sessions and the ASG/OSG joint session on historic houses has been broken into two sessions as well. This newsletter will go out in the middle of online programming, so be sure to catch up on what you may have missed or what sessions are still to come. ASG session dates are scheduled for June 23 and July 28. The ASG/OSG joint session will take place on June 15 and August 6. The ASG business meeting has not been scheduled as of this writing, but we anticipate it will happen in July or August so please watch for updates to the schedule online.

— Lacey Bubnash, Outgoing ASG Chair, l.bubnash@argsf.com

Book and Paper Group (BPG)

For many of us, these last weeks have been full of uncertainty and growing concern for public health in our communities, employment, institutional continuity, civic institutions, and social justice.

2020 AIC Annual Meeting

The 2020 BPG meeting is now virtual and the schedule for online presentations throughout the summer is mounted on the AIC website. Plans for 2020 were skillfully reassembled by the talented and creative leaders within BPG; please join me in congratulating Eliza Spaulding, Andrea Knowlton, Saira Haiqqi, APDG, LCCDG, PubComm, and the rest of the BPG volunteers for their resourcefulness and creativity during the complicated transition. Many roles will overlap this summer to accommodate virtual conference adaptations and adjusted timelines.

Current Events

Things move so quickly from day to day that it is hard to keep up with current events. I am proud that my peers and fellow BPG members Anisha Gupta and Jennifer Hain Teper have been at the forefront of AIC's Equity and Inclusion Committee's work to improve the role of AIC at the intersection of culture and community. BPG unequivocally supports the statement that "a truly inclusive field cannot exist until we are committed to advancing historically excluded populations in our profession."

BPG Leadership

Results of the recent BPG elections will be discussed at the BPG Business Meeting in late June and listed here:



ASG Online

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



BPG Online

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

- › Melissa Tedone will serve a two-year term (2020–2022) as Chair.
- › Katie Mullen will serve a one-year term (2020–2021) as Assistant Program Chair before assuming the Program Chair role next year.
- › The incoming officers will serve on the 2020–2021 BPG Executive Council with Andrea Knowlton (Program Chair 2020–2021) and Saira Haqqi (Secretary-Treasurer 2019–2021).

Several other BPG members in volunteer roles have completed or are beginning their two- or three-year terms. These include:

- › Wiki Book Coordinator, incoming Michelle C. Smith, outgoing Katherine Kelly.
- › Education and Program Committee Chair, incoming Melina Avery, outgoing Cher Schneider.
- › The ad hoc Financial Committee, Michelle Facini, Sarah Norris, Sue Murphy, and Jennifer Hain Teper have completed their efforts and will disband after submitting their recommendations to the current BPG Board.
- › BPG’s PubComm just posted the announcement asking for a BPG website coordinator to serve an appointed term. This role will be crucial as the BPG web presence responds to new technologies and an even stronger AIC communications presence.

Tea with BPG, Virtually

Thanks to those who participated on the five supportive “Tea with BPG” virtual chats on Zoom throughout late April and May, on Monday afternoons. Each event gave dozens of members a chance to join, talk, share insights, and strengthen friendships new and old. Most importantly, we acknowledged how vulnerable we all feel right now. We talked about COVID-related personal and job uncertainties. We met pets and admired knitting projects. We talked about digital fatigue. We talked about how to keep going when things are tough. We talked about keeping a “sunshine folder” of positive accomplishments and supportive emails and reference letters for dark days when you need a reminder that you’re not alone. We talked about resilience and what strength we found in our community and profession. We talked about the self-empowerment we received from pursuing Professional Associate or Fellow status. We talked about the energy we got from volunteering in AIC and other organizations in our professional and personal communities.

Thank You

I’m grateful for the opportunity to serve on the BPG in this extraordinary way this past year.

Thank you,
Sarah

—Sarah Reidell, *Outgoing BPG Chair*, sarah.reidell@gmail.com

Collection Care Network (CCN)

2020 AIC Virtual Meeting

CCN has successfully moved its AIC annual meeting sessions online. Be sure to tune in for:

- › Current standards for storage materials on August 5
- › Big data on August 12
- › Research and Technical Studies, Collection Care, and Contemporary Art joint session on August 20
- › Emergency response on August 31

Be sure to also check out the recordings from CCN’s June sessions!



CCN Online

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

Participate in online resources

- › The Materials Working Group (MWG) Resources group is creating an “Image Gallery of Damage” caused to collections by inappropriate materials or materials used inappropriately (www.conservation-wiki.com/wiki/MWG_Image_Gallery_of_Damages). Please consider posting your own images to the gallery.
- › “Exhibition Standards & Guidelines” has been added to the AIC Wiki. Check it out at www.conservation-wiki.com/wiki/Exhibition_Standards_%26_Guidelines.
- › To help develop further content for the Collection Care pages on the Wiki, contact Laura Gaylord Resch at lresch@clevelandart.org.
- › The ISO TC42 Working Group is looking for new members to expand their scope and help develop standards for cultural heritage that address your needs and are directly applicable. For more information, please see: www.imaging.org/Site/PDFS/Standards/ISO-TC42-WG5-Brochure_20200422.pdf.
- › Work is progressing on the Spanish language version of MuseumPests.net. If you are a native Spanish speaker interested in working on the translation, please contact Rachael Arenstein at rarenstein@culturalheritage.org.

CCN would like to highlight how our allied professionals have helped us continue with collections care efforts and any creative solutions you’ve developed to address collection care needs. Please contact Kelly Krish at kmkpph@rit.edu to share your stories.

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

Contemporary Art Network (CAN!)

CAN! Leadership

CAN! is pleased to announce Jen Hickey as our upcoming Assistant Program Chair for the 2020 -2021 cycle and Program Chair for the 2021-2022 cycle. Jennifer Hickey is a 2011 graduate of the Conservation Center (IFA, NYU). As a specialist in the study and treatment of modern and contemporary paintings, Jennifer has worked at a number of leading conservation studios, both private and institutional. Jennifer’s past research has focused primarily on the materials and process of postwar American painters, and she continues this in her current role as Paintings Conservator for the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

2020 AIC Annual Meeting: Virtual Sessions

The scheduled contemporary art talks will be from July 16 to August 20, with a schedule arranged as follows:

- › CAN! External Forces in Contemporary Art Conservation on July 16 and July 27
- › CAN!/RATS on August 20
- › CAN!/EMG on July 16 and July 20

Full programming details can be found at <https://learning.culturalheritage.org/p/virtual-meeting-2020>.

INCCA/CAN! Speed Mentoring Session July 28, 2pm

This session creates opportunities for short periods of one-on-one time with established professionals without all the normal distractions associated with conferences. Mentees can book a short individual session of 10 minutes with one of the mentors listed below. Each mentor will have time to meet with a maximum of four mentees. Mentoring sessions will take place on Tuesday, July 28, 2:00 to 4:00 p.m. Eastern Time.



CAN! Online

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

The session is an opportunity to ask the mentor anything: You can talk about them, about you, or about the field in general. During this time, nobody will interrupt you, you will not have to pluck up the courage to introduce yourself or worry about how to get out of a waning conversation! At the end of the allocated time period, you will say farewell and allow the next mentee to have their turn.

If you are interested in booking 10 minutes with one of the following mentors, please send an email to J. Luca Ackerman at networkchair.can@gmail.com by July 22. You may give a first and second preference to accommodate schedule conflicts for your mentor. Requests will be dealt with on a first-come, first-served basis. Short biographies of each mentor can be found within the AIC online community and the CAN! community posts.

Mentors:

- › Michelle Barger, Head of Conservation at the San Francisco Museum of Modern Art, San Francisco, CA, USA
- › Francesca Esmay, Conservator, Panza Collection Initiative, Solomon R Guggenheim Museum, New York, NY, USA
- › Per Knutas, Head of Conservation, Museum of Fine Arts, Houston, TX, USA
- › Christine Frohnert, partner at Bek & Frohnert LLC, Conservation of Contemporary Art, based in New York City, NY, USA
- › Jay Krueger, Head of Painting Conservation, National Gallery of Art, Washington, D.C., USA
- › Pip Laurenson, Head of Collection Care Research at Tate, UK, and Professor of Art, Collection and Care at the University of Maastricht, the Netherlands
- › Chris McGlinchey, Sally and Michael Gordon Senior Conservation Scientist in the David Booth Conservation Department at The Museum of Modern Art in New York, NY, USA
- › Kate Moomaw, Associate Conservator of Modern and Contemporary Art at the Denver Art Museum, CO, USA
- › Sylvie Pénichon, Head of Photograph Conservation at the Art Institute of Chicago, IL, USA
- › Flavia Perugini, Associate Conservator of Objects and Time-Based Media at the Museum of Fine Arts, Boston, MA, USA

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

Emerging Conservation Professionals Network (ECPN)

2020 AIC Annual Meeting

The unprecedented effect of COVID-19 necessitated dramatic rethinking and restructuring of the AIC annual meeting, and ECPN strove to utilize online platforms to deliver educational content and establish peer-to-peer connections in a virtual setting. We could not have achieved these events without the support of FAIC and the University of Delaware. Through this support and the generously volunteered time of the AIC community, ECPN was able to deliver events that kept our community connected in this difficult time. ECPN hosted a Virtual Information Session and Town Hall where we were joined by the current president of ANAGPIC, Ellen Pearlstein. ECPN also hosted a virtual workshop, "Making the Ask: Developing Hard Skills and Negotiation Tactics in the Field of Conservation," co-facilitated by Ariel O'Connor and Caitlin Richeson. Thank you to all involved for making our virtual session a success with special thanks to Ruth Seyler, Kate Lee, and all of our attendees for their energy and enthusiasm.



ECPN Online

Find ECPN information at www.culturalheritage.org/emerging

ECPN Leadership

I am pleased to announce the following appointments for the 2020–21 term:

- › Chair: Caitlin Richeson (ecpn.chair@culturalheritage.org)
- › Vice Chair: Jessica Betz Abel (ecpn.vicechair@culturalheritage.org)
- › Communications: Héctor J. Berdecía-Hernández & Leila Sabouni (ecpn.communications@culturalheritage.org)
- › Digital Platforms: Natalya Swanson & Marie Desrochers (ecpn.digitalplatforms@culturalheritage.org)
- › Outreach: Michaela Paulson & Ashley Stanford (ecpn.outreach@culturalheritage.org)
- › Professional Education and Training: Keara Teeter & Annabelle Fichtner (ecpn.pet@culturalheritage.org)

Congratulations and welcome to our new officers Héctor, Leila, and Marie! I am also pleased to report that Jessica Betz Abel will transition from Communications Co-Officer to the Vice Chair role.

Every year ECPN strives for a balance of representation from different specialty groups, geographic locations, training programs, and career stages. The strength of the officer applications we received for the 2020–21 term was impressive and resulted in a difficult selection process. Thank you to everyone who offered to serve.

Thank You

Thank you to all of our 2019–20 ECPN officers for your creativity and enthusiasm throughout the term. Special thanks to our outgoing officers Eve Mayberger, Emma Hartman, Candace Kang, and Marci Jefcoat-Burton. It has been a pleasure to serve ECPN with this team, their passion and dedication to the field has led to the growth of ECPN and exciting new initiatives.

In particular, I would like to thank Eve, our outgoing ECPN Chair, for her leadership and dedication to ECPN as Outreach Officer, Vice Chair, and Chair. I would also like to extend my thanks to Molly Gleeson, our supportive AIC board liaison, and Kate Lee, our committed AIC staff liaison, for helping us accomplish so much this term.

Liaison Program

In addition to our outgoing officers, I would like to thank everyone who served as an ECPN liaison for the 2019–2020 term. Through your hard work we have grown our liaison program to include 24 regional liaisons, 9 graduate liaisons, 11 specialty group liaisons, and 9 committee and network liaisons.

Please check the ECPN subsite to contact liaisons directly or view current liaison vacancies if you're interested in volunteering.

Podcast Series

On the 50th anniversary of Earth Day, ECPN launched a four-part podcast series: "Conservators Combating Climate Change." The series focuses on conservation professionals' role in addressing climate change. ECPN's Digital Platforms Officers Natalya Swanson and Emma Hartman speak with invited guests about how to enact changes in the field. Listen to the first episodes at <https://anchor.fm/conservatorscombatingcc>.

I am honored to serve as your ECPN Chair for the 2020–21 term. Keep an eye out for new ECPN initiatives and resources on our various online platforms.

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

Objects Specialty Group (OSG)

OSG Leadership

Although the transfer of positions does not occur officially until our OSG virtual business meeting, we would like to announce the results of our recent election and acknowledge those transitioning into their new positions for the 2020-2021 term:

- › Chair Emerita: Jessie Arista
- › Chair: Fran Ritchie
- › Program Chair: Megan Emery
- › Assistant Program Chair: LeeAnn Barnes Gordon, newly elected
- › Secretary/Treasurer: Jessica Chasen, newly elected

As you all may know, the Rules of Order for our specialty group dictate that the Assistant Program Chair serves one year before transitioning to Program Chair (one year), then specialty group Chair (one year), and finally Chair Emerita/us (one year). The Secretary/Treasurer serves a two-year term. Thank you to Nina Owczarek for her meticulous service as OSG Secretary/Treasurer.

We also have two members who recently agreed to fill other volunteer roles in OSG projects:

- › Wiki editor: Robin O'Hern
- › Post-prints Co-editor: Mary Wilcop (joining Kari Dodson)

Thank you to our OSG Nominating Committee, Angie Elliott and Robin Croskery Howard, who work hard to find candidates each year. If you would like to self-nominate or nominate a colleague in the future, please reach out to Angie and Robin at any time. For a full list of OSG leadership, see our page on the AIC website.

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

Paintings Specialty Group (PSG)

As I write this, the world is a different place than it was three months or three days ago. The effects of a global pandemic and mass uprisings against racial violence and systemic injustice have challenged us. At the same time, they invite us to refocus and examine our roles and our agency in becoming a more equitable field as we reimagine the futures that we anticipated months ago. Our personal and professional networks are more important than ever, as are our opportunities for continuing education, outreach, and (perhaps most important of all) our capacity to preserve and interpret the material evidence of our histories and the present.

PSG Leadership

In this moment of change, I'm so grateful for the new members of the PSG who have volunteered to serve for the coming term, and it's my privilege to step in as chair. We welcome:

- › Kathryn Harada as Assistant Program Chair
- › Jose Lazarte Luna as Secretary and Treasurer
- › Bianca Garcia as a member of Nominating Committee

I want to also thank the outgoing officers:

- › Megan Salazar-Walsh, who will be joining the Nominating Committee, Rita Berg, Noelle Ocon, Erin Stephenson, and Gwen Manthey. Wendy Partridge will continue to serve as Postprints Editor.

—Cindy Schwarz, PSG Chair, cynthia.schwarz@yale.edu



OSG Online

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



PSG Online

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

2020 AIC Annual Meeting

So far, our virtual annual meeting has been a great success, with a large number of members joining from all over the world to watch the live streaming presentations. PSG sessions are being held 1:00 to 3:00 p.m. ET on June 15th, July 2nd, and August 19th. If you miss the live stream you will still be able to watch a recording online for a limited time. The AIC staff and volunteer leaders have done an excellent job of navigating this unprecedented and urgent shift in our annual meeting format. I especially want to acknowledge PSG Program Chair Erin Stephenson and Assistant Program Chair Mary Catherine Betz for their graceful handling of the situation.

The PSG Business Meeting will also occur virtually on July 22nd at 1:00 p.m. ET, followed by a fun social activity and a raffle! More details will be shared in the PSG online community. Please join us if you can; the PSG officers really welcome your input every year during the business meeting. We will be discussing the budget and changes to the PSG Rules of Order, among other topics. I hope to “see” you there!

—Megan Salazar-Walsh, *Outgoing PSG Chair*, psgchair1@gmail.com

Photographic Materials Group (PMG)

PMG Leadership

I would like to welcome our new officers: Ronel Namde (Secretary/Treasurer) and Amanda Maloney (Assistant Program Chair) who will serve the group for the next two years. Amanda Maloney will work as Assistant Program Chair for the first year and become Program Chair the second year. We could not be happier and more pleased with the work of our Nomination Committee, led by Barbara Lemmen, and our colleagues for their willingness to collaborate by serving our specialty group.

Katherine Sanderson will continue as Program Chair for one more year; I will take this opportunity to express my gratitude for the terrific work she accomplished by putting together the PMG program for the AIC Annual Meeting and adapting it to the virtual platform currently used to deliver the entire program. I want to give a special thank you to Heather Brown, who is concluding her term as Secretary/Treasurer with outstanding contributions to the group including her tireless support and guidance to new Officers.

PMG Business

A comment about the new PMG Rules of Order, which comply with the general format proposed by AIC for all specialty groups and include the newly created position of Assistant Program Chair: You will soon have the opportunity to review the new Rules of Order and vote during our next Business Meeting.

PMG Winter Meeting

I would like to announce here that we have postponed our next Winter Meeting so that it will coincide with the 2021 AIC Annual Meeting in Jacksonville, FL. We are sure that the 2021 meeting will please and (hopefully) exceed our membership expectations in all regards, including content, programming, innovative proposals, and workshops offered. The decision to postpone the PMG Winter Meeting and merge it with the AIC Annual Meeting resulted from thoughtful discussion among the officers and took into consideration the preference of our membership for full integration of both programs.

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



PMG Online

Find PMG information at
[www.culturalheritage.org/
photographic-materials
-group](http://www.culturalheritage.org/photographic-materials-group)

Research & Technical Studies (RATS)

All of us have been touched in some way by the unfolding crisis of the COVID-19 pandemic, often profoundly, as livelihoods are lost and colleagues and loved ones are affected. As the RATS membership and the larger AIC community adapt to the challenges, restrictions, and uncertainties of the current moment, it is hoped that our professional organization can continue to provide meaningful opportunities to learn from and connect with one another.

2020 AIC Annual Meeting

For this year's annual meeting, RATS planned an ambitious program including two joint sessions with the Collections Care Network Materials Working Group (CCN/MWG) and the Contemporary Art Network (CAN!), in addition to the regular RATS session. These joint sessions mark the first ever times that RATS has collaborated with these networks to present current research. With many thanks to the nimbleness and flexibility of AIC staff and scheduled speakers, RATS, CCN/MWG, and CAN! will host a total of 12 talks in staggered sessions this summer. Of particular note, Dr. Peter Brimblecombe, visiting professor to the School of Energy and Environment, City University of Hong Kong, will close the August 20th joint RATS/CCN/MWG session with his talk on the long-term impact of climate change and pollutants on collections. For the full schedule of talks, please visit https://learning.culturalheritage.org/p/annual-meeting-2020#tab-product_tab_contents__18.

RATS and IWG Partnership

Following discussions this spring, RATS has planned to partner with the newly charged AIC Imaging Working Group (IWG). The IWG Group is established in recognition that imaging is important to the ethical and evolving practice of conservation, and to develop a professional basis to support conservators with information regarding the growing number of imaging, technologies, applications and practices. The group aims to support the conservation community in imaging-related topics and endeavors by increasing communication and encouraging cross-disciplinary collaboration; to identify and address (through sustainable collaboration) the challenges that conservators encounter related to imaging resources, practices and objectives; and to encourage a consistently high level of conservation imaging by providing resources, solutions, and community through testing, training and standardization.

RATS Leadership

RATS officers are pleased to welcome Jane Klinger, Chief Conservator of the United States Holocaust Memorial Museum, as the new Assistant Program Chair. Jane's term will begin following the RATS Business Meeting.

—Gregory Bailey, RATS Program Chair, gbailey@thewalters.org; Matthew Clarke, RATS Chair, clarkem@si.edu; and E. Keats Webb, IWG Chair, webbekeats@si.edu

Textile Specialty Group (TSG)

2020 AIC Annual Meeting: TSG Virtual Sessions

The TSG sessions will be held on July 30, August 3, and August 11 with the TSG/WAG joint session taking place on July 30. The TSG Business Meeting will take place on Friday, August 7th. For the most up-to-date information and to join the virtual meeting, go to the AIC Learning module at <https://learning.culturalheritage.org>.



RATS Online

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



TSG Online

Find TSG information at www.culturalheritage.org/textiles-group

Voting

Keep an eye out for membership voting on the TSG community for approval of the business meeting minutes and the new Rules of Order. For those who do not (or cannot) vote online, an “in-person” vote will also be held during the TSG online business meeting.

Scholarship News

AIC 2021 is the last year for the TSG Scholarship and for the committee. Since there were no applicants for the 2020 annual meeting, the total amount of available scholarship money will double to \$3,000 for one year. The portal will open in the fall and the deadline for application submissions is December 15th; as this year’s meeting winds down and we gear up for the next meeting in Jacksonville, Florida, start thinking about the possibilities for you or someone you know.

TSG Leadership

- › Beth Szuhay will be the Program Chair for AIC 2021
- › At the close of the business meeting, Julia Carlson will move into the Chair Emerita position and Ann Frisina will become Chair
- › Rebecca Stern has agreed to stay on as Treasurer for another two-year term
- › The new ECPN liaison is Kris Crossen
- › Jennifer Cruise and Kaelyn Garcia will co-edit the TSG wiki

Please join me in welcoming everyone into their new positions and thanking them for their dedication to TSG.

—Julia Carlson, *Outgoing TSG Chair*, thejgcarlson@gmail.com

H&S Network’s inaugural column appears in the Association News section, but thereafter will appear in this section of the newsletter. EMG and WAG did not submit a column for this issue.

Position Announcements

Director, Heritage Science Research and Testing (Supervisory Physical Scientist) (College Park, MD, USA)

The National Archives and Records Administration (NARA) is seeking to appoint a dynamic individual to lead our heritage science program. The director will be responsible for directing, planning and administering a full-scale, multidisciplinary program of heritage science research and testing to support the long-term preservation of the NARA’s holdings. Our world class holdings range from the iconic Charters of Freedom, documents, bound volumes, artifacts, audios, videos to motion pictures.

Associate Conservator, Variable Media (Hong Kong)

As part of the development of the M+ team, we are rapidly building up our Conservation team to deal with the preventative and remedial conservation of the growing M+ Collection. The team is still developing and already encompasses various disciplines amongst which painting, object, paper, photography, Installation Art, Digital and Media art and preventive conservation.

Supervisory Conservator (St. Louis, MO, USA)

The St. Louis Preservation Branch of the National Archives and Records Administration (NARA), Preservation Programs is seeking to appoint a Supervisory Conservator working with National Archives facilities around the country and the National Personnel Records Center (NPRC) in St. Louis to ensure that permanent records, including paper documents, microfilm, and photographs, are appropriately treated, stored, accessible or otherwise preserved. They are responsible for treating records burned in the 1973 fire at a NARA St. Louis facility.

FIND MORE JOBS OR POST A JOB AT [CULTURALHERITAGE.ORG/JOBS](https://www.culturalheritage.org/jobs).