

HELD IN TRUST STEERING COMMITTEE

The *Held in Trust* Steering Committee was comprised of individuals who developed the topic areas in a working group format, bringing their subject matter expertise, skills, knowledge, and contacts. The Steering Committee also provided support in developing the report and other project products and co-chaired the project working groups.

The position titles and biographies of the committee below are contemporary to the time of their involvement with the project and may not reflect their current title or organizational affiliation.

- Héctor J. Berdecía-Hernández
- Valinda Carroll
- Francesca Casadio
- Mariana Di Giacomo
- Isra El-beshir
- Alison Gilchrest
- Lauren Dugas Glover
- Paul Messier
- Debra Hess Norris
- Ellen Pearlstein
- Sarah Scaturro
- Landis Smith
- Laura Hartz Stanton
- Sarah Sutton
- Linda Tadic
- Glenn Wharton

Steering Committee Biographies

Héctor J. Berdecía-Hernández

Héctor J. Berdecía-Hernández (He/him) is an Architectural Conservator and the founding Director-General of the Centro de Conservación y Restauración de Puerto Rico (CENCOR). The Center serves Puerto Rico and the Caribbean region through conservation and preservation services, education, research, and community outreach initiatives. He oversees all conservation and preservation services, research projects, initiatives, and administrative duties at the Center in his current role. Héctor is also an Adjunct Professor in Preservation Technology at the Graduate Program in Architectural Conservation and Rehabilitation at the Polytechnic University of Puerto Rico (PUPR).

His teaching and research focus on the history of traditional building technology, traditional trades, and the conservation of historic building materials, particularly masonry mortars, concrete, and cementitious materials. Héctor received his M.S. in Historic Preservation with a concentration in Architectural Materials Conservation from

the University of Pennsylvania in 2020, a B.EnvD. in Environmental Design-Architecture and a B.A. in History from the University of Puerto Rico, Rio Piedras Campus in 2018, and attended joint Conservation Science courses within Georgetown University and the Università degli Studi di Firenze.

Héctor currently serves as Co-Communications Officer of the Emerging Conservation Professionals Network (ECPN) Board and Co-Liaison for the Architecture Specialty Group (ASG) of the American Institute for Conservation (AIC). He is a member of the International Council on Monuments and Sites -ICOMOS International Scientific Committees on Education/Training and 20th Century Modern Heritage, and a member of the Association for Preservation Technology International (APTI) Technical Committees on Materials and 20th Century Modern Heritage. He was also elected to the College of Young Practitioners of the International Network for Traditional Building, Architecture & Urbanism (INTBAU).

Valinda Carroll

Valinda Carroll is a paper conservator in private practice. She recently worked as a contract conservator for the Hirshhorn Museum and Sculpture Garden. Previously, she was the Book and Paper Conservator for National Museum of African American History and Culture. Currently, she serves on the Board of Directors for the Washington Conservation Guild. Valinda was co-chair of the Poster Session for the 2003-2009 AIC meetings. She earned a B.A. in Art Theory and Practice from Northwestern University, M.A. in Museum Studies from Hampton University, and M.A. with a Certificate of Advanced Studies in Art Conservation from SUNY Buffalo State College.

Francesca Casadio

Francesca Casadio is the founder of the scientific research laboratory at the Art Institute of Chicago, where she currently holds the post of Associate Vice President and Grainger Executive Director of Conservation and Science. In this capacity she leads a team of over thirty specialists for objects, paintings, frames, works on paper, photographs, books, other printed materials, textiles, time-based media, and scientific research. Francesca is also the founding member and co-director of the Northwestern University / Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS). Francesca received her PhD and MS degrees in Chemistry from the University of Milan, Italy and in 2019 was awarded an honorary doctorate from the Sorbonne University in Paris. Casadio has authored several publications in the scientific and conservation literature, including edited books and essays in museum catalogs. She's passionate about communicating the work of conservators and scientists to the public, students, and the media. In 2006 she was the recipient of the L'Oréal Art and Science of Color Silver Prize.

In both her academic and museum work Francesca is particularly proud of training women scientists for careers in museums, industry and academia. Of the few dozen graduate- and post-doctoral students co-mentored by her at Northwestern University

more than 80% are women. She is a firm believer in leveraging the emotional power of art to inspire younger generations, and hopefully more women, to enter science, technology, engineering and math (STEM) research fields. Francesca is equally proud of compliments for her scientific research in the arts, as for her Italian shoes.

Mariana Di Giacomo

Mariana Di Giacomo is the Natural History Conservator at the Yale Peabody Museum. She was born in Uruguay, where she completed her B.S and M.S. in Biology and Zoology, respectively, both with concentrations in Vertebrate Paleontology, from the Universidad de la República. While in Uruguay, Mariana worked in the Arroyo del Vizcaíno Collection, a fossil collection of Pleistocene mammals that has remarkable preservation and complicated field logistics, performing collections management and preparation tasks. This work inspired her to continue her studies in the conservation of fossils. She completed her PhD in Preservation Studies at the University of Delaware, where she also taught classes on collections documentation and natural history conservation. During this time, she also spent three years as a Conservation Fellow at the Smithsonian National Museum of Natural History. Mariana is involved as a volunteer in several organizations such as the Society for the Preservation of Natural History Collections, the Association for Materials and Methods in Paleontology, and APOYOnline. She is an advocate for the care and conservation of natural history collections, working with colleagues from around the world.

Isra El-Beshir

Isra El-Beshir has 11 years of rich experience in the domains of education, cultural arts management, and community engagement. Isra is currently the Associate Director of Museums at Washington and Lee University overseeing the Reeves Museum of Ceramics, Watson Galleries, and Chapel Museum. She was formerly the founding Director of the Illinois Art Station, a startup visual art community center for Illinois State University, and development consultant for Obsidian Literature and Arts in the African Diaspora, a premier African American journal currently housed at Illinois State University. She also served as the Curator of Education and Public Programming at the Arab American National Museum. Isra obtained an M.A. in Cultural Anthropology and BBA in International Business and Arabic from Grand Valley State University.

Alison Gilchrest

Alison Gilchrest is the inaugural Director of Applied Research and Outreach at Yale's Institute for the Preservation of Cultural Heritage (IPCH). In this role, she facilitates sustained research and training partnerships between IPCH and communities of practice, with an emphasis on collaborations outside of North America and Europe. Prior to arriving at Yale, Alison was Program Officer for Arts and Cultural Heritage at The Andrew W. Mellon Foundation where she stewarded the largest US-based grant program focused on the art historical, curatorial, scholarly research, art conservation, and the heritage science domains. For nearly two decades, she has led

national and international initiatives to make progress on issues such as diversity, equity, accessibility, and inclusion across art museums and art conservation, cultures of museum knowledge management, Native and Indigenous cultural heritage, art of Africa and its diasporas, academic museum and library collaboration, scholarship and preservation of time-based media and contemporary art, financial literacy and emergency preparedness for cultural non-profits, and object-based humanities curriculum in higher education. She also led a pivotal research effort to understand the scope, impact, and financial implications of 50 years of endowment funding across the museum sector. An enthusiastic generalist by specialty, Ms. Gilcrest has previously held research and technical positions in art history and conservation at the Philadelphia Museum of Art, the National Gallery of Art, and the Metropolitan Museum of Art. She holds an AB in the History of Art from Bryn Mawr College and an MSIS in Museum Information Systems from the University of North Carolina at Chapel Hill School of Information and Library Science. She currently serves on the boards of the Conservation Center for Art and Historic Artifacts (CCAHA) in Philadelphia, PA; and Voices In Contemporary Art (VoCA.network).

Lauren Dugas Glover

Lauren Dugas Glover is an arts administrator and advocate. She directs the public art programming at the DC Commission on the Arts and Humanities and has led major efforts for the agency including the conservation of the Chinatown Friendship Archway (sister cities gift from Beijing); oversight of the development and installation of the Marion Barry Jr. Commemorative Sculpture, and served on the Commission's Equity and Inclusion Task Force. Prior to joining the Commission, Lauren served as White House Liaison/Senior Advisor to the Chief of Staff for the National Endowment for the Arts. Her work focused on federal partnerships, cross-sector collaborations, and community engagement. Previously, she was instrumental in creating the Maryland Commission on Public Art from advocacy to implementation, successfully working towards passage of the enabling legislation. As program director at the Maryland State Arts Council, she operationalized the state's public art program, developed bylaws and shaped the programs policies through creation of regulatory procedures. As a Commissioner, she served as a member of the 9/11 Memorial Committee for the public art installation at the World Trade Center in Baltimore. Additionally, Lauren worked to revitalize the Prince George's County Art in Public Places program where she administered the day-to-day operations of county's million-dollar public art program and collection as well as oversaw the installation of 20 public art projects at 15 different county government sites. She also provided program analysis for local nonprofits. Her expertise in arts administration, community engagement, project management and strategic planning spans over 40 years in the public, private and nonprofit sectors in Chicago, New York, Maryland and Washington, DC. Lauren holds an MBA from Manhattan College (Riverdale, NY) and a B.A. in Journalism from the University of Wisconsin-Madison. Lauren most recently served on the Biden-Harris Presidential Transition Team. Previously, she served on boards of national and local arts organizations including the Alvin Ailey American Dance Theatre and the Arts in Maryland Schools alliance. She also was appointed to statewide commissions and

boards including the Maryland Public Art Commission and Maryland Humanities Board of Directors. Exposed to the arts at an early age, Lauren knows the value of the arts and is committed to leveraging the arts and access to arts programming to enhance the quality of life across all communities.

Paul Messier

Paul Messier is an independent conservator of photographs working in Boston Massachusetts, USA. Founded in 1994, his studio provides conservation services for private and institutional clients throughout the world. The heart of this practice is unique knowledge and ongoing research into photographic papers. The Messier Reference Collection of Photographic Papers plays a vital role in this work. Continuing with the private practice, Paul was appointed head of the newly formed Lens Media Lab at Yale University in 2015. He received a Masters of Arts and certificate of advanced study in the conservation of works on paper and photographs from the art conservation program at the State University of New York College at Buffalo (SUNY).

Debra Hess Norris

Debra (Debbie) Hess Norris is Chair of the University of Delaware (UD) Department of Art Conservation, Director of the Winterthur/UD Program in Art Conservation, and Professor of Photograph Conservation. She graduated with a BA degree in chemistry, art history, and studio art (1977) and MS in conservation (1980) from UD. Since 1985, Norris has authored more than 45 articles/ book chapters on the care of photographic materials, emergency response, ethics, advocacy, and conservation education; and taught 160+ workshops and seminars worldwide. With Jennifer Jae Gutierrez, she co-edited – *Issues in the Conservation of Photographs* – published by the Getty Conservation Institute (2010).

Norris was the chair of Heritage Preservation (2003-08) and president of the American Institute for the Conservation (1993-97). She has served as president of the Conservation Center for Art and Historic Artifacts Board (CCAHA), US UNESCO commissioner, and project director of The Andrew W. Mellon Collaborative Workshops in Photograph Conservation. Norris co-led the Middle East Photograph Preservation Initiative (MEPPI) with the Arab Image Foundation, The Metropolitan Museum of Art, and the Getty Conservation Institute. With Nora Kennedy, Bertrand Lavedrine, and other colleagues she launched a photograph preservation training initiative in Sub-Saharan Africa. Norris helped to develop the Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH) in Erbil, Iraq, now led by the Smithsonian Institution, where more than 200 Iraqi heritage professionals have been trained in basic preservation techniques. She has worked with APOYOnline to develop workshops in Colombia, Cuba, and Brazil for participants across Latin America. Norris is grateful for her board service, including the Historically Black Colleges and Universities (HBCU) Library Alliance, Alliance for HBCU Museums and Galleries, Foundation for the Advancement in Conservation, CCAHA, American Friends of the National Gallery of Denmark, and the University of Delaware, as well as many advisory councils, including Our World Heritage.

In 2002, Norris was inducted into the University of Delaware's Alumni Wall of Fame. She has received the AIC Rutherford John Gettens Merit Award for outstanding service (1998), the Sheldon and Caroline Keck Award for excellence in the education of conservation professionals (2004), the AIC University Products Award for distinguished achievement in the conservation of cultural property (2008), and the College Art Association/ AIC Award for Distinction in Scholarship and Conservation (2016). In May 2018, Norris was named a Francis Alison Scholar, UD's top faculty honor.

Outside of conservation, Norris has served UD as an interim associate dean for the arts, the humanities, social sciences, and graduate education and as vice provost for graduate and professional education (2008-10).

Ellen Pearlstein

Ellen Pearlstein was the Senior Objects Conservator at the Brooklyn Museum in New York, where she also served as an advisor on NAGPRA. She was adjunct faculty and later chair of a curriculum review committee at the Institute of Fine Arts-Conservation Center at NYU. Ellen has designed and taught courses in Egypt and the Netherlands, supervised conservation interns from Egypt, Germany, France and the UK, and has lectured at graduate programs at the University of Delaware-Winterthur and Buffalo State College. In 2005, Ellen assumed a faculty position in the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Material. As a member of the founding faculty, Ellen and her colleagues designed curriculum, outfitted a laboratory, and Ellen began teaching graduate classes in the conservation of organic materials, ethics of working with indigenous communities, preventive conservation and managing collections. In 2008, Ellen joined UCLA's Department of Information Studies, and invited students interested in library and archive materials into her preservation and management classes. Ellen's research includes conservation of featherwork and basketry, effects of environmental agents; pre- and post-Hispanic qeros from the Andes; and curriculum development within conservation education. Ellen is a Fellow in the American Institute for Conservation and the International Institute for Conservation, winner of the Keck award, and President of the Association of North American Graduate Programs in Conservation.

Sarah Scaturro

Sarah Scaturro was recently appointed the Eric and Jane Nord Chief Conservator at the Cleveland Museum of Art, where she is in charge of conservation and analytical laboratories in addition to integral preparatory, framing, and conservation imaging activities. She mentors preprogram and emerging conservation professionals, and with the support of the museum's educators and conservators, she recently developed a paid micro-internship model that exposes local public high school and undergraduate students to the conservation profession and museum work in general. From 2012 to 2020 she was the Head Conservator of The Costume Institute in the Metropolitan Museum of Art, managing the preservation of the fashion collection, the safe display

and storage of fashion, and the development of the conservation research program. In that role she helped create the Museum's most visited exhibitions including *Heavenly Bodies: Fashion and the Catholic Imagination* (over 1.7 million visitors); grew the conservation department from one permanent, full-time conservator to five, with an additional endowed Fellowship position; raised the department's profile in media outlets such as *Vogue*, *New York Times*, *The Art Newspaper*, *The New Yorker*, among many others; and created the now popular hashtag #fashionconservation. Previously, she was the Assistant Fashion Curator and Textile Conservator at the Cooper-Hewitt, Smithsonian Design Museum. She is a Doctoral Candidate at Bard Graduate Center, writing her dissertation (funded in part by the Center for Craft) on the development of textile conservation and dress history in North America and the UK during the 20th century, using oral histories as a primary methodology. She has curated six exhibitions, including *The Secret Life of Textiles: Synthetic Materials* at the Metropolitan Museum of Art, and has a forthcoming exhibition at the Cleveland Museum of Art on the role of conservation in the life of textiles, specifically the museum's *Four Seasons* tapestry suite. She studies conservation theory and history, fashion and textile theory, the role of the museum in the creation of knowledge, and the politics of cultural heritage. Her research interests also include the materiality and rematerializing of fashion and the preservation of synthetic materials found in 20th and 21st century objects. She earned a BA, *summa cum laude*, from the University of Colorado, Boulder, and an MA at the Fashion Institute of Technology, where she received the SUNY Chancellor's Award for Academic Excellence. You can follow the Cleveland Museum of Art's Conservation Department on social media using #cmaconservation.

Landis Smith

Landis Smith is an independent consultant and projects conservator based in Santa Fe, New Mexico. The focus of her work over thirty years has been on the development of conservation and documentation methodologies that are collaborative with Native American artists, elders, scholars and leaders. Recent work includes co-facilitating the development and web publication of the *Guidelines for Collaboration* (www.guidelinesforcollaboration.info) with the Indian Arts Research Center at the School for Advanced Research (SAR). Landis is currently co-editing the Standards of Excellence for Museums with Native American Collections for the American Alliance of Museums and leading an IMLS-funded project to collaboratively document and conserve collections at the Museum of Indian Arts and Culture in Santa Fe. This project includes bringing collections to communities and collaborative conservation treatments.

Landis's previous work includes organizing and leading "place-based" educational programs in New Mexico for NMAI Fellows and staff in collaboration with Native communities and tribal museums; tele-video consultations; and collaborative exhibits conservation. She was Anchorage Project Conservator at the Smithsonian National Museum of Natural History (NMNH) Arctic Studies Center, working extensively with Alaska Native artists and elders. Subsequent NMNH projects with Yup'ik elders included collections reviews in Anthropology, Ornithology and the Mammals Division

with support from the Smithsonian Recovering Voices Program. Landis is a Research Associate with the National Museum of the American Indian and has served on several advisory boards including the Haak'u Museum at Acoma Pueblo and UCLA/Getty Mellon Opportunity for Diversity in Conservation.

Laura Hartz Stanton

Laura Hartz Stanton is Executive Director of CCAHA. She is responsible for executing CCAHA's strategic goals, managing large scale conservation and preservation projects with partner organizations, and leading internal and external teams. She also oversees CCAHA's budget and works with the Board of Directors.

Laura is a member of the National Heritage Responders of the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC). She also serves as member of the AIC Member Designation Working Group of the American Institute for Conservation of Historic and Artistic Works (AIC) and is a member of the Performing Arts Readiness Sustainability Subcommittee.

Laura first joined the staff of CCAHA in 2005 as the Preservation Specialist, after which she served as Director of Preservation Services. She previously served as the Curator of Collections at the Siouxland Heritage Museums in Sioux Falls, SD. She received her MA from the Museum Studies Program at the Cooperstown Graduate Program and her BA in Anthropology and Archaeology from Temple University.

Sarah Sutton

Sarah Sutton is Principal of Sustainable Museums, a consultancy for cultural organizations pursuing climate action, and is the Cultural Sector Lead for America is All In, the largest coalition of supporters of the Paris Agreement anywhere in the World. She is the grants manager for the Frankenthaler Climate Initiative, a new granting program supporting energy efficiency and clean energy projects at visual arts institutions. She teaches in the Harvard University Extension School Museum Studies program and serves on the Climate Task Force for the American Psychological Association. Sarah is a co-author of two editions of *The Green Museum* (as Sarah Brophy) and author of *Environmental Sustainability at Historic Sites & Museums*.

Linda Tadic

Linda Tadic is Founder/CEO of Digital Bedrock, a managed digital preservation service that helps libraries, archives, museums, producers, studios, artists, and individuals preserve their digital content. She is also a Lecturer in UCLA's Department of Information Studies, teaching a course on Digital Asset Management. She was previously an adjunct professor in NYU's Moving Image Archiving and Preservation program, teaching a course on Collection Management. Her over 35 years' experience primarily working with audiovisual and still image materials includes positions at ARTstor (Director of Operations), HBO (Manager, Digital Library), the Media Archives and

Peabody Awards Collection at the University of Georgia (Director), and the Getty Research Institute (Digital Projects Coordinator).

Linda's background enables her to easily traverse cultural heritage, creative, and corporate communities, with an understanding of the technologies, infrastructures, and workflow requirements appropriate for each. She is an expert in metadata, in particular metadata relevant for preserving digital content (technical, process, and digital preservation metadata). She consults and lectures on digital asset management, audiovisual and digital preservation, copyright, metadata, and the impact of digital preservation on the environment. She is a founding member and former President of the Association of Moving Image Archivists (AMIA), and is currently on the National Digital Stewardship Alliance (NDSA) Coordinating Committee.

Linda holds an MLIS from the University of California, Berkeley. She began her educational career as a creator, and holds an MFA from the University of California, San Diego and a BFA from California Institute of the Arts.

Glenn Wharton

Glenn Wharton is a Professor of Art History at UCLA and Chair of the UCLA/Getty Conservation of Cultural Heritage Program. Prior to this appointment, he was on faculty of Museum Studies at New York University. He initiated and managed MoMA's time-based media conservation program during its early years, and he currently co-directs the NYU-based Artist Archives Initiative that develops digital information systems for the display and conservation of contemporary art. He received his Ph.D. in Conservation from the Institute of Archaeology, University College London, and his M.A. in Conservation from the Cooperstown Graduate Program in New York.