I’m so excited to be your new chair! I appreciated all the kind words and well wishes at the conference. I see the chair position as that of a facilitator and encourager - helping to connect our members, cultivate the next round of SERA leaders, and ensure that conference events and sessions run smoothly. I hope to provide the support SERA needs to continue growing, improving, and moving forward. Many of you have done this job before me and many of you will do it after my term is up, so I welcome your advice and ideas. We have a very skilled and enthusiastic board and a lot of momentum for the next year.

Thank you to Kyle Bryner for doing so much of the planning for our SEMC 2019 events. I hope everyone enjoyed the luncheon, the Respite at Stars Rooftop Bar, and the great Behind-the-Scenes Tour at the Gibbes Museum of Art. Zinnia Willits was a wonderful tour guide and gave us excellent advice on collections moves and storage planning. Our Respite – under the stars, with a great view of downtown Charleston – would not have been possible without the generous support of Transportation Consultants, Inc. and Willis Towers Watson. I can’t wait to begin planning next year’s events!

Speaking of next year, start working on your session proposals! SEMC 2020 will be in Louisville, KY, October 19-21, and the conference theme is “Compassion in Action.” We brainstormed session ideas at this year’s luncheon, so if you need help finding a topic or presenters, please get in touch – there are many possibilities.

Each year, SERA provides two $750 scholarships to SEMC, as well as one each to ARCS (next conference in 2021) and AAM, which will be in San Francisco, May 17-20, 2020. In 2019, we were pleased to provide an SEMC scholarship to Heather Otis of the Marco Island Historical Society and an ARCS scholarship to Jordan Cao of the Gregg Museum of Art & Design. We didn’t award a second SEMC scholarship or the AAM scholarship, but only because there were no applicants. Make sure this doesn’t happen in 2020 by submitting an application, because we love giving you money to attend conferences!

Lastly, welcome to our new and returning members and to our new and returning board members! Meg Cook has joined the board as vice chair and Austin Bell was elected to a second term as treasurer/membership chair.

My sincere thanks to all our members and sponsors! I look forward to seeing all of you in Louisville next year.

Corinne
Greetings, SERA Members!

I hope everyone is feeling refreshed and rejuvenated as the cooler weather sets in, particularly those of you who were able to attend this year’s SEMC Conference in Charleston. I wish I could have been there to greet you in person, but my wife Erin and I are expecting our first child (a baby girl!), which will likely have arrived by the time you read this.

I hope everyone had a wonderful time at our annual luncheon and business meeting, the Registrar’s Respite at Stars, and behind-the-scenes collection tour of the Gibbes Museum of Art. Thank you to SEMC President (and SERA member) Zinnia Willits for leading the tour! Thanks also to everyone who joined or renewed their memberships in advance of SEMC so that they could attend our members-only events. We hope to see you all again at next year’s SEMC in Louisville, Kentucky!

My thanks to several members have pointed out an issue with online renewals. Please note: you do not need to have a PayPal account to renew your membership online. If you click on the "check out with PayPal" button in the online store, it will take you to another page, where it will prompt you to login OR "pay with debit or credit card," a grey button underneath the blue PayPal login button. This should allow you to pay without creating an account. We will also work on making this feature more intuitive.

As of October 25, 2019, SERA has 112 active members, down from 116 (-3.4%) this time last year.

As of October 25, 2019, the current balance in the Chase checking account is $6,563.71. The current balance in the PayPal account is $2,408.10. The combined total on-hand is $8,971.81 down $376.34 (-4%) from the $9,348.15 on-hand reported in the Summer 2019 newsletter.

SERA’s fiscal activity for July 1, 2019 to October 25, 2019 is outlined below. Please feel free to contact me for any additional information.

Austin J. Bell, Treasurer/Membership Chair

**SERA Income/Expenses: July 1, 2019 – October 25, 2019**

<table>
<thead>
<tr>
<th>Category</th>
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<td>Ending Balance</td>
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**NEW* / RENEWING MEMBERS**

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<tr>
<th>ALABAMA</th>
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</thead>
<tbody>
<tr>
<td>Pamela Bransford</td>
<td>Christa McCay</td>
<td>Kim Terbush*</td>
</tr>
<tr>
<td>Registrar, Montgomery Museum of Fine Arts</td>
<td>Collections Manager, Marietta Museum of History</td>
<td>Registrar, Weatherspoon Art Museum UNC-Greensboro</td>
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<tr>
<td>Danielle Funderburk*</td>
<td>Annelies M. Mondi</td>
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<tr>
<td>Registrar, Jule Collins Smith</td>
<td>Deputy Director, Georgia Museum of Art</td>
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<tr>
<td>Museum of Fine Art at Auburn University</td>
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<tr>
<td>Sarah Elizabeth Kelly</td>
<td>Shalan Webb*</td>
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<tr>
<td>Assistant Registrar, Montgomery Museum of Fine Arts</td>
<td>Registrar</td>
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<tr>
<td>ARKANSAS</td>
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<tr>
<td>Amanda Cheatham*</td>
<td>KENTUCKY</td>
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<tr>
<td>Museum Registrar, Windgate Museum of Art at Hendrix College</td>
<td>Museum Director, International Museum of the Horse, Kentucky Horse Park</td>
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<tr>
<td>Florida</td>
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<tr>
<td>Robin Bauer Kilgo</td>
<td>Jennifer Spence</td>
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<tr>
<td>Registrar/Consultant, TarraLou Consulting, LLC</td>
<td>State Curator, Kentucky Department of Parks</td>
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<tr>
<td>Elise V. LeCompte</td>
<td>LOUISIANA</td>
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<tr>
<td>Registrar, Florida Museum of Natural History</td>
<td>Megan Valentine</td>
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<tr>
<td>Sarah Smith</td>
<td>Curator, Alexandria Museum of Art</td>
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<tr>
<td>Director of Collections for University Museums at Florida Institute of Technology, Ruth Funk Center for Textile Arts</td>
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<tr>
<td>GEORGIA</td>
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<tr>
<td>Jackie Culliton</td>
<td>MISSISSIPPI</td>
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<tr>
<td>Manager, Art Collection and Volunteer Services, The Carter Center</td>
<td>Loran Berg*</td>
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<tr>
<td>Carrie Duran</td>
<td>North Carolina</td>
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<tr>
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<td>Collections Manager, The Schiele Museum of Natural History</td>
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<tr>
<td>Chance Hellmann</td>
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<td>Collections Manager, Onslow County Museum</td>
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<td>West Virginia</td>
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<tr>
<td>Loran Berg*</td>
<td>Are you up to date on your membership?</td>
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<tr>
<td>Collections Manager, Mountain Heritage Center</td>
<td>You can renew your membership online at, our web-store!</td>
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<tr>
<td>Carrie Duran</td>
<td><a href="https://www.seregistrars.org/online-store">https://www.seregistrars.org/online-store</a></td>
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<tr>
<td>Collections Manager, The Schiele Museum of Natural History</td>
<td>The next deadline for submissions for this newsletter is</td>
<td></td>
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<tr>
<td>Cheri Thomassh*</td>
<td>Jan 29th, 2020!</td>
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<tr>
<td>Registrar, Florence County Museum</td>
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<tr>
<td>Kentucky</td>
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<tr>
<td>Amy Beisel</td>
<td>South Carolina</td>
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<tr>
<td>Museum Director, International Museum of the Horse, Kentucky Horse Park</td>
<td>Chelsea Grayburn*</td>
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<tr>
<td>Leah Craig*</td>
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<td>Registrar/Collection Manager, National Corvette Museum</td>
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<td>Director of Collections for University Museums at Florida Institute of Technology, Ruth Funk Center for Textile Arts</td>
<td>Florence County Museum</td>
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<tr>
<td>North Carolina</td>
<td>Cheri Thomassh*</td>
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<tr>
<td>Loran Berg*</td>
<td>Florence County Museum</td>
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<td>Carrie Duran</td>
<td>Melissa Parris</td>
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<td>Head of Collections and Exhibitions Management, Muscarelle Museum of Art, The College of William and Mary</td>
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<tr>
<td>West Virginia</td>
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<td>Jan 29th, 2020!</td>
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When I registered for the Gibbes Museum of Art behind-the-scenes tour of collections storage, I was searching for solutions to my own institution’s art permanent storage needs. What I found was so much more – Zinnia Willits delivered a tour across gallery and collections spaces that covered not only storage solutions, but collections grant writing, a large-scale collections move, innovative collections access, and from-the-ground-up storage space design.

While we circled around her in the 2nd floor’s gorgeous, recently restored Campbell Rotunda Gallery, Zinnia set the scene for the Gibbes’ new state-of-the-art storage facility. Three years prior, the Gibbes Museum of Art re-opened after an extensive multi-million-dollar renovation that included unprecedented changes for art storage. Prior to 2016, the museum’s art was housed in three different storages areas on three separate floors. Now, its staff was given the opportunity to bring the entire collections together in one area for the first time since the Gibbes opened its doors in 1905.

In Zinnia’s words, “All of a sudden I was faced with managing the design of new storage, packing the collections, moving the collections, storing the collections, bringing them back, and, oh yeah, finding funding for all of this.” She prefaced this with the fact that she had never done anything like this before and then narrated the tale of the $500,000 moving project that involved the Gibbes’ 2-3 collections staff, contracted art handlers, a packing supervisor, and three weeks on the back end unpacking five tractor trailers worth of art.
More than the logistics, what stuck with me were her words that when suddenly you need to become an expert in everything, “because you don’t want to make the wrong choice, you just do it.” From the nodding of heads, this resonated throughout the room and reminded me that the inspiration and motivation we gain from shared experience is yet another reason these sessions are so valuable.

When discussing her experience applying for the NEH’s Sustaining Cultural Heritage Collections grant three times before successfully receiving funding for the new storage space, Zinnia stressed that knowing the jargon is not enough. Gaining technical knowledge you can present with true understanding in the application is crucial, which she attained through immersing herself in research and conversing with as many people as she could that could lend their expertise to the project.

When touring collections storage, we were given an overview of the design process and storage layout. An environmental conservator mapped out the original two-dimensional design after going over every piece of art and quantities for each type with staff and incorporating room for growth. The staff then contracted Patterson-Pope out for the final design. When deciding which paintings to store where, Zinnia suggested placing those in basic frames that are easy to handle in art bins and saving the racks for oversized paintings and works with ornate frames or no frames. To maximize usable storage space, Zinnia also had the crew cut out the old wire racks from the original storage room and mount them on the walls. She kept the artworks on paper in their original archival boxes, simplifying the location change data entry, and was able to update storage for the Gibbes’ extensive miniature portrait collection from filing cabinets to a Delta cabinet with Volara-lined drawers.

I took away a great deal from the ways in which the staff used the renovation as an opportunity to increase visitor collections access and education. It was visible on both floors, from open storage drawers in their miniature portrait gallery that increased the number on view from 40 to 200, to opening up the Collections Storage Center with two walls of glass, putting not only art storage but the collections staff workspace on view to every visitor. I was personally inspired by the way Zinnia got a South Carolina Humanities grant to create paneling that informs visitors about the storage facility and staff’s focus, provides an interactive look at art conservation, and promotes interaction with collections staff through a questions box. She hopes that allowing visitors a look behind the scenes and facilitating discussion on not only collections, but collections work, will provide the public with a new lens for viewing museums and their exhibits.
In 2018 SERA joined the movement led by the National Emerging Museum Professional Network (NEMPN) to embrace salary transparency and only repost job postings that included salary with the description. We remain to be the only Southeaster regional group to do so, although Louisiana has something to brag about by being the only Southeastern state museum association to have embraced this change.

After looking into primary concerns of job seekers, I created a template for reposting jobs on the SERA facebook page which included the title, location, salary range, and a link to the job posting. I then sought out job listings from internships to full time positions.

Over the past year SERA has shared over 250 postings across the country, 75% of those postings were for full time positions. In the Southeast there were a total of 56 collections focused positions that were listed with a salary, ranging from internships to full time positions.

Breaking down the data available through the postings, I was able to calculate the average hiring salary for Associate, Registrar, and Director level positions in the collections field.

Assistant—$38,000-$41,500
Registrar—$45,000-$57,000
Director—$52,500-$62,000

While these numbers have been adjusted for US Average Cost of Living, all of the raw and adjusted data lives on the SERA website at, https://www.seregistrars.org/news

I encourage you to look at this data, and use it to ensure that you are being paid fairly for your work. If your institution would like to check it against other salary data that is out there, there is also always the paid AAM Salary Survey, and the US Department of Labor ‘Wages by Occupation and Local Area’ as well as the crowdsourced Museum Workers spreadsheet.

AAM, SEMC, and most Southeastern states still do not require salaries on job postings, if you’d like to help encourage your state, regional, or national group to do so check out the template or sign the petition over at NEMPN https://nationalempnetwork.org/salary-range-on-museum-job-postings-letter-writing-campaign/
STATE NEWS

ALABAMA
Pamela Bransford
Registrar
Montgomery Museum of Fine Arts
Sabra Gossett, registrar at the Berman Museum in Anniston, has curated the new exhibition, The Forgotten War. In this exhibition, visitors can learn about the Korean War and its effects nationally and globally, as well as honor those who served and lost their lives. It is an exhibition Sabra has wanted to create for the past two years and she is very excited for it to finally open on November 15. Opening night will include many Korean vets and their families so Sabra hopes it will be a heart-felt celebration.

SERA Alabama welcomes new member, Danielle Funderburk who is the registrar at the Jules Collins Smith Museum at Auburn University.

ARKANSAS
Marie Demeroukas
Research Librarian/Photo Archivist
Shiloh Museum of Ozark History
Photo archivist and research librarian Marie Demeroukas has worked on a special project during the past few months, that of documenting the history of Huntsville’s Crossbow Tournament. From 1958-1967 the rural county seat of Huntsville, Arkansas, was host to an annual Medieval-era extravaganza complete with jousting matches, crossbow competitions, a queen and her royal coach, and trick shooting by the Crossbowettes, a team of high-school girls who performed precision drills and specialty tricks with their crossbows. As a result of this research the museum has collected newspaper articles, memories, photographs, home movies, and artifacts, including several crossbows and quivers, a Crossbowette uniform, competition medals, event programs, a prop used during the William Tell trick, and artwork by the tournament’s founder, George Stevens, inventor of the repeating crossbow.

Carolyn Reno
Collections manager/assistant director
Shiloh Museum of Ozark History
As reported by Marie Demeroukas, Shiloh Museum has added a number of artifacts related to the Crossbow Tournaments once held in Huntsville, Arkansas. But this led to the museum acquiring many more items from one of the Crossbow donors, Patsy Laird Vaughan. Her husband’s family had troves of items including toys and games from the early 1900s and the 1940s and 1950s. She also donated a rare item: the font from Presbyterian Church, in Kingston (Madison County). The Church and a school were built in Kingston in the 1920s through permission of the Home Missions of the Presbyterian Church in the U.S.A. The church and school were active until the 1950s and its buildings later torn down.

Amanda Cheatham
Museum Registrar
Windgate Museum of Art at Hendrix College
Amanda Cheatham was hired as the Museum Registrar for the new Windgate Museum of Art at Hendrix College. Mary Kennedy, Director/Curator of the Windgate Museum, led a tour of the space in September with some of their student assistants. Move-in is expected to be in February 2020.

FLORIDA
Austin Bell
Curator of Collections
Marco Island Historical Society

Former Crossbowette Patsy Laird Vaughan poses with a crossbow and other artifacts from the Crossbow Tournament which she graciously donated to the Shiloh Museum of Ozark History. Sadly, Mrs. Vaughan passed away soon after this image was made.
The Marco Island Historical Society and Collier County Museums are proud to announce that they have been named co-recipients of the 2019 Museum Excellence Award from the Florida Association of Museums. The organizations partnered to return world-famous archaeological artifacts to Marco Island on loan, just down the road from where they were excavated in 1896. The loans from the Smithsonian Institution and the University of Pennsylvania Museum of Archaeology and Anthropology, which include the charismatic Key Marco Cat, have been a transformative event for the Marco Island Historical Museum. The museum broke its annual visitation record on April 6, 2019, nearly nine whole months before the end of the year, and has brought national media attention, professional credibility, and an overall increase in the awareness of and interest in history to Marco Island. Each year the Florida Association of Museums recognizes outstanding contributions to the museum profession in the State of Florida. Awards recognize museum staff, volunteers, or trustees, as well as to individuals outside the museum profession who make significant contributions to the advancement of Florida museums, either locally or statewide. The Florida Association of Museums proudly announced the 2019 Annual Museum Service Award Winners, who were honored during the FAM 2019 Annual Conference and Exposition in Orlando, at the Orlando Museum of Art on Tuesday, September 17, 2019. This is the second time these organizations have shared this award, first winning it in 2015 for the permanent exhibition “Paradise Found: 6,000 Years of People on Marco Island” at the Marco Island Historical Museum.

Heather Otis
Collections Manager
Marco Island Historical Society

Ivy Johnson joined the Marco Island Historical Society (MIHS) as its collections intern this summer after graduating from the University of South Florida in May. During her time with us, she not only gained a strong foundation in collections management and registration but was instrumental in completing the historical society’s first comprehensive collections inventory of its over 18,000 processed items. Additionally, Ivy initiated a project to catalog and add context to our extensive collection of photographs from The Marco Eagle newspaper and assisted with public education outreach programs.

Ivy is now working as a Visitors Associate at the Tampa Bay History Center and preparing to take the GRE in order to pursue her master’s degree in Museum Studies.

Ana Juarez
Fine Arts Registrar
Tampa-Hillsborough County Public Library

The Tampa-Hillsborough County Public Library welcomes Ana Juarez as Fine Arts Registrar. This newly created position seeks to care for the growing collection housed across 20+ libraries in Hillsborough County. Juarez’s first undertaking will be a wall-to-wall inventory of the collection. Prior to joining Hillsborough County, Juarez worked at The Ringling Museum for two years. She received her MA in Museum and Cultural Heritage Studies from Florida State University. Visit http://digitalcollections.hcplc.org/digital/ to learn more about the collection.

Robin Bauer Kilgo
Contract Registrar
TarraLou Consulting, LLC

Robin Bauer Kilgo was recently hired on as the Coordinator for The Foundation for Advancement in Conservation (FAIC) Connecting to Collections Care program, an online community providing small and mid-sized organizations access to information and resources on caring for cultural heritage collections. Connecting to Collections Care was also recently awarded a $241,907 National Leadership Grant by the Institute of Museum and Library Services (IMLS). The three-year grant will allow FAIC to continue to enhance and expand the Connecting to Collections Care (C2C Care) program. This popular program helps small and mid-sized collecting institutions obtain reliable information about caring for their collections. The funding will support the continued administration of an online community forum, presentation of webinars on expanded collections care topics, development of six new online courses, and refinement of search mechanisms for use with the program’s webinar and course archives. Additionally, FAIC will pilot hybrid courses with online and in-person components in partnership with regional museum associations, and will collaborate with the Association of Tribal Archives, Libraries, and

Museums to offer in-person workshops on collections care topics for tribal collecting institutions.

FAIC has administered Connecting to Collections Care since 2015. In that time, it has presented 72 free webinars and five courses, built an online resource of publications and archived webinars, and provided expert advice in response to hundreds of questions posted to the community forum. Robin looks forward to starting to work with FAIC and the program beginning in December 2019.

**GEORGIA**

**Erica Hague**

_Collections Manager_

**Atlanta History Center**

It has been a busy Fall for the AHC. After opening ‘Any Great Change’ in the Swan House in August, we’ve been working on updating procedures for gallery and historic house cleaning and monitoring. Additionally, we closed the ‘Barbecue Nation’ exhibit and have been working on returning loans, one of which requires us to deinstall part of our ‘Gatheround’ exhibit to get it out of the building! We have also been working towards finishing a new exhibit to be installed at our Midtown Campus next fall, and a new Atlanta Olympic Games exhibit which will open in June of 2020, just in time for the Tokyo games.

**Christa McCay**

_Collections Manager_

**Marietta Museum of History**

Christa McCay, Collections Manager at the Marietta Museum of History has been working on getting, new LED lighting installed in the Museum’s collections storage spaces. This is a process that will be done in stages but has already improved the visibility and access for staff in storage. Also, she is creating a new list of artifacts for deaccession, which will continue to focus the collection on the Museum’s mission of preserving Marietta and Cobb County’s history. The Museum’s most recent exhibit, The Man with the Camera: Photography by Raymond T. Burford, opened in early September with great reception. The exhibit used images provided by members of Marietta’s African American communities. This is the first in house exhibit that the Museum has had showcasing African American history in Marietta.

**KENTUCKY**

**Amy Beisel**

_Museum Manager_

**International Museum of the Horse**

We are closing out on another busy, successful season at the International Museum of the Horse. Our fall field trips brought over 1,900 students to the park this year.

Our new Curator of Exhibits, Bill Bright, joined us in October after 22 years at the Kentucky Historical Society. He jumped right in, working on three exhibit cases for the Equus Film Festival being held at the Kentucky Horse Park December 5-8, 2019. These exhibits will highlight personal objects and stories from three of the feature films. Up next will be a photographic exhibit featuring the works of Robert Vavra. This will coincide with EQUITANA USA. The international trade show and exhibition will be hosted at KHP September 25-27, 2020.

We continue to work on new interpretation for our exhibitions and the Chronicle of African-Americans in the Horse Industry. The CAAHI website will launch this winter. We will be posting internships for the winter and spring of 2020 soon.

**Chris Goodlett**

_Director of Curatorial and Educational Affairs_

**Kentucky Derby Museum**

This September, the Kentucky Derby Museum (KDM) opened the new Matt Winn Oral History Theatre. This new exhibit space will allow KDM to curate exhibits based on its vast oral history collection. The first exhibition in this gallery is “Century of the Crown,” a modified version of KDM’s feature exhibit from this spring. This exhibit will run through March 1, 2020.

In November, KDM will conduct its first-ever “Ask a Curator” event. This community gathering will allow guests to ask questions about their own equine collections, how to research and preserve them, and also find out more about the KDM collections. This event is the second in a series that allows the curatorial team to conduct outreach to the community.

This fall, KDM selected Monty Fields as its new curator of exhibits. Monty has over 10 years of experience in exhibit design and fabrication, most recently with the Frazier History Museum in Louisville, KY. KDM is currently planning for its feature exhibit for spring 2020. This exhibition centers on the first generation of female jockeys and their fight for the right to ride. The project will also commemorate Diane Crump’s historic ride in 1970, when she became the first female jockey to ride in the Kentucky Derby.

**Jennifer Spence**

_State Curator, Kentucky Department of Parks_

**Kentucky State Department of Parks**

Jennifer Spence, State Curator, Kentucky Department of Parks, is pleased to announce that Heidi Taylor-Caudill accepted the position of curator at John James Audubon State Park. Heidi will oversee the management and care of the Audubon Museum’s collection, one of world’s largest collections of original Audubon art and artifacts. Heidi comes from the Roman Catholic Diocese of Owensboro, where she served as director of the diocese’s archives. Her first day at Audubon State Park is November 18th.

Jennifer Spence is beginning an artifact cleaning, re-organization, and inventory project this fall at Blue Licks Battlefield Resort Park. Blue Licks is home to the Pioneer Museum, a museum dedicated to the last battle of the American Revolutionary War and the unique fauna and flora history of the area. As part of this project, she will be training Blue Licks park staff on proper artifact cleaning methods, object handling, and cataloging using PastPerfect Museum Software.
The Tumbling Block Quilt (KM4031) from the collection of the Kentucky Museum on the campus of Western Kentucky University is featured in Issue No. 12 of Quiltfolk. This textile is attributed to Margaret (Younglove) Calvert, the mother of Eliza "Lida" (Calvert) Obenchain, 1856-1935, who published "Aunt Jane of Kentucky" in 1907. The quiltmaker may have been the inspiration for the central character, who narrates a series of stories about rural living that includes reminiscences about the importance of quiltmaking and patchwork in her life.

Anne Rich
Collections Manager
Museum of the American Printing House for the Blind
In October, the American Printing House for the Blind announced a partnership with the American Foundation for the Blind (AFB) to bring the AFB Archive and AFB's Helen Keller Archive to the Museum of the American Printing House for the Blind on loan for a period of ten years. AFB, founded in New York in 1921, promotes and advocates for accessibility and equality of persons who are blind or visually impaired. The nonprofit has been active in research, development of programs and services, and publication of information on blindness-related issues such as education, legislation, professional development, and technological advancements. Helen Keller (1880-1968), renowned worldwide for her dedication to a variety of human rights causes, including her advocacy on behalf of people with visual impairment, joined AFB in the 1920's as an "ambassador" who raised funds to support the work of AFB.

The AFB Archive includes over 500 cubic feet of correspondence and other records of the organization and over twenty artifacts. The Helen Keller Archive, representing the world's largest collection of material relating to Keller, has over 180 cubic feet of records, including letters, speeches, and other writings, and includes many artifacts. Additionally, the Helen Keller Reference Collection (150 volumes), and the Helen Keller Private Library (518 volumes) are part of the AFB/APH partnership. A climate-controlled storage room is currently under construction in the AFB building to house the AFB collections. A new exhibit is in the planning stage; meanwhile, a few of the documents and artifacts from the Helen Keller Archive are currently on exhibit in the museum, and a digitized version of the Helen Keller Archive is available at the AFB website: https://www.afb.org/HelenKellerArchive.

Additionally, earlier this year, the Association for the Education and Rehabilitation of the Blind and Visually Impaired (AER) donated its archives to the AFB Museum. AER is a professional organization of individuals, agencies, and other entities that provide services and/or products to persons who are blind or visually impaired. It evolved through the 1984 merger of the Association for the Education of the Visually Handicapped (AEVH) originally known as the American Association of Instructors for the Blind (AAIB) and the American Workers for the Blind (AAWB). It has chapters across North America, and offers 16 professional divisions, one of which, the Orientation and Mobility Division, donated its archive to the APH Museum in 2007. This most recent acquisition includes approximately 9 cubic feet of correspondence, newsletters, miscellaneous documents, and photographs. Researchers have access to archives in the APH Museum through scheduled appointment.

Leah Craig
Registrar/Collections Manager
National Corvette Museum
The National Corvette Museum celebrated its 25th Anniversary in August with a large event and special exhibit that attracted over 10,000 Corvette enthusiasts. We are in the process of updating our Collections Management Policy, along with other policies and procedures, which we hope will be approved by the Board of Directors at their December meeting. Recent acquisitions include a 1977 Corvette that was not represented in our collection previously.

Megan Cook
Director of Archaeology Collections
Mississippi Department of Archives and History
MDAH is working to consolidate the archaeology collections to the Jackson facility for curation. A main part of this effort is to ensure...
continued compliance with the Native American Graves Protection and Repatriation Act (NAGPRA). The archaeology collections team is working diligently toward the repatriation of human remains and associated funerary objects currently under the control of MDAH. If you have any questions about this effort, please contact Meg Cook, Director of Archaeology Collections at mcook@mdah.ms.gov.

The Two Mississippi Museums are developing a new temporary exhibit entitled Mississippi Distilled. The exhibit, slated to open in March 2020, will explore the Mississippi's "spirited" past as the last state to overturn prohibition (1966). Artifacts will include a whiskey still, numerous bottles, and a 38 foot dug out canoe used in bootlegging operations. Collections staff has processed 10 loans, totaling 33 artifacts: "cheers to the staff! For questions about this exhibit contact Nan Prince, Director of Collections at nprince@mdah.ms.gov.

Cheryl Waldrep
Museum Curator
Natchez National Historical Park

The Park installed a large Rococo Revival style mirror recently acquired from the William Johnson family at the William Johnson House. The gilded mirror is decorated with mythical birds, called hoho birds, and flower swags. It once hung in William Johnson’s Main Street barber shop where Johnson served his wealthiest clients.

The Park had the mirror conserved and repaired locally in both Natchez and New Orleans and it was installed into the first floor exhibits at the William Johnson House earlier this month.

On December 7, 1841, Johnson recorded purchasing a Looking Glass—cost of which was $11.50. On May 9, 1843, Johnson wrote in his diary that he had a bench made for the large glass in his shop. The purpose of the bench was undoubtedly to provide support for the heavy mirror. Throughout his diary, Johnson uses the term “glass” or “looking glass” when describing mirrors. The term mirror was not yet in popular use.

Mary Hauser
Registrar and Associate Director
Gregg Museum of Art & Design, NC State University


We also installed "A Family Story: Images from the Pope House Museum" exhibit at the City of Raleigh Museum in August. It features more than 30 images from the Pope House Museum Collection that include tintypes, cabinet cards, photographic prints, and polaroids. This exhibit will remain up through the summer of 2020.

Ainsley Powell
Curator of Collections
City of Raleigh’s Historic Resources and Museum Program


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recalled the existence of the time capsule but no records as to the capsule's location existed. Weeks passed... and more weeks passed... until contractors working on the Chamber’s former building made a smart guess as to the time capsule's location and finally recovered it from underneath of concrete. It arrived at the museum still sealed, so staff had to figure out how to open the custom-made copper box that had been padlocked and then soldered shut. After several failed attempts, Parks and Rec staff showed up with metal snips and carefully cut around three sides, just below the lid. Once we recovered from the smell, Chamber and museum staff went through the contents, which were mostly papers in good condition. A few items, a film and a box of slides, were badly damaged by mildew. Other slides, which had been left in carousels, had benefited from better air circulation and were in good shape. Most of the materials duplicate items already in the museum's collection, so after a small exhibit, they'll be returned to the Chamber.

TENNESSEE
Elizabeth Le
Registrar
Hunter Museum of American Art

Registars Theresa Slowikowski and Elizabeth Le along with the Curatorial staff have been busy with opening 2 exhibits. "More Than Folk Art: Celebrating Self-Taught Artists" is a small exhibit comprised of works from the Hunter’s collection and a few loans. "Noel Anderson: Blak Origin Moment" is a show by African-American artist Noel Anderson that probes into the evolving make-up of black male identity through the medium of textiles. One large tapestry is displayed outdoors in front of the museum’s contemporary structure to draw visitors to the exhibit.

The Hunter Museum welcomes Stefanie Haire as the new Curatorial Assistant. Prior to coming to the Hunter, she worked for National Park Service in Fredonia, Arizona and MTSU Center for Historic Preservation. Stefanie plans to receive her master’s degree from MTSU in public history and historical preservation this December.

VIRGINIA
Melanie Neil
Registrar
Chrysler
Museum of Art

The Chrysler Museum of Art has been enjoying funding from several recent grants to support collections care. A three-year, $300,000 conservation grant from the Sherman Fairchild Foundation is providing needed treatments to several key works in the Chrysler’s collection. For example, this fall, a conservation team worked on-site to stabilize two Cor-Ten steel outdoor sculptures by Jasha Green and Tony Rosenthal, which were then re-sited to more prominent locations on the museum campus.

In addition, the CMA was recently awarded a 2019 IMLS Museums for America award, which will provide over $130,000 for collection storage room upgrades.
The Huntington Museum of Art has added the PastPerfect collections database to its website so that visitors can explore thousands of objects in HMA’s permanent art holdings. Currently, there are more than 2,400 objects that can be researched in the PastPerfect collections database on HMA’s website at https://hmoa.pastperfectonline.com/. The online site is a work in progress with additional records being added continuously.

Our goal is to eventually have every object in HMA’s permanent collection added to the online PastPerfect collections database. Each object was represented in our database with a low-res identifying image and now HMA Curatorial Assistant John Spurlock is taking high-resolution images of everything in the collection to replace the old images.

Having online access to the art objects in HMA’s collection has been a longtime goal. This project will let other art institutions and researchers know about the amazing works that exist in HMA’s collection. We’ve published catalogs and books about our collection, and now anyone with a computer will be able to discover the vastness and significance of the HMA Collection.

Crystal Wimer
President
West Virginia Association of Museums

The WVAM Conference Committee has a very special announcement! The theme for our 2020 Annual Meeting and Conference is “Stayin’ Alive: Sustainability, Relevancy, & Culture.”

Each year, we see museums, large and small, scale back their operations, or in the worst case, close their doors entirely due to challenges with sustainability and being relevant to their communities. West Virginia’s museums share these same challenges, and the good news is, we are here to help. With this conference, we intend for our sessions to offer practical guidance on how to stem the tide, and keep your museum going strong well into the 21st century.

We welcome presenters and participants to send us their ideas as how to help WV museums keep on keepin’ on! Please visit the below link and download the Call for Proposals form and email to museumsofwv@gmail.com on or before 12/31/2019.

http://wvmuseums.org/annual-conference/

Upcoming Regional and National Conference Dates
ARCS—Nov 7-9, 2019—Philadelphia, PA
NCPH—March 18-21—Atlanta, GA
AAM—May 17-20—San Francisco, CA
SEMC—Oct 19-21, 2020—Louisville, KY (Proposals open)

SERA NEWS is published quarterly by the Southeastern Registrars Association. The Southeastern Registrars Association (SERA) recognizes high standards of museum practice and fosters professional growth among museum registrars in the Southeastern region of the United States. We promote the exchange and dissemination of information and ideas through education seminars, publications and other means. SERA initiates and supports activities and projects which help create an atmosphere of cooperation and communication among, and between, registrars, other museum professionals, and those in related fields, and pursues further development of professional practices in the field.

Membership: Individual membership ($25.00) is open to museum professionals who perform registrarial functions for institutions in the twelve states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, and the territories of Puerto Rico and the Virgin Islands. Associate membership is also available to those outside the region or those employed by for-profit businesses or organizations who express interest in the objectives of SERA.

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