Notes from the Chair

Corinne Midgett

Happy 2020! I hope you all enjoyed the holiday season and brought in the new Roaring Twenties with a bang. The SERA board jumped into planning for our SEMC 2020 events, even though the conference is ten months away. I’m really excited about what we have in the works for the Behind-the-Scenes tour and the Respite.

By the time you read this, the deadline will have passed for SEMC session proposals. I hope you were all inspired to create some dazzling proposals that will wow the review team! If you didn’t submit a session or if your proposal isn’t accepted, it’s never too late to start planning for 2021. I also encourage you to submit sessions to your state conferences, because you can always use that experience to test and improve sessions that you can then bring to SEMC. If your session proposal is accepted and you need help finding additional presenters, let us know.

At our luncheon and business meeting in Charleston, you heard that the board is considering a rebranding and new logo for SERA. A survey gauging interest and asking for your input will be going out with this newsletter and is also accessible at https://forms.gle/TGmeprNdueLGz2Vu8. Please take a few minutes to fill it out and let us know your thoughts.

The deadline for our $750 AAM Travel Scholarship is coming up soon on February 3. AAM is in San Francisco, May 17-20, 2020, and the preliminary program is already available. There are some great collections-related sessions planned and I hope I’ll be able to catch up with some of you there!

Corinne
Greetings and Happy 2020, SERA Members!

With a new decade comes new beginnings in the SERA Treasurer’s Office. Well, quite honestly, not *that* much is changing, but we *are* upgrading our Quickbooks software from the 2010 version to the 2020 version to keep up with the times. This will help us more easily transition to a new Treasurer when my second term expires and should enable us to back up data online. I hope to have the new Quickbooks up and running by the end of this quarter. The $60 expense from TechSoup below reflects this initiative.

My thanks to those of you who’ve already renewed your annual memberships. As you know, SERA’s memberships expire at the end of each calendar year. So, if you haven’t renewed your membership since the 2019 SEMC Conference in Charleston, it is now technically expired. Please take the opportunity to renew for 2020 if you haven’t already. You must be a member in good-standing to qualify for SERA’s upcoming conference scholarship opportunities.

As of January 29, 2020, SERA has **122 active members**, down from 129 (-5.4%) this time last year.

As of January 29, 2020, the current balance in SERA’s Chase checking account is $6,678.71. The current balance in SERA’s PayPal account is $2,735.19. The combined total on-hand is **$9,413.90**, up $419.33 (+4.7%) from the $8,994.57 on-hand this time last year.

SERA’s fiscal activity for October 26, 2019 to January 29, 2020 is outlined below. Please feel free to contact me for any additional information.

Austin J. Bell, Treasurer/Membership Chair

**SERA Income/Expenses: October 26, 2019 – January 29, 2020**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Balance</td>
<td>$8,971.81</td>
</tr>
<tr>
<td>Income</td>
<td></td>
</tr>
<tr>
<td>Membership renew/sales</td>
<td>$515.00</td>
</tr>
<tr>
<td><strong>Income total</strong></td>
<td><strong>$515.00</strong></td>
</tr>
<tr>
<td>Expenses</td>
<td></td>
</tr>
<tr>
<td>TechSoup (Quickbooks)</td>
<td>($60.00)</td>
</tr>
<tr>
<td>PayPal fees</td>
<td>($12.91)</td>
</tr>
<tr>
<td><strong>Expense total</strong></td>
<td><strong>($72.91)</strong></td>
</tr>
<tr>
<td><strong>Ending Balance</strong></td>
<td><strong>$9,413.90</strong></td>
</tr>
</tbody>
</table>
# NEW*/ RENEWING MEMBERS

## ALABAMA

**ARKANSAS**
Carolyn Reno  
Collections Manager/Assistant Director, Shiloh Museum of Ozark History

**FLORIDA**
Laura Rincón*  
Student, University of Florida

Michelle Schulte*  
Gallery Director/Chief Curator, Anna Lamar Switzer Center for the Visual Arts at Pensacola State College

**GEORGIA**
Aimee Brooks  
Collections Manager, The Columbus Museum

Noelle Hagen-Atwood*  
Curator, Newnan-Coweta Historical Society McRitchie-Hollis Museum

**KENTUCKY**
Laura Hendrickson  
Registrar & Collections Manager, The National Quilt Museum

Anne Rich  
Collections Manager, Museum of the American Printing House for the Blind

**LOUISIANA**

**MISSISSIPPI**

**NORTH CAROLINA**
Crystal Williams  
Administrative Assistant, High Point Museum

**SOUTH CAROLINA**
Jillian Matthews  
Director of Collections, Culture & Heritage Museums

**TENNESSEE**

**VIRGINIA**
Devin Dorgan  
Chief Registrar, Chrysler Museum of Art

Veronica Gallardo  
Operations and Collections Manager, Fort Monroe Authority's Casemate Museum

Chelsea Morris  
Collections Specialist, Fort Monroe Authority's Casemate Museum

Melanie Neil  
Registrar, Chrysler Museum of Art

Robin Reed  
Museum Director, Fort Monroe Authority's Casemate Museum

Alisa Reynolds  
Associate Registrar, Chrysler Museum of Art

Ashley Webb  
Museum Collections Specialist & Registrar, Moss Arts Center at Virginia Tech

**WEST VIRGINIA**

**ASSOCIATE MEMBERS**
Darlene Bialowski  
Principal, Darlene Bialowski Art Services, LLC

Dane Clark*

---

**Are you up to date on your membership?**
You can renew your membership online at, our web-store!  
[https://www.seregistrars.org/online-store](https://www.seregistrars.org/online-store)

**The next deadline for submissions for this newsletter is**  
**April 22nd, 2020!**
2019 ARCS Session Review: Jordan Cao

Review of “Reshaping the Collectible”
Part of ARCS Annual Meeting, November, 2019, Philadelphia
Presenters: Stephen Huyton, Collection Registrar at Research Tate
Reviewed by: Jordan Cao, Assistant Registrar, Gregg Museum of Art & Design

Through the SERA’s generosity, I was able to attend the annual conference of the Association of Registrars and Collections Specialists (ARCS) in Philadelphia in November. Over the course of three days, professionals from institutions all over the world gathered to learn, share, and build connections. The very first speaker offered a fifteen minute talk about the importance of recognizing the privilege of having the means to be able to travel to attend this conference and the importance of sharing, especially through social media, anything and everything we can with those unable to make it. Since this scholarship is the only reason I was able to attend, I was acutely aware of how lucky I was to be there. I have shared with colleagues and interns and even brushed off the ol’ Twitter account (@jbrocao) in order to make the most of this experience.

Many sessions dealt with time-based media (TBM), works that involve video, audio, software, or other physical or digital media and the physical hardware used to present it. While my institution hasn’t had much opportunity to present TBM, it is becoming increasingly common, and with so many variables to consider, a little preemptive education can help save us from headaches later.

One session in particular very clearly illustrated many of the factors to consider when handling TBM. “Reshaping the Collectible,” presented by Stephen Huyton, collection registrar at Research Tate, explored...
Tate’s acquisition of “Ten Years Alive on the Infinite Plain” (1972) by artist and musician Tony Conrad (1940-2016). The ninety-minute piece includes a projection of four blocks of vertical black and white lines that flicker, throb, and overlap during a live performance of string instruments that play an extremely loud, buzzing score meant to bring the viewer into a nearly hypnotic state. One of the instruments involved in the performance is the “long-string drone,” an instrument of Conrad’s invention.

As part of Tate’s acquisition of the work and a planned performance, they were forced to address a series of questions that certainly push collections staff to think outside of the normal accessioning procedure. In addition to the normally tricky process of bringing TBM into a collection where the institution must handle components like digital files, projectors, and screens, Tate also had an unusual situation when dealing with the long-string drone. Huyton presented a series of questions, one after another, in a list that was simultaneously eye-opening, educational, and slightly terrifying. Is the long-string drone a museum piece or an active instrument to be utilized in the performance? Is the drone catalogued as an accessory to a larger work or an artwork itself? How is the drone valued and insured: as its own item or as part of the work as a whole? Does it matter that Tate’s drone was made by Conrad’s estate and not the artist himself? Should that matter? Given the volume and duration of the piece, the drone will be subjected to significant vibration and damage will occur. Who should be contracted to handle repairs: an art conservator or an instrument repair specialist? Is it the sound of the instrument or the instrument itself that is important?

While many of these questions weren’t addressed during Huyton’s presentation, these concerns will be part of Tate’s “Reshaping the Collectible: When Artworks Live in the Museum,” a project led by nine Tate staff from different departments working to address the issues of collecting modern and contemporary works and the unusual needs of TBM. As this session clearly illustrated, so much of work with TBM will require us to think outside of the (acid-free) box, step outside of our comfort zones, and ask every question we can think of.
HEART 2019 : Erica Hague

This past December I was one of 24 students at the Heritage Emergency & Response Training (HEART). Led by the Smithsonian Cultural Rescue Initiative (SCRI) and the Federal Emergency Management Agency’s Office of Environmental Planning and Historic Preservation (OEHP), of the Heritage Emergency National Task Force (HENTF), this free training happens every year through a generous support of the Andrew Mellon Foundation, the National Foundation for the Humanities, and Bank of America. The focus is on training cultural stewards, first responders, and emergency managers in emergency and disaster training specifically for cultural institutions. This will increase the network of individuals that are trained in how to document and protect cultural heritage in times of upheaval. You can read more, and watch for the applications to open in the fall, at https://culturalrescue.si.edu/what-we-do/resilience/heritage-emergency-and-response-training-heart/

As a Collections Manager of houses, vehicles, grounds, archives, and museum items (not to mention the several sheep, goats, turkeys, and chickens…) the next emergency that will happen is always at the back of my mind, and I’ve never felt prepared for it. I am sure that I am not alone in this as there is almost always a (well attended) disaster panel at each regional conference. SEMC 2019 did have a pre-conference training workshop that I attended, that did help prepare me, but it largely focused on the response and removal of items, not the initial assessment, documentation, or identification of assistance due to the short amount of time that the group had at SEMC.

Through tabletop practices, seminars, webinars, and hands-on training, HEART improved my understanding of the Incident Command System, damage assessment, documentation during emergency events, and provided me with so many resources. I feel prepared to rewrite our disaster plan, and to be able to safely lead or assist with evacuations or assessments of collections that have been impacted by a disaster. Many thanks to my teachers and colleagues for creating such a valuable resource and empowering me to take this training on to others. We will be beginning emergency training at the Atlanta History Center in the summer for archives and collections personnel, which I hope will help make my coworkers more confident in their emergency preparedness.
Danielle Funderburk
Registrar
Jules Collins Smith Museum at Auburn University

Danielle Funderburk, registrar at the Jules Collins Smith Museum at Auburn University organized a session for the Georgia Association of Museums and Alabama Museums Association joint conference (GAMAMA) that was held in Columbus, Georgia January 26-29. The session called, The Value of an Intern: Equalizing Voices in Museums, was about the different tasks interns can accomplish in museums, and how they can be used in collections, education and marketing. Also discussed, was the movement through Art + Museum Transparency to encourage paid internships to provide more equality in museum employment.

Jennifer Watts
Director of Museum Programs
Vulcan Park and Museum

Jennifer Watts, director of museum programs at the Vulcan Park and Museum in Birmingham reports that Lindsay Elliott has left her position as collections manager to move to North Carolina for her husband's new job. The position announcement is posted on the SERA website.

Pamela Bransford
Registrar
Montgomery Museum of Fine Arts

Pam Bransford, registrar and Sarah Elizabeth Kelly, assistant registrar at the Montgomery Museum of Fine Arts bid farewell on January 6th to a two-year ordeal otherwise known as About Face: Contemporary Ceramic Sculpture. 61 objects were packed into 103 boxes and crates. The largest sculpture was an assemblage by artist, Walter McConnell that consisted of 223 objects packed in 18 boxes. The sculpture demanded its own condition report book that impressed the artist so much he asked for a copy. The exhibition opened at the Art Museum of South Texas in Corpus Christi on January 24 and will travel to the Figge Art Museum in Davenport, Iowa in June.

Jennifer Kick
Collections Manager
Rogers Historical Museum

The museum just finished installing the newest collections gallery exhibit, “To Do the Laundry” and are preparing for the big exhibit for 2020, “Influential Women of Arkansas”. They recently welcomed new director, Serena Barnett, and are excited to work with her.

Amanda Cheatham
Museum Registrar/Internship Coordinator
Windgate Museum of Art at Hendrix College

Construction on the Windgate Museum of Art at Hendrix College is nearing completion. Amanda Cheatham (Registrar) and Mary Kennedy (Director/Curator) plan to move in in February with their four museum assistants. The Spring 2020 Lecture Series includes presentations and workshops with muralist and social activist artist Dave Loewenstein, January 30-31; silverpoint artist Marjorie Williams-Smith, February 20-21; feminist art historian and printmaker Rachel Epp Buller March 19-20; and culminates with the museum’s soft opening of Here, Together: The Senior Show opening April 18.

Carolyn Reno
Collections Manager/Assistant Director
Shiloh Museum of Ozark History

The museum recently received the donation of a trunk of family papers, some dating back to the early 1800s. The Sherrod family moved to Washington County from Tennessee in the early 1830s. Rev. William Sherrod's business papers were stored in the trunk along with following generations' papers until the late 1930s. One interesting paper found in the trunk is an 1834 receipt for a subscription to the Arkansas Gazette, founded in 1819, and at one time, the oldest continuous newspaper west of the Mississippi. On February 3 the museum will open the year-long exhibit "Going Greek: University of Arkansas Fraternities and Sororities," covering the history of the groups on the U of A campus. This is a first for an exhibit on this topic.

Kaitlyn Hof-Mahoney
Curator of Collections
Matheson History Museum

The Matheson History Museum is excited to share their most recent exhibition, McCarthy Moment: The Johns Committee in Florida, which opened on January 28, 2020. Between 1956 and 1965, the Florida Legislative Investigation Committee, better known as the Johns Committee, conducted a hunt for subversive activities by academics, Civil Rights Movement

Have you ever been accused of any homosexual activities here in Gainesville? Do you know anyone who has? Have you ever heard of someone a homosexual, too? Do you think you can identify the act of the person you know?
groups, and suspected communist organizations.

In 1958 and 1959, the committee interrogated students and faculty at the University of Florida suspected of being gay. The exhibition, McCarthy Moment: The Johns Committee in Florida, examines the persecution of the LGBTQ+ community both at the University of Florida and throughout the state.

We are currently working on our next exhibition, Trailblazers: 150 Years of Alachua County Women, which will open in March 2020. This exhibition has been curated by our intern Mackenzie Pizzio, a University of Florida student.

We are also looking forward to hosting Voices and Votes: Democracy in America, a traveling exhibition through the Smithsonian Museums on Main Street program. It will be at the Matheson June 20 – August 8, 2020.

Robin Kilgo
Coordinator, Connecting to Collections Care
FAIC

Webinar Announcement! C2C Care Identifying and Preserving Motion Picture Film

Need a little help figuring out what kind of film you have in your collection and what kind of shape it’s in? This webinar will help! Our speaker will go over some of the more common types of film elements and types of deterioration that may affect film holdings. After we discuss how to triage your collection she will provide you with guidelines for digitization, choosing file formats, an outline for what to ask from potential vendors, and what types of digital storage may be appropriate.

Presenter: Criss Austin is the supervisor of the Motion Picture Preservation Lab at the National Archives and Records Administration. Over the course of the last decade she has overseen preservation and digital restoration projects including Nine From Little Rock, A Year Toward Tomorrow, With the Marines at Tarawa, The Negro Soldier, Let There Be Light, and The March. She recently completed digital preservation of William Wyler’s outtakes from The Memphis Belle: Story of a Flying Fortress and Eva Braun’s home movies. She is an active participant in multiple moving image professional organizations and in creating technical guidelines for archives, libraries, and museums. She holds degrees from Oberlin College, The Nottingham Trent University, and The L. Jeffrey Selznick School of Film Preservation.

To register: https://www.connectingtocollections.org/identifying-and-preserving-motion-picture-film/

Georgia

Erica Hague
Collections Manager
Atlanta History Center

Is it spring yet? Black Citizenship in the Age of Jim Crow opened January 15th, and will run through June of 2020. We have also been working on our upcoming Olympic Exhibit, which will open July 8th, 2020, and working on rotating all of the textiles in our Gatherround exhibit. Added to that has been SEMC proposals, training (see the previous HEART article) and additional planning to implement training! We’ve also had a large deaccession head out, the first of several as I have finally been able to finalize details for removal of deaccessions. Here’s hoping for a more restful spring!

Christa McCay
Collections Manager
Marietta Museum of History

Christa McCay at the Marietta Museum of History has been busy at work with installing a new quilt exhibition. Made by Her Hands: The Beauty, Warmth and Stories of Local Quilting will open in February. This exhibit will focus more on the quilters and their stories. The Museum is also continuing work on its next round of deaccessions, which will occur in March and will hopefully remove over 700 items from the inventory. Lastly, the City of Marietta’s Parks and Recreation Department, recently discovered a few thousand slides and thousands more photographs documenting programs, festivals and events in Marietta since the late 1960s, which now have been transferred to the Museum for processing and preservation.

Kentucky

Laura Hendrickson
Registrar & Collections Manager
The National Quilt Museum

In January, The National Quilt Museum featured two exhibitions of quilts that demonstrate how fiber art can be actively meaningful and have an impact on individual lives. The Quilts of Valor exhibition closed on January 14th with a ceremony wherein each quilt was taken from the gallery wall and presented to (and wrapped around) a veteran. The mission of the Quilts of Valor Foundation is “to cover service members and veterans touched by war with comforting and healing Quilts of Valor.” They’ve awarded over 240,000 of these quilts since 2003. The ceremony is available to watch on our YouTube channel.

Quilts of Valor Exhibition

In another gallery on January 17th, Quilts from the Social Justice Sewing Academy opened. SJSA is a youth education program that bridges artistic expression with activism to advocate for social justice. These children and young adults use quilting and fiber art to explore powerful themes that affect them and express their feelings and concern about issues such as gender discrimination, mass incarceration, gun violence and gentrification. This exhibit will be open through March 10th.
In January, KDM received a donation from Daniel Fowler of Pennsylvania, a special University of Kentucky basketball jersey presented to Penny Chenery, owner of the legendary Thoroughbred, Secretariat. This special presentation jersey includes the name “Secretariat” and “1A,” his saddlecloth number for the Kentucky Derby. KDM is pleased to have an item of great provenance tied to arguably the greatest Thoroughbred racehorse that ever lived.

Sandy Staebell
Registrar/Collections Curator
Kentucky Museum

The Kentucky Museum is preparing for the annual US Bank: Celebration of the Arts exhibit. Open to amateur and professional artists, 18 years or older, who live within a 65 mile radius of Bowling Green, this show attracts around 200 entries by area artists. February 29-April 17, 2020. She is the coauthor, along with WKU Special Collections Librarian Sue Lynn McDaniel, of “On Collaboration: Government Documents and Political Collections” scheduled for publication in the online publication, Documents to the People (DTTP), Vol. 48, No. 1.

Chris Goodlett
Director of Curatorial & Educational Affairs
Kentucky Derby Museum

This November, the Kentucky Derby Museum (KDM) conducted its first ever “Ask a Curator” event. This provided an opportunity for curatorial staff to talk with people about their Derby collections. We learned new things and even received an artifact donation through the event. The program is definitely worth reworking and using again in the future.

KDM has spent much of the fall and winter on its feature exhibit for 2020, “Right to Ride,” which chronicles the careers of female jockeys. This project is timed to coincide with Diane Crump becoming the first woman to ride in the Kentucky Derby in 1970. KDM has conducted oral history interviews with multiple female jockeys representing many generations for use in this project. The exhibit will open on April 19, 2020.

This winter, KDM has put much effort into quantitative and qualitative analysis. Part of this has been conducting focus groups with local and regional audiences. We’ve gleaned great information as to why people do or do not visit KDM that will help us create more relevant exhibits and programs.

Chris Goodlett
Director of Curatorial & Educational Affairs
Kentucky Derby Museum

This November, the Kentucky Derby Museum (KDM) conducted its first ever “Ask a Curator” event. This provided an opportunity for curatorial staff to talk with people about their Derby collections. We learned new things and even received an artifact donation through the event. The program is definitely worth reworking and using again in the future.

KDM has spent much of the fall and winter on its feature exhibit for 2020, “Right to Ride,” which chronicles the careers of female jockeys. This project is timed to coincide with Diane Crump becoming the first woman to ride in the Kentucky Derby in 1970. KDM has conducted oral history interviews with multiple female jockeys representing many generations for use in this project. The exhibit will open on April 19, 2020.

This winter, KDM has put much effort into quantitative and qualitative analysis. Part of this has been conducting focus groups with local and regional audiences. We’ve gleaned great information as to why people do or do not visit KDM that will help us create more relevant exhibits and programs.
our first annual tribal consultation in April 2020. Preparations have commenced, so that as a team we can work to identify objects of cultural patrimony and sacred objects so that they can be repatriated and reburied. MDAH is also continuing to rebox, organize, and inventory the archaeology collection as a whole.

**NORTH CAROLINA**

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

Seven long years and 4,337 objects later, the last object was accessioned from the Pope House Museum. After hundreds of handkerchiefs, buttons, hats, and textiles, one of the last pieces, a Ouija board, was one of the more interesting pieces to leave the workroom for permanent storage.

![Ouija board image](image)

**EAST VIRGINIA**

Elizabeth Reighn  
*Curator*  
*Division of State Historic Sites and Properties*

Recently, Elizabeth Reighn, Curator, assisted by volunteer Alan Ebel, began a year-long project to rehouse the collection at the Charlotte Hawkins Brown Museum in Sedalia, NC. Each artifact is being cleaned, re-photographed, and rehoused in custom made boxes. They are updating condition reports and adding new research information to their Proficio database. So far, they have completed 90% of the artifacts in small artifact storage and plan to begin working on large artifact storage in the next few weeks!

**TENNESSEE**

Elizabeth Le  
*Registrar*  
*Hunter Museum of American Art*

To honor the 100th anniversary of women’s suffrage in the United States, the Hunter Museum is kicking off "Through Her Eyes: A Year of Female Artists at the Hunter," a multi-pronged, year-long initiative focusing on the many contributions of women in the arts. The Hunter will showcase female artists throughout its permanent collection galleries, its temporary exhibition galleries, and through two large-scale installations. To help visitors more easily identify works by female artists, the Hunter has created an icon that will appear with the labels of all works by women throughout the museum.

Registrars Theresa Slowikowski and Elizabeth Le are assisting with a large installation of 168 photographs by 56 artists documenting life in the South. The exhibit, "Southbound: Photographs of and about the New South," opens January 30 and runs through April 26, 2020.

**VIRGINIA**

Looking for a new position?

Several active postings are on our Facebook Page at,

[https://www.facebook.com/seregistrars/](https://www.facebook.com/seregistrars/)

**West Virginia**

Museum Collections Manager & Registrar - Washington, DC  
- $61,400 - $100,600

Assistant Registrar - Little Rock, AR  
- $32,000 - 40,000

Collections Manager - Birmingham, AL  
- $40,000-50,000

Collections Curator - Montgomery, AL  
- $34,761.60 - $52,653.60

Curator of Clothing & Textiles - St. Louis, MO  
- $50,000

*base starting salary*
Do you have a panel proposal in to SEMC or another national, regional, or state conference? We would love to hear about it!

Here are some panels from our members Who were looking for additional people for the SEMC conference in October.

Inventorying—Kaitlyn Hof, Matheson History Museum
General Facility Reports—Tricia Miller, Georgia Museum of Art
Collections: Team of one—Christa McKay, Marietta Museum of History
Collections Online: Making your Database Public—Ainsley Powell, City of Raleigh
Shipping Art & Objects—Kali Mason, Vanderbilt University Fine Arts Gallery
Collections Tetris—Erica Hague, Atlanta History Center
Processing Huge Collections—Malerie Dorman, Tampa Bay History Center

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