

# **Professional Development Strategic Plan 2006-2008**

**EXCERPT  
Background and History  
of Professional Development Activities  
2001-2005**

**The American Institute for Conservation  
of Historic & Artistic Works**

**September 12, 2006**

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**The American Institute for Conservation  
of Historic & Artistic Works  
(AIC)  
Professional Development Strategic Plan  
2006-2008  
(EXCERPTS)**

**BACKGROUND**

**I. AIC and FAIC Mission, Vision, and Core Values**

**Mission and Vision Statements for AIC and FAIC:**

The American Institute for Conservation of Historic & Artistic Works (AIC) is the national membership organization supporting conservation professionals in preserving cultural heritage by establishing and upholding professional standards, promoting research and publications, providing educational opportunities, and fostering the exchange of knowledge among conservators, allied professionals, and the public.

The Foundation of the American Institute for Conservation (FAIC) supports the preservation of cultural materials through education and research initiatives for conservation and allied professionals. FAIC advocates public appreciation of conservation and the primary role it plays in increasing understanding of our global cultural heritage.

The AIC and FAIC envision a world in which the preservation of cultural material is appreciated and supported, thereby encouraging knowledge and understanding of our cultural heritage.

**Core Values:**

*Preservation of Cultural Heritage*

AIC promotes the preservation of cultural heritage as a means toward a deeper understanding of our shared humanity—the need to express ourselves through creative achievement in the arts, literature, architecture, and technology. We honor the history and integrity of achievements in the humanities and science through the preservation of cultural materials for future generations.

*Advocacy*

AIC is the voice for cultural materials preservation. We advocate for public policy founded on the enduring evidence of human imagination, creativity, and achievement.

### *Professionalism*

AIC supports the provision of conservation services by professionally qualified individuals who adhere to a code of ethics and guidelines for practice.

### *Education and Lifelong Learning*

AIC promotes the attainment of expert knowledge of materials and technologies and mastery of conservation techniques. We promote the understanding of the values and contexts of our cultural heritage and stress informed decision-making in conservation. We are dedicated to service in the field, research, sharing knowledge with others, and continued education.

### *Member Services*

AIC welcomes any individual, organization, or institution to become a member. We encourage education and networking for professionals, allied professionals, and individuals interested in supporting conservation. We provide and develop services that are responsive to the professional needs of our members.

### *Governance*

AIC embraces sustained, strategic management of our organization, reflecting our responsibilities to our membership, allied professions, partners, the public, and our cultural heritage preservation agenda.

(Statements approved November 18, 2004)

## **II. Overview of AIC's Professional Development Activities**

As of this writing there are over 3200 members of AIC. Nearly 900 members are in the Professional Associate or Fellow category, which distinguishes them as practicing conservators who meet certain standards and follow the AIC code of ethics. 750 to 1000 members attend the Annual Meetings each year (23-31% of the total membership). Many facets of AIC's operations support professional development. The Annual Meeting offers formal presentations and sessions on aspects of conservation, as well as an opportunity for less formal exchanges between members on tools, techniques, and career paths. Workshops, offered at the Annual Meeting, usually focus on specialty topics for periods of one-half to a full day for a modest additional fee.

The AIC publications, ranging from the peer-reviewed *Journal* of the AIC to Specialty Group publications and the *AIC News*, also enable conservators to disseminate new treatments, materials, information, and research. A Samuel H. Kress Foundation grant supports preparation of manuscripts for publication. The AIC web site offers links to training programs, list serves, other organizations, and publications of value to conservators.

The Foundation of the American Institute for Conservation of Historic & Artistic Works (FAIC) has several programs in place to support continuing education. The Individual Professional Development Scholarships support members who seek continuing education and training offered by AIC and other institutions. The Workshop Development Grant is

designed to encourage regionally-based workshops, with discounts for AIC members. Stout Scholarships help bring students to conferences or workshops. Christa Gaehde and Horton grants support professional development and research for book and paper topics. Beginning in 2007, Small Meeting Support Grants will be offered to support research and problem-solving. With support of the Getty Foundation, FAIC has assisted conservators from Latin America with the costs of attending the Annual Meetings.

Successful grant proposals have afforded special opportunities for members, such as the French Furniture Study Tours (funded by The Andrew W. Mellon Foundation and The Florence Gould Foundation) and regional Disaster Response workshops (funded by the National Endowment for the Humanities). A second NEH grant supported workshops and scholarships during 2004 and 2005, and a Getty Foundation grant enabled curriculum development activities.

Professional development was recognized in AIC's 1995 Strategic Plan as an important initiative, but funds and staffing were not available to fully implement a cohesive program until 2001. The Endowment for Professional Development and the addition of a Program Officer for Professional Development (now Professional Development Director) solidified an on-going commitment to professional development.

AIC's Professional Development program is guided by the AIC Board Director for Professional Education and Training. The Education and Training Committee reviews workshop proposals and scholarship applications and provides on-going input on policies and programs. The Professional Development Director (PDD) develops and manages the programs. The PDD reports to the Executive Director of AIC/FAIC. Funding for the programs come from project grants, endowment earnings, and registration revenues. The funding allocation is approved annually (typically in late fall for the following calendar year) by the FAIC Board of Directors. The professional development program budget, as well as the budget for the Annual Meeting, which includes workshops conducted there, are typically approved by the AIC Board of Directors in late fall for the following calendar year.

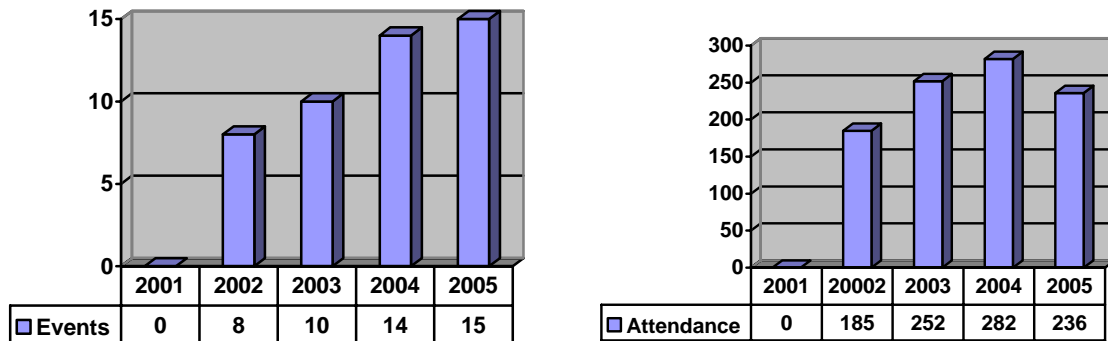
### **III. History of Professional Development Activities, 2001-2005**

#### **A. Presentations**

AIC began presenting regional workshops with support from the FAIC Endowment for Professional Development and The Andrew W. Mellon Foundation in the spring of 2002. Combining all regional workshops, Annual Meeting events, distance learning courses, and the study tour to France, AIC presented 75 events reaching 1261 people from 2002 through 2005.

One-day and half-day workshops have been offered at AIC Annual Meetings for many years, and continue to offer professional development experiences for a significant number of members. From 2002 through 2005, 28 workshops at Annual Meetings were attended by 685 conservators.

Excluding the Annual Meeting workshops, AIC produced or co-sponsored 47 events, on 26 different topics, with a total attendance of 976. The majority of these events were three to five days in length and contained lab-based, hands-on workshop components. The numbers also include three online courses and the Furniture in France II study tour organized by the AIC Wooden Artifacts Group.



*Number of events and attendance at AIC professional development events, 2001-2005 (excluding Annual Meeting workshops). Note: the drop in total attendance in 2005 is primarily the result of the types of events offered (smaller, lab-based workshops) rather than a drop in interest.*

## B. Expenditures and Revenues

As the number of programs has increased, so have expenditures and revenues from registrations. An increasingly important source of support has been external project grants. Significant grants have included:

2000: The Andrew W. Mellon Foundation: \$1,500,000 to establish the FAIC Endowment for Professional Development (on-going activities)

2000: The Andrew W. Mellon Foundation: \$300,000 to support initial costs of establishing a professional development program (2001-2005 activities).

2003: Getty Grant Program: \$275,000 to support curriculum development of courses on adhesives and business management and practices (2003-2006 activities).

2003: Getty Grant Program: \$60,400 to support attendance by conservators from Latin America and the Caribbean at the Annual Meeting (expenses and revenues not included in PD budgets) (2003-2004 activities).

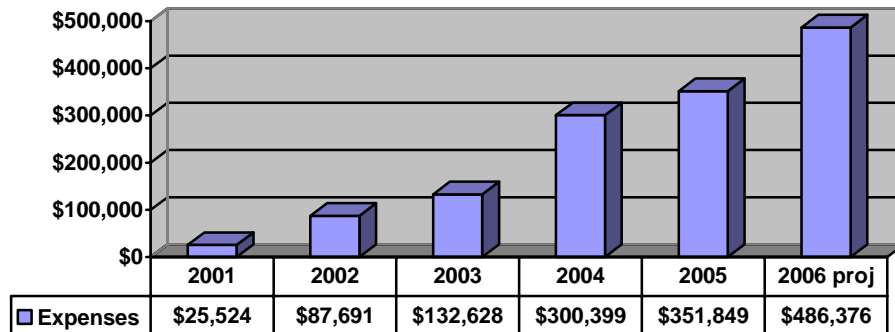
2003: Florence Gould Foundation: \$50,000 to support the AIC WAG "Furniture in France II" study tour (2003-2004 activities).

2003: National Endowment for the Humanities \$201,492 to support regional workshops, portion of salary, scholarships (2004-2005 activities).

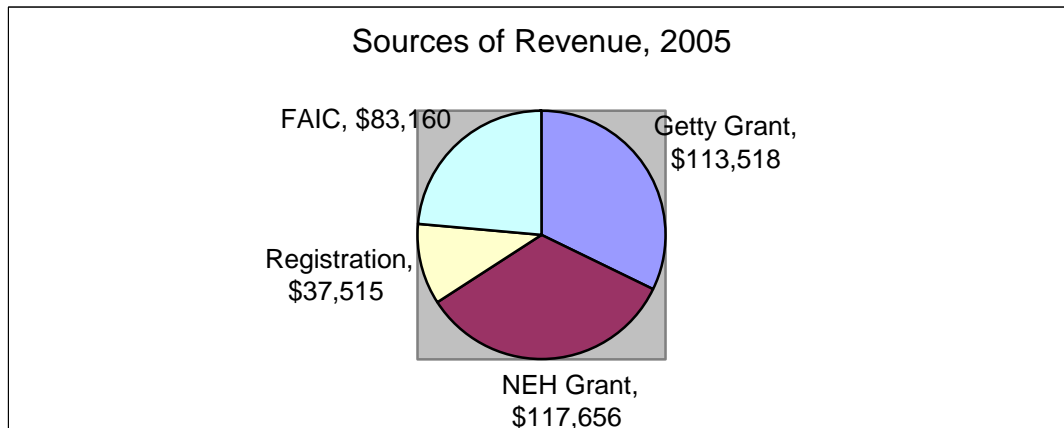
2003: National Center for Preservation Technology and Training, to support symposium by AIC Electronic Media Group at AIC Annual Meeting (expenses and revenues not included in PD budgets) (2004-2005 activities).

2005: Florence Gould Foundation: \$77,495 to support AIC WAG French Furniture Exchanges in 2006 (expenses and revenues not included in PD budgets).

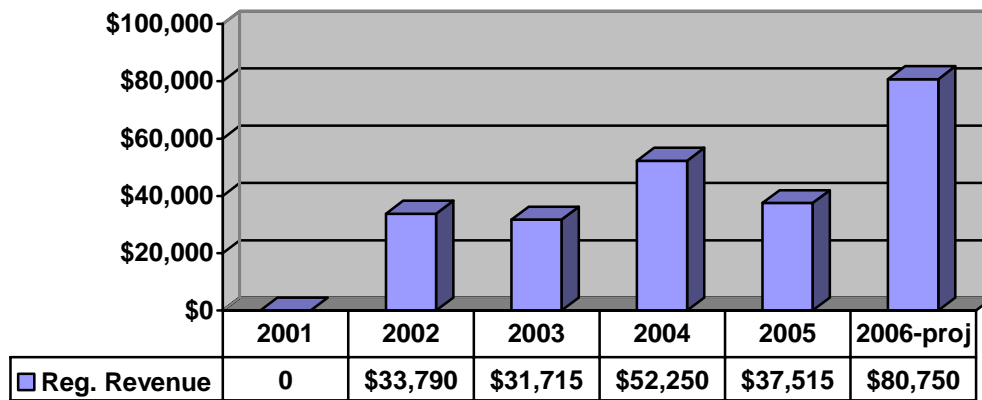
FAIC received a second grant from NEH for workshops, administrative costs, and scholarships for 2006-2007, in the amount of \$288,312. FAIC also received Getty Foundation support (\$59,000) for Latin American and Caribbean conservators to attend the 2006 Annual Meeting.



*Expenses of AIC Professional Development programs, 2001-2006 (includes salary and benefits; excludes Annual Meeting and Study Tours).*



*Sources of revenue for AIC Professional Development programs, 2005 (excluding Annual Meeting and Study Tours). "FAIC" portion represents funds from Mellon grant and accumulated revenues.*



*Registration revenues of AIC Professional Development programs, 2001-2006 (excludes Annual Meeting and study tours).*

### **C. Programs**

The AIC Professional Development program has sponsored a wide variety of events, both in subject matter and in delivery formats. The program has also successfully acted as a co-sponsor to a large array of events. Typically, these events are proposed by the host institution, which handles registration, contracts, and expenses. AIC provides a portion of the funding in exchange for discounts for AIC members.

Topics, both directly produced and co-sponsored, to date include:

#### *2002 AIC Presentations (6 events)*

- Mastering Inpainting, 4-day lab-based workshop taught by James Bernstein (Private Practice) and Debra Evans (Fine Arts Museums of San Francisco). Presented at the Oakland Museum of California.
- Mastering Inpainting, 4-day lab-based workshop taught by James Bernstein (Private Practice) and Debra Evans (Fine Arts Museums of San Francisco). Presented at the Smithsonian Center for Materials Research and Education in Suitland, MD.
- Enzymes and their Use in Conservation, 3-day lecture/lab workshop taught by Hal Erickson (University of Texas at Austin). Presented at the Smithsonian Center for Materials Research and Education in Suitland, MD.
- Packing and Shipping Works of Art, 1-day seminar taught by Mervin Richard (National Gallery of Art). Presented at the Los Angeles County Museum of Art.
- Packing and Shipping Works of Art, 1-day seminar taught by Mervin Richard (National Gallery of Art). Presented at the Museum of Fine Arts, Boston.
- Removal of Pressure Sensitive Tapes and Tape Stains, 5-day lab-based workshop taught by Linda Stiber Morenus (Library of Congress) and Elissa O’Loughlin (The Walters Museum) at the UCLA Fowler Museum of Cultural History, Los Angeles.

#### *2002 Co-sponsorships (2 events)*

- Spot Testing for Materials Characterization, 5-day workshop taught by Nancy Odegaard (Arizona State Museum) and Scott Carlee (Alaska State Museum) co-sponsored with Campbell Center, Mt. Carroll, Illinois.
- Packing and Shipping Works of Art, 1-day seminar taught by Mervin Richard (National Gallery of Art) co-sponsored with Virginia Conservation Association and



Virginia Association of Museums. Presented at the Virginia Historical Society, Richmond, Virginia.

*2003 AIC Presentations (5 events)*

- Mastering Inpainting, 4-day lab-based workshop taught by James Bernstein (Private Practice) and Debra Evans (Fine Arts Museums of San Francisco). Presented at the UCLA Fowler Museum of Cultural History, Los Angeles.
- Analytical Techniques in Conservation, 5-day lecture/lab workshop taught by Janice Carlson, Kate Duffy, Andrew Lins, Debora Mayer, Jennifer Mass, Richard Newman, and Beth Price. Presented at the Williamstown Conservation Center, Williamstown, MA.
- French and American Collaboration on Upholstery, 2-day demonstration and discussion with Rémy Brazet (Upholster in private practice, Paris), conservators and curators. Presented at the Museum of Fine Arts, Boston, and the Preservation Society of Newport County, RI.
- Removal of Pressure Sensitive Tapes and Tape Stains, 5-day lab-based workshop taught by Linda Stiber Morenus (Library of Congress) and Elissa O'Loughlin (The Walters Museum). Presented at the Gerald R. Ford Conservation Center, Omaha, NE.
- The Conservation of Leather, 3-day workshop taught by Roy Thompson and Aline Angus (Leather Conservation Centre, UK). Presented at the Conservation Center for Art and Historic Artifacts.

*2003 Co-sponsorships (5 events)*

- Spot Testing for Materials Characterization, 5-day workshop taught by Nancy Odegaard (Arizona State Museum) and Scott Carrlee (Alaska State Museum) co-sponsored with Campbell Center for Historic Preservation Studies, Mt. Carroll, Illinois.
- Packing and Shipping Works of Art, 1-day seminar taught by Mervin Richard (National Gallery of Art). Presented at the Detroit Institute of Arts; co-sponsored with the Chicago Area Conservation Group and Midwest Regional Conservation Guild.
- Packing and Shipping Works of Art, 1-day seminar taught by Mervin Richard (National Gallery of Art). Presented at the Seattle Art Museum; co-sponsored with the Western Association for Art Conservation.
- Mastering Inpainting, 4-day workshop taught by James Bernstein and Debra Evans. Presented at the Museum of Fine Arts, Boston. Co-sponsored with the New England Conservation Association.
- Mastering Inpainting, 4-day workshop taught by James Bernstein and Debra Evans. Co-sponsored with the Campbell Center for Historic Preservation Studies, Mt. Carroll, IL.

*2004 AIC Presentations (9 events)*

- European Marquetry Techniques, 4-day workshop by Yannick Chastang (conservator in private practice, UK). Presented at the NYU Conservation Center, The Metropolitan Museum of Art, and The Frick Collection, New York City.

- Tear Repair of Paintings, 3-day demonstration/workshop with Winfried Heiber (conservator in private practice, Germany), Petra Demuth (conservator in private practice, Germany), Robert Proctor (conservator in private practice, TX). Presented at the Getty Museum, Los Angeles.
- Mastering Inpainting for Works on Paper, 4-day workshop with James Bernstein (conservator in Private Practice) and Debra Evans (Fine Arts Museums of San Francisco). Presented at the Fine Arts Museums of San Francisco.
- Aqueous Systems for Cleaning Historic Textiles, 5-day workshop with Richard Wolbers, Joy Gardiner, and Kathleen Kiefer (all of University of Delaware/Winterthur Museum). Presented at Winterthur Museum, Delaware.
- Values and Decision-making in Special Collection Conservation, 4-day workshop with Jan Paris (University of North Carolina). Presented at Wilson Library, University of North Carolina, Chapel Hill.
- Contemporary Machine-Made Papermaking, 4-day symposium and mill tours, organized by John Krill (Winterthur Museum) and Leslie Paisley (Williamstown Art Conservation Center), with guest speakers. Presented at the Williams Inn, Williamstown, MA.
- Setting up a Conservation Practice, 4-week on-line course, taught by Sarah Lowengard (conservator in private practice, NYC). Funded in part by the Getty Grant Program.
- Removal of Pressure-Sensitive Tapes and Tape Stains, 5-day workshop with Linda Stiber Morenus (Library of Congress) and Elissa O'Loughlin (The Walters Museum). Presented at the Smithsonian Center for Materials Research and Education, Suitland, MD.
- Writing for Conservation Publication, 1-day workshop with mentoring follow-up, with Barbara Appelbaum (conservator in private practice, NYC) and Aline M. ("Lindy") Harrison (chemist, York College of Pennsylvania). Presented at SOLINET, Atlanta, GA.
- AIC also supported the Furniture in France Study Tour, organized by AIC Wooden Artifacts Group and funded by The Florence Gould Foundation.

*2004 Co-sponsorships (5 events)*

- New Methods in Cleaning Fine and Decorative Paint Surfaces, 3-day workshop by Richard Wolbers (Winterthur Museum). Fine Arts Conservancy, West Palm Beach, FL. Presented by the Southeast Regional Conservation Association and co-sponsored by AIC.
- Materials Analysis for Conservators, 1-day workshop by James Martin (Orion Analytical). Worcester Art Museum, Worcester, MA. Presented by the New England Conservation Association and co-sponsored by AIC.
- Enzymes for Conservation, 3-day workshop with Hal Erickson (University of Texas at Austin). Mt. Carroll, IL. Presented by The Campbell Center and co-sponsored by AIC.
- Spot Testing for Materials Characterization, 4-day workshop with Nancy Odegaard (Arizona State Museum) and Scott Carrlee (Alaska State Museum). NYC. Presented by New York University Conservation Center and co-sponsored by AIC.
- Spot Testing for Materials Characterization, 5-day workshop with Nancy Odegaard and Scott Carrlee. Mt. Carroll, IL. Presented by The Campbell Center and co-

sponsored by AIC. (Cancelled by Campbell Center due to lack of enrollment. No cost to AIC)

*2005 AIC Presentations (9 events)*

- Establishing a Conservation Practice, on-line course. Funded by the Getty Foundation.
- Cultural Heritage X-Radiography: Image Quality, Enhancement & Interpretation, 3-day workshop with Sonia O'Connor, Jason Maher, and Howard Wellman, in partnership with Maryland Archaeological Conservation Laboratory, St. Leonard, MD.
- Marketing for Conservation, on-line course. Funded by the Getty Foundation.
- Recovery of Wet Materials Following a Disaster, 5-day workshop, with M.J. Davis and Barbara Moore, in partnership with the National Park Service, Shepherdstown, WV.
- Varnish on Paintings, 3-day workshop with René de la Rie, Rob Proctor, and Jill Whitten, in partnership with the St. Louis Art Museum, MO.
- Adhesives for Conservation, 5-day workshop with Carolyn Tomkiewicz and Chris McGlinchey, in partnership with the Gerald R. Ford Conservation Center, Omaha, NE.
- Recovery of Wet Materials Following a Disaster, 5-day workshop with M.J. Davis and Barbara Moore, in partnership with the Campbell Center, Mt. Carroll, IL.
- Adhesives for Conservation, 5-day workshop with Julia Fenn and Jane Down, in partnership with the National Park Service, Shepherdstown, WV.
- Writing for Conservation Publication, 1-day workshop with Barbara Appelbaum and "Lindy" Harrison, courtesy of the Getty Conservation Institute, Los Angeles, CA.

*2005 Co-sponsorships (5 events)*

- Digital Photography 101 for Conservators, 2-day workshop with Yosi A. R-Pozeilov and Chail Norton, co-sponsored with Southeast Regional Conservation Association, Atlanta, GA.
- Digital Photography 101 for Conservators, 2-day workshop with Yosi A. R-Pozeilov and Chail Norton, co-sponsored with Virginia Conservation Association, Richmond, VA.
- Cleaning and Preserving Finishes on Furniture, 3-day workshop with Arlen Heginbotham, co-sponsored with the New England Conservation Association, Haverhill, MA.
- The Modular Cleaning Program, 3-day workshop with Chris Stavroudis and Tiarna Doherty, co-sponsored with the Intermuseum Conservation Association, Cleveland, OH.
- Mastering Inpainting, with James Bernstein and Debra Evans, 4-day workshop co-sponsored with The Campbell Center, Mt. Carroll, IL.

#### **D. Locations**

Programs have been scheduled at a variety of locations throughout the United States. Through 2005, regional workshops were conducted in 23 cities in 18 states, in addition to the rotating locations of the AIC Annual Meeting. A graphic map is attached in the Appendix.

#### **E. Partners**

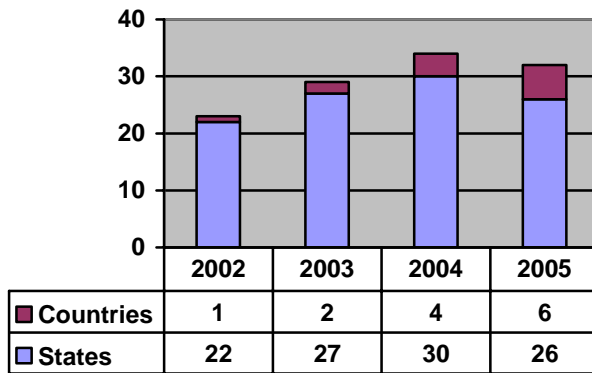
Partnerships with host institutions provide a local liaison and access to facilities and equipment in exchange for places in the workshop. AIC typically has not had to pay for the use of space or for staff travel because of these partnerships. Partners from 2002 through 2005 have included:

Atlanta Art Conservation Center  
Campbell Center for Historic Preservation Studies  
Chicago Area Conservation Group  
Conservation Center for Art and Historic Artifacts  
Detroit Institute of ARts  
J. Paul Getty Museum  
Fine Arts Conservancy  
Fine Arts Museums of San Francisco  
The Frick Collection  
Gerald R. Ford Conservation Center  
Getty Conservation Institute  
Historic New England  
Intermuseum Conservation Association  
Los Angeles County Museum of Art  
Maryland Archaeological Conservation Laboratory  
The Metropolitan Museum  
Midwest Regional Conservation Guild  
Museum of Fine Arts, Boston  
National Park Service Harpers Ferry Conservation  
New England Conservation Association  
New York University Institute for the Arts Conservation Center  
Oakland Museum of California  
Preservation Society of Newport News  
Saint Louis Art Museum  
Seattle Art Museum  
Smithsonian Center for Materials Research and Education  
SOLINET  
Southeast Regional Conservation Association  
Straus Center for Conservation  
University of California Los Angeles Fowler Museum of Cultural History  
University of North Carolina at Chapel Hill Wilson Library  
University of Texas at Austin  
Virginia Conservation Association

Virginia Association of Museums  
 Western Association for Art Conservation  
 Williamstown Art Conservation Center  
 Winterthur Museum  
 Worcester Fine Arts Museum

**F. Participants**

AIC professional development events are normally open to all qualified applicants. Prerequisites are established based on the nature of the course, and are set in coordination with the instructors. Non-AIC members pay a significantly higher registration fee. In 2005, of the 150 applications received for events for which registration was handled by AIC, only 14 registrations (less than 10%) were from non-AIC members. Participants come from a broad geographic range. Distance learning courses, initiated in fall 2004, have also attracted many international participants.



*Number of states and countries represented by participants in AIC-produced professional development events, 2002-2005.*

**G. Lessons Learned**

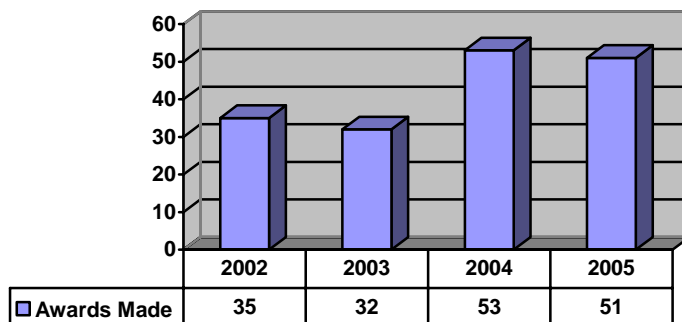
In the first four years of operations, most projects went very smoothly. Several lessons for future planning were learned, however:

- It takes nearly as much labor to present a one-day workshop as a multi-day workshop. However, conservators are less likely to travel long distances for short sessions. Partnerships with regional groups have been much more successful than direct AIC presentations for one-day events.
- Curriculum development will take more time than anticipated. The conservation field is still being defined and the body of knowledge expands faster than it can be codified.
- Offerings and publicity need to be timed to coincide with FAIC scholarship deadlines. When additional funds are available, special deadlines may need to be established in order to reach a maximum number of applicants.
- Criteria for selection of applicants must be very clear in registration materials. In some cases, it is best to make selections from a pool of applicants after a published date rather than to try to admit individuals on a case-by-case basis.

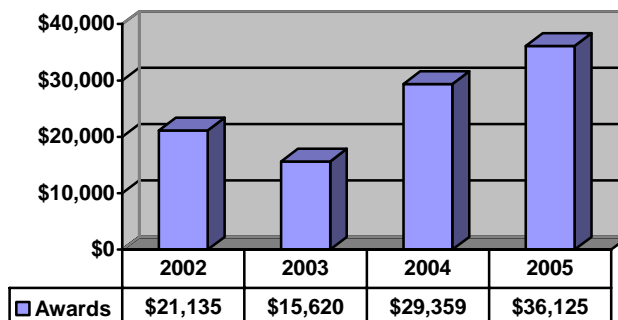
- Project grants offer great potential for growth of the program, but most new activities entail at least some incremental costs to AIC operations. Grants should include at least a 10% overhead allowance if at all possible.

### H. FAIC Grants and Scholarships Awarded

A key component of the Professional Development program has been provision for scholarships and grants designed to make professional development activities (whether offered by AIC or other organizations) available as widely as possible. FAIC has a long history of offering such support. The Carolyn Horton awards support professional development by book and paper conservators; The George Stout Memorial Fund supports attendance by students at professional meetings. In 2001, FAIC established four funding categories from FAIC Board unrestricted funds: Individual Professional Development Scholarships and Workshop Development Grants for professional development, along with Lecture and Regional Angels grants for outreach. A new scholarship, the Christa Gaehde award, for research and education in conservation of works on paper, was established in 2003 and first awarded in 2004.



*Number of professional development grants and scholarships awarded, 2002-2005*



*Dollar amounts of professional development grants and scholarships awarded, 2002-2005. Includes Individual Professional Development, Workshop Development, Horton, Stout, and Gaehde. Excludes Angels, Lectures, Kress. NEH-funded scholarships (for NEH-funded events only) were awarded in 2004 and 2005.*

## **I. Milestones**

### **2001**

Established the position of Program Officer for Professional Development  
Conducted survey of training opportunities  
Conducted survey of educational needs of AIC members  
Launched professional development section of AIC website  
Formulated a five-year strategic plan for professional development  
Furniture in France I study tour conducted by AIC Wooden Artifacts Group

### **2002**

Finalized Strategic Plan  
Conducted a three-day retreat to establish professional development priorities, with support of Getty Conservation Institute  
Developed learning objectives and project outline for new course on “Adhesives for Conservation”

### **2003**

Christa Gaehde fund established to support research and education in the area of conservation of works on paper  
Receipt of nearly \$600,000 in grants for professional development projects  
Formed advisory group for Adhesives curriculum development

### **2004**

Study tour to France organized by AIC Wooden Artifacts Group  
Began curriculum development for online courses in business and management practices  
First distance learning course presented  
Hired curriculum development leader for Adhesives course

### **2005**

New adhesives course presented  
Second survey of educational needs of members conducted

## **J. Fundraising Milestones**

### **2001**

Implemented investment strategy for endowment  
Embarked on fundraising campaign to expand the endowment

### **2002**

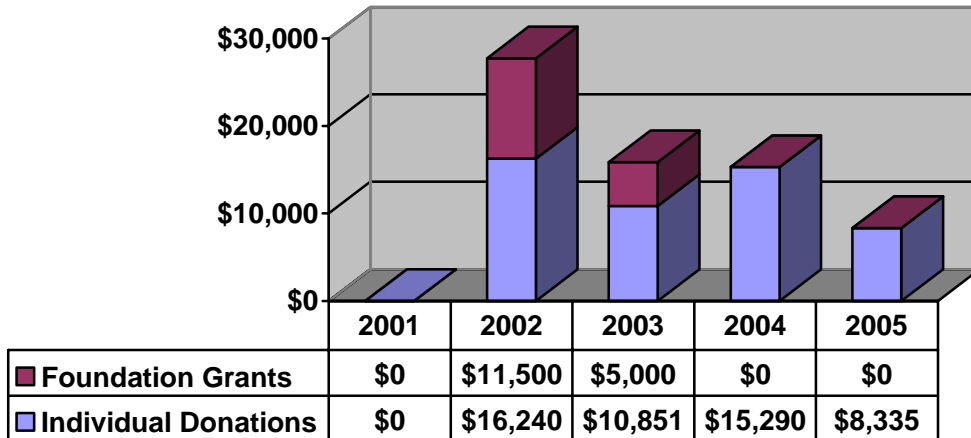
Adopted Statement of Investment Policy for FAIC Endowment for Professional Development  
Established a Financial Advisory Committee  
Added Maxwell Anderson of the Whitney Museum to FAIC Invited Board  
Hired consultant to help develop a Strategic Plan for Development

### **2003**

Draft development plan received from consultant

**2004**

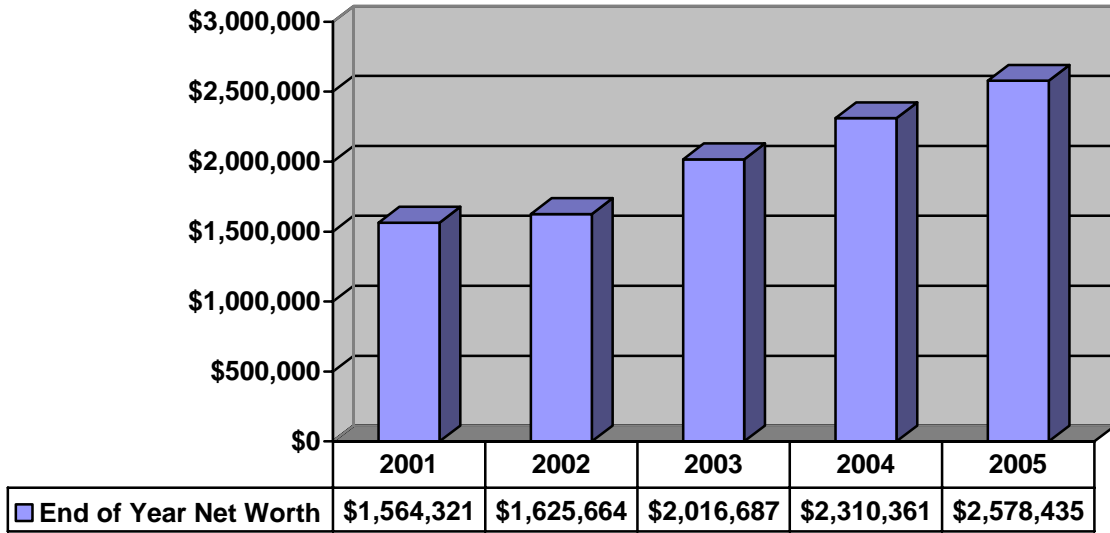
FAIC Board restructured, new by-laws approved



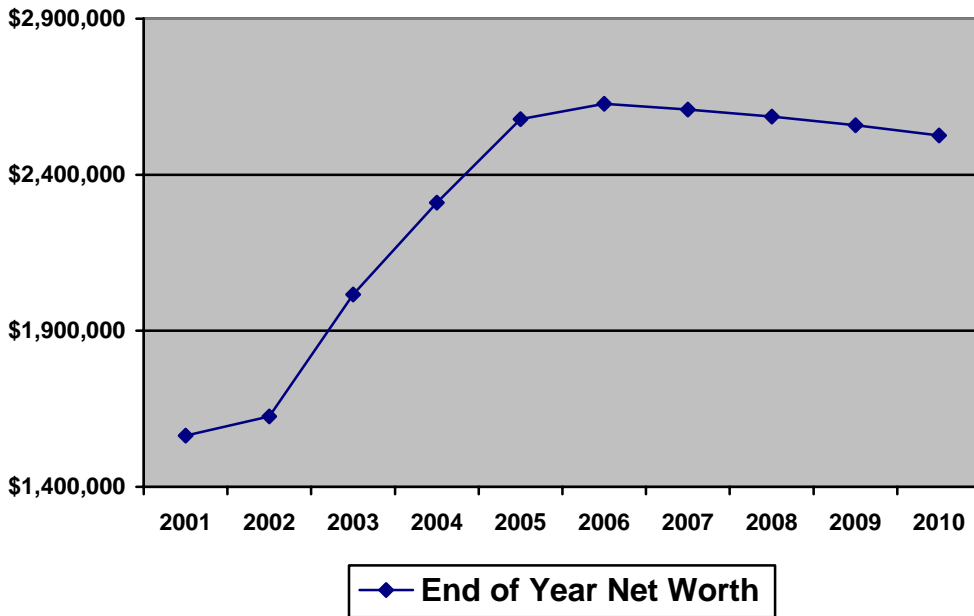
*Donations and grants received for FAIC Endowment for Professional Development, 2001-2005. Figures reflect November to November data rather than fiscal year data. Source: FAIC Treasurer's Report Table 7, 3/18/06*

Despite the decline in donations and grants, the net value of the Endowment for Professional Development has grown dramatically since inception. This is due in large part to the use of the Mellon grant of \$300,000, registration fees, and additional project grants. Through 2005, investment earnings have remained in the endowment fund rather than being drawn down for program expenses. Despite some bumpy years in the financial world, investment returns have remained very good. Beginning in 2006, program costs will begin to be drawn from endowment earnings. The Treasurer projects an acceptable, but gradual decrease in the net worth of the current endowment from 2006 through 2010. Increases in registration fees planned for 2006 will help stretch available funds. However, it is necessary to grow the endowment in order to preserve its current value and to have sufficient income to sustain the current level of programming in the future.





*Growth of FAIC Endowment for Professional Development, 2001-2005 (includes unrealized gains) Data from FAIC Treasurer's report, Table 6A, 3/21/06.*



*Projected value of FAIC Endowment for Professional Development, 2001-2010, assuming donations at \$10,000 per year (includes unrealized gains through 2005 and assumes 5% return annually) Projection from FAIC Treasurer's Report, Table 6A, 3/21/06.*

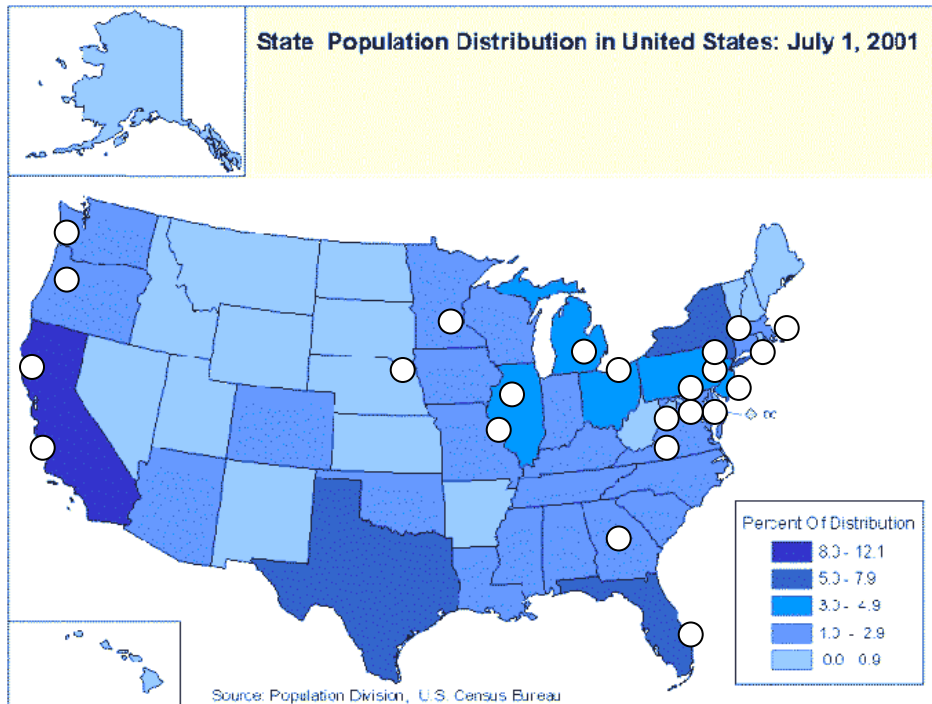
## APPENDIX I

### **The Impact of AIC's Professional Development Activities, 2002-2005**

Workshops supported by FAIC Endowment for Professional Development

**Number of Workshops: 47      Attendance: 976**

Events in 18 states, 23 cities, 38 partnering organizations and institutions,  
Plus on-line courses and study tour to France



**Workshops offered at AIC Annual Meetings, 2002-2005**

**Number of Workshops: 28 events    Attendance: 685**

### **TOTAL PROFESSIONAL DEVELOPMENT ACTIVITY, 2002-2005**

**Number of events: 75**

**Number of States: 20**

**Number of Cities: 27**

**Total Attendance: 1261**