

ARCS 2024 – Session Schedule

Central Time	SUNDAY, DECEMBER 1
6:00- 8:00 pm	NETWORKING ACTIVITY: GAME NIGHT
	<p>Game 1: Museum Bingo Get your Museum themed bingo cards and settle in to see who can complete their card first. Different rounds will be a different museum related theme.</p> <p>Game 2: Scavenger Hunt Get ready to runamuck in your own space! We'll see who can find the most of our quirky list of items.</p> <p>Game 3: Trivia Everyone loves trivia! We'll embark on some museum themed rounds to test your knowledge of the ins and outs of museums.</p> <p><i>Game Night Schedule:</i> 6pm-6:15 welcome and rules of Museum Bingo 6:15-6:35 Museum Bingo 6:35- 6:45 short break to change games and rules for Scavenger Hunt 6:45-7:20 Scavenger Hunt 7:20-7:30 short break to change games and rules for Trivia 7:30-8:00pm Trivia</p>
Central Time	MONDAY, DECEMBER 2
12:00-12:15 pm	WELCOME
12:15-12:25 pm	BREAK
12:25-1:25 pm	<p>KEYNOTE: People-Powered Preservation: Truly centering communities to decolonize collections care with Anisha Gupta There has been a major push in the cultural heritage sector towards people-centered approaches in collections care. From repatriation and incorporation of traditional care practices to examining databases and language around collections, we recognize the need to interrogate the norms and “best practices” in the field. Where do we go from here?</p> <p>In this keynote address, Anisha will present her research learning directly from community members, particularly how they preserve their own cultural heritage. Collections specialists bring a wealth of knowledge and specialized skills to preservation and conservation work – how can we ensure that we are meeting the needs of our communities while making our expertise and resources accessible to all? Based on her work with community members ranging from the George Floyd Memorial to a living history ironmaking community, Anisha will share the framework of community conservation and how it can be an important tool for collections specialists.</p>
1:25-1:35 pm	BREAK
1:35-2:05 pm	<p>From Dusty to Dazzling: Cross-Departmental Team Building "With only one Collections Specialist on staff, deep cleaning over 12,000 square feet of exhibits and a two-story 1890s historic house, which has received only routine dusting for several years, can seem daunting. My solution: recruit visitors services and education staff by turning the cleaning into professional development opportunity for Collections Care learning, fostering cross-departmental teambuilding. The staff who participated in the activity were engaged and eager to learn about the objects they were cleaning. Despite the challenge of scrubbing fly frass off windows, they enjoyed the experience and were eager to sign up for the next deep clean. Interpreters, supervisors, and curatorial staff worked together as a united team, fostering a sense of camaraderie. My presentation will include videos, photos and social media footage shot by our PR department which helped raise awareness of our work. In addition, key takeaways from staff that made the experience a success."</p> <p>Adrienne Burklund, Collections Specialist Billings Farm & Museum</p> <p>How to Navigate a Claim: Building Synergy with Your Broker, Underwriter and Adjuster The session will offer guidance for registrars and collection managers to build strong relationships with your fine arts insurance broker, underwriter and claims adjuster. Focusing especially on a claim situation at The New York Public Library, the panel will discuss how the stressful situation of dealing with damaged artwork was navigated successfully by the team. Advice on how to foster open communication, build trust, and increase familiarity with your institution will allow attendees to get the support they need from their insurance team. Likewise, registrars and collection managers will learn what information and communication their broker, underwriter and claims adjuster seek in order to manage risk.</p> <p>Deborah Straussman, Senior Registrar The New York Public Library</p>

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	<p>Isabelle de St Antoine <i>Assistant Vice President</i> Huntington T. Block Insurance Agency, Inc.</p> <p>Christina Gerber <i>Head of Fine Arts & Specie LSM West, Fine Art Expert</i> Liberty Specialty Markets, Liberty Mutual Group</p> <p>Ryan Tocicki <i>President</i> PREMIER Insurance Services, LLC</p>
2:05-2:15 pm	BREAK
2:15-3:15 pm	<p>Improving Airflow: An Unexpected HVAC Renovation While we all dream of having perfectly climate-controlled storage areas and galleries, it is not the reality for most museums based in historic buildings. So, what happens when the stars align and you are suddenly handed the opportunity to improve your building’s HVAC system from the ground up? This session will cover the three stages of the Historical Museum at Fort Missoula’s HVAC renovation project that took place in April 2024 with just our small collections team of 1.5 full time staff. Attendees will learn the ins and outs of planning a project like this (including choosing a contractor), the logistics of a large (and unplanned) collections move of 3,500 objects, and some tips on how to make the most out of recovery.</p> <p>Emma Selfors, <i>Curator of Collections</i> Historical Museum at Fort Missoula</p> <p>Anne Smyrl, <i>Collections Assistant</i> Historical Museum at Fort Missoula</p>
	<p>Am I Crazy or....? This session is for broad questions about working in the museum field. Come learn that you are not alone with your day-to-day issues and help brainstorm creative solutions for those issues.</p> <p>Linda Endersby, <i>Collections Manager</i> History Nebraska</p> <p>Dr. Erin Richardson, <i>Founder and Principal</i> Frank & Glory</p>
6:00 pm	<p>NETWORKING ACTIVITY: BOOK CLUB ARCS Virtual Conference Book Club featuring Metropolitan Stories by Christine Coulson</p> <p>Join us in the evening for an informal yet engaging exploration of Metropolitan Stories, Christine Coulson’s collection of connected short stories about artworks and their caretakers, inspired by her 25-year tenure at the Metropolitan Museum of Art.</p> <p>“Hidden behind the Picassos and Vermeers, the Temple of Dendur and the American Wing, exists another world: the hallways and offices, conservation studios, storerooms, and cafeteria that are home to the museum’s devoted and peculiar staff of 2,200 people--along with a few ghosts.</p> <p>A surreal love letter to this private side of the Met, Metropolitan Stories unfolds in a series of amusing and poignant vignettes in which we discover larger-than-life characters, the downside of survival, and the powerful voices of the art itself. The result is a novel bursting with magic, humor, and energetic detail, but also a beautiful book about introspection, an ode to lives lived for art, ultimately building a powerful collage of human experience and the world of the imagination.</p> <p>Christine Coulson began her career at the Metropolitan Museum of Art in 1991 as a summer intern in the European Paintings Department. She returned in 1994 and, over the next 25 years, rose through the ranks of the Museum, working in the Development Office, the Director’s Office, and the Department of European Sculpture and Decorative Arts.” Works of art featured in Metropolitan Stories can be viewed on the author’s website: https://www.christinecoulson.com/art</p>
Evening	NETWORKING ACTIVITY: In Person Meet-ups
Central Time	WEDNESDAY, DECEMBER 4
8:15-9:15 am	<p>Ask an ARCS Collections Steward Are you new to the museum collection field or are you established in your museum career? Do you have questions about your day-to-day experiences or your career? Then this panel with the ARCS Membership Development Subcommittee is perfect for you to learn how and why ARCS can benefit you in the field no matter what stage of your career you are in. The boardroom will highlight the successes and the future goals of the subcommittee within ARCS. Also, it will show the breadth of diverse institutions and expertise in the organization and how you can get connected and use the many resources that ARCS provides.</p> <p>Security How secure is your cultural institution? What measures have been taken to protect your collections, both in public and in storage areas? In this boardroom, we will exchange ideas on museum security and discuss creating synergy between your staff and your security team.</p>

	<p>Fundraising and Sponsors Connections Past, current, and potential ARCS sponsors and vendors are invited to chat with ARCS representatives regarding the impact of their contributions and gather success stories for future campaigns. Funders are invited to make suggestions on improving benefit offerings and share ideas to help better serve the ARCS community; uncovering new fundraising opportunities and maximizing the effectiveness of sustained support.</p>
9:30-10:30 am	<p>Insurance This boardroom will address insurance related topics. Participants are welcome to bring questions about museum insurance coverage. Possible discussion topics include deciding when to file a claim, claims process, and insurance in specific situations such as transport, traveling exhibitions, loans, and offsite storage.</p> <p>Pay Equity What's your wage, and is it equitable to other similar positions? Let's talk about resources for looking at pay, how we should gauge what is fair for a position and area, and what resources already exist to help navigate discussions with others around pay.</p> <p>Advocating for the Collections Specialist In this boardroom we will be discussing what advocacy looks like for the Collections Specialist, looking specifically at how collections professionals advocate for themselves, what successes individuals have had in advocating for themselves and what help is needed to properly advocate for oneself.</p>
10:45-11:45 am	<p>Mentorship 101 Are you new to the field and need some guidance? Are you a well-established collections specialist and want to share some of your knowledge? Are you a mid-career professional and not sure how to get to the next level? Come learn about the ARCS Mentorship program! We'll be sharing what can be expected of both mentors and mentees, success stories from past participants, and how to get involved in the next cycle of matches.</p> <p>Responsibilities Central to Our Work: a discussion regarding core competencies This Boardroom will discuss which responsibilities are considered central to our work. With a few guided questions we'll explore responsibilities attached to our role and how those responsibilities may change based on the institution we serve, the size of our team, or the intra-departmental dynamics at play. This discussion will help inform which responsibilities should be considered for inclusion in a future draft of an ARCS Core Competencies document. This Boardroom is hosted by the ARCS Advocacy Committee.</p> <p>Sustainability This boardroom will discuss topics of sustainability. Topics of discussion might include low budget ways to address sustainability, how to become part of larger initiatives, and how to get staff and administrators to address sustainability in your museum. Participants are invited to share areas of concern, resources, success stories, and struggles.</p>
12:00-12:30 pm	<p>Balancing Act: Preserving Collections and Relations while Discontinuing a Campus Loan Program This session will explore the Fred Jones Jr. Museum of Art's initiative to phase out its campus loan program. This project required an audit of all loaned artwork across the University of Oklahoma campuses, resulting in a recall of the works identified as high risk or priority. The presentation will delve into the challenges faced and the strategies implemented to adhere to museum best practices while maintaining good standing with our campus community. The session focuses on the project's two key objectives: to enhance collection stewardship, thereby upholding our public trust responsibility, and to reinforce collaborative ties through empathy and transparency. Attendees will gain insight into experiences facilitating respectful confrontations to balance community and collection care, championing the synergy theme.</p> <p>Lindsey Jones, Exhibition & Collections Coordinator Fred Jones Jr. Museum of Art</p> <p>Museums Unite: Unionizing the Field Museum of Natural History Institutional change in museums is incremental and impermanent and is often decided by those already in positions of power. Through the unified force of a union, lasting change can take root within institutions and put power back into the hands of the skilled collections staff that museums rely upon to exist. On March 13, 2023, the Field Museum of Natural History ratified their union. This historic victory was only possible due to the relationships forged between multiple departments at the museum and an emboldening of the labor movement sweeping through the country. Members of the Field Museum Workers United (FMWU) organizing committee will share their experiences from the front lines, give resources to cultural workers regarding the unionization process, and advise how to create partnerships across museum departments in the pursuit of a unified goal: to permanently improve the working conditions in museums for everyone.</p> <p>Emma Turner-Trujillo, Assistant Registrar, Anthropology Collections The Field Museum of Natural History</p> <p>Kate Philippe, Exhibitions Registrar The Field Museum of Natural History</p>
12:30-12:40 pm	BREAK

12:40-1:40 pm

Stronger Together: An Interdisciplinary, Collaborative Approach to Addressing Toxic Collections

For centuries museums have collected the scientific specimens and cultural objects central to their institution’s mission. These collections serve to tell compelling stories of people and places through time, but the long-term storage and special environmental needs of these valuable collections present a variety of challenges for those charged with their care and conservation, particularly when faced with unknown chemical hazards. In 2021, Dr. Cusack-McVeigh from the Indiana University Museum Studies program, and Dr. Mark Wilson from the School of Health Sciences at Purdue University partnered with the Indiana Medical History Museum to address this problem. This session highlights their unique, multi-disciplinary approach to addressing potentially toxic collections, illustrating that positive and unexpected things happen when we combine our momentum across disciplines, working with and for our valued community partners.

Holly Cusack-McVeigh, *Associate Professor of Anthropology and Museum Studies Public Scholar of Collections and Community Curation*
 Indiana University Indianapolis (IUI)

Mark Wilson, *Clinical Assistant Professor*
Occupational and Environmental Health Sciences |
Biomedical Health Sciences
 Purdue University, School of Health Sciences

Sarah Halter, *Executive Director*
 Indiana Medical History Museum

Pathways for Neurodivergent Talent in Museum Collections and Registration

Join us for a conversation about how museums can create accessible and welcoming opportunities for neurodivergent individuals, particularly those on the autism spectrum, in both volunteer and paid roles within collections management and registration roles. Join our panelists as they discuss practical strategies, share success stories, and highlight the benefits of embracing diverse talents. This session aims to inspire and equip museums with the tools needed to foster a more inclusive and innovative workforce, celebrating neurodiversity as a valuable asset.

Emily Stegner, *Curator of Collections*
 Oneida Community Mansion House

Lisa Jo Rudy, *Writer and Inclusion Consultant*

Jessica Williams, *Head Curator*
 Intrepid Museum

1:40-1:50 pm

BREAK

1:50-2:20 pm

Building a Museum Community in Hong Kong

M+ is a new museum in Hong Kong that opened in November 2021. It’s one of the largest museums of visual culture in the world, boasting 17,000 sqm of exhibition space and a dedicated storage facility. It was built completely from scratch, with no preexisting collection, staff or local museum service providers to draw from. As Collections and Exhibitions staff were recruited, we realized for the museum to achieve a high standard of exhibition making, a community of local museum professionals was required to service our needs. From mount makers, framers, art handlers, shippers to recruitment strategies and training programs, this presentation provides an overview of the approach to building a local team and an industry of service providers able to meet the needs of an international museum like M+. Finding our synergy with the local arts community also allowed for greater sustainability opportunities and a network of professionals working across South East Asia.

Julie Traitsis, *Senior Registrar, Loans and Exhibitions*
 M+

Poster Lightning Round

Rest Assured: An Accessible Approach to Tracking Light Exposure

The task of managing light exposure periods for sensitive objects rests with registrars, to whom curatorial and exhibitions colleagues turn for associated information and advice. Calculating allowable hours for each object proposed for display can become burdensome at institutions with high curator-to-registrar ratios and driving exhibition and loan programs, along with other collections-focused workflows. This session highlights how the registration, curatorial, and digital teams at the Hood Museum of Art—where providing curricular access to Dartmouth’s collections is a responsibility across departments—came together to streamline light exposure recording. The presentation will illustrate how engaging simple, standard database features—such as a notes field and a status flag—can take a repeated need to “do the math” out of the equation. All team members are empowered when resting period information accessible at a glance, and this change of habit that can even lighten a registrar’s workload.

Kristie Couser, *Associate Registrar*
 Hood Museum of Art, Dartmouth

Diving Deep into Provenance: Reframing the Maya Peoples Exhibition through Culturally Informed Consultation

What is it like to reframe a 20-year-old anthropology exhibit about Maya Peoples through a decolonizing lens? This lightning talk will quickly detail how the Museum of Us, in partnership with Maya community consultants, discussed the associated provenance of cultural resources on display and reviewed the layered history of museum and collector

acquisition practices to inform a new exhibit focused on the stories and histories of the Maya community as told from their perspective.

Kara S Vetter, *Senior Director of Cultural Resources*
 Museum of Us

Student Perspectives in Registration

My presentation will focus on my experiences as a Summer Fellow at the Phoebe A. Hearst Museum of Anthropology through the Undergraduate Research Apprenticeship Program (URAP) at UC Berkeley. Although the URAP Summer Fellowship is a five week program, I was fortunate to assist with a variety of registrarial duties—including archival organization, reconciliation, scanning, photography, record management, artifact handling, etc. Through these experiences, I’ve become familiar with the pedagogical tools that best assisted my development as an apprentice. I hope to share these findings to better assist professionals in the field who train volunteers or students in registration and collection management.

Ian Mitchell, *Student*
 University of California-Berkeley

Printmaking: Under the Magnifying Glass

First, I will describe my internship and what it's like to work at the Smithsonian American History museum. I will describe the collection and provide some insights into what types of objects are in the collection. From here, I will delve into what sorts of projects I work on and delve into one of my main projects: examining prints to be catalogued and providing information for the database. A main component of examining the prints is using a magnifying glass to look closely at the prints and determine what printmaking process was used. I will provide different examples of how you can identify different types of printmaking processes through up-close photos of me magnifying prints.

Hope Manning
 The George Washington University

Experiential learning and Special Collections: Creating with Context

This lightning talk will be dedicated to a series of workshops called “Creating with Context”, organized by Archives&Special Collections at the University of Pittsburgh Library System in collaboration with the Center for Creativity at the University of Pittsburgh. This program, launched in 2022, invites students, staff, and faculty, to (re)discover rare materials from Special Collections through dedicated hands-on creative practices. Presenters will use the example of the very first workshop of the series, “make your own bookplate”, to explain how they came to the idea of this program, the structure of each session, their material selection process, the development of relevant activities, and the feedback they received from participants. While these sessions take place in a library setting, presenters will strive to demonstrate that experiential learning is a unique and highly customizable tool to bring all kinds of collections to life.

Anais Gateau, *Preservation Coordinator for Archives&Special Collections* University Library System at the University of Pittsburgh

2:20-2:30 pm

BREAK

2:30-3:00 pm

“One Peace Won’t Hurt”: The ongoing story of the Canadian Museum of Immigration’s relationship with Peace by Chocolate

The Canadian Museum of Immigration at Pier 21 shares the history and experiences of immigration to Canada and has a Collection with a digital focus. When the Hadhad family fled Syria in 2012, they settled in Nova Scotia and decided to rebuild their chocolate company under the name Peace by Chocolate. Becoming an almost overnight sensation, their chocolate started being sold at many venues, including the Museum’s gift shop. Over the years, multiple departments at the Museum worked with the Hadhads, resulting in a partnership which has lasted 7 years so far! In 2022, we started the process of acquiring email newsletters and some of their chocolate making equipment, among other objects, for the Collection. The Hadhad family’s story is currently part of a small temporary exhibit, New Arrivals, and the Museum is planning future projects to help share their heart-warming story of community support and delicious chocolate.

Sabrina Orr, *Registrar*
 Canadian Museum of Immigration at Pier 21

Poster Lightning Round Live Q&A

Rest Assured: An Accessible Approach to Tracking Light Exposure

Kristie Couser, *Associate Registrar*
 Hood Museum of Art, Dartmouth

Diving Deep into Provenance: Reframing the Maya Peoples Exhibition through Culturally Informed Consultation

Kara S Vetter, *Senior Director of Cultural Resources*
 Museum of Us

Student Perspectives in Registration

Ian Mitchell, *Student*

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	<p>University of California-Berkeley</p> <p>Printmaking: Under the Magnifying Glass</p> <p>Hope Manning The George Washington University</p> <p>Experiential learning and Special Collections: Creating with Context</p> <p>Anais Gateau, <i>Preservation Coordinator for Archives&Special Collections</i> University Library System at the University of Pittsburgh</p>
3:00-3:10 pm	BREAK
3:10-3:40 pm	<p>Bridging Museum Collecting Practices and Community Perceptions: A Case Study of the Museum of Chinese Australian History</p> <p>This session will delve into the disconnection between museum collecting practices and community perceptions, using the Museum of Chinese Australian History (MCAH) as a case study. Drawing from findings of my master’s degree thesis, I will reveal how human and financial resources constraints hinder proactive planning and inclusivity in the MCAH’s collecting approach. Despite its goal of honoring diverse experiences of people of Chinese heritage, the collection predominantly revolves around narratives of the Australian Gold Rush, sidelining other migrant experiences. In response, I developed the ‘Collecting for a Connected Heritage Future Framework’, which is anchored in principles of replenishing, reinterpreting, and researching. This framework provides sustainable strategies for small museums like the MCAH to engage in collection renewal and deepen community involvement. By advocating for a paradigm shift in collecting practices, this presentation offers practical ways to enhance the relevance of museum collections, fostering community engagement despite resource limitations.</p> <p>Vanessa Shia Deakin University</p> <p>Creative Intent and Preventive Conservation. Artists and conservators as the ideal partnership in the production of contemporary art</p> <p>This session will exemplify conservation activities when working directly with artists in their creative process at kurimanzutto (Mexico City/New York based contemporary art gallery). When working with the artist, the conservator becomes a translator of the artist’s idea while taking into consideration criteria such as chemical and physical compatibility of materials when creating new art pieces. Preventive conservation measures are insured, and the conservator finds conservation solutions without compromising the creative intent of each artist.</p> <p>This management of collections for the gallery has a collaborative intent that aids in the creation of artworks that can be registered precisely, that can better withstand shipments, installations, and storage conditions due to more stable material combinations for each creation. This professional collaboration can aid in increasing the lifespan of each artwork and even prevent future damage.</p> <p>Ayerin Gonzalez, <i>Assistant Registrar and Conservator</i> kurimanzutto</p>
6:00 pm	<p>NETWORKING ACTIVITY: PET NIGHT</p> <p>Do you ever wish you could bring your pet to work at your institution? Join us on the evening of December 4th for a networking activity featuring the pets of ARCS members! There will be a virtual pet parade of ARCS members showing off their animals while bios of their pets are read aloud. The featured pets will be competing for your vote to win coveted titles like: "Most likely to be confused for the museum ghost" "Most likely to be employed by a GLAM organization" or "Most likely to take over your institution"</p>
Evening	NETWORKING ACTIVITY: In Person Meet-ups
Central Time	FRIDAY, DECEMBER 6
8:15-9:15 am	<p>Working in Private Collections/Museums/Foundations</p> <p>This boardroom will explore the “private side” of our field starting with defining what “private” means and a comparison with its “public” analogs. The goal is to gain an understanding of the benefits and challenges of working in a private collection, museum, or foundation as well as the opportunities for our profession. Be sure to bring your questions, real-world experiences and tips, and favorite resources to share with the group.</p> <p>ARCS on the International Scene (Global Connections)</p> <p>Hear about the work ARCS is doing to connect with international registrar's and museum organizations, and what we are doing for the international member. Share your thoughts on what more ARCS can do, what you expect from ARCS, and what ARCS is doing right.</p> <p>Deaccessioning</p> <p>This boardroom will discuss topics of deaccessioning. Discussion topics might include how objects are identified for deaccession, addressing community concerns, and pros and cons of trying to place objects in other public collections vs private collections.</p>
9:30-10:30 am	<p>Repatriation</p> <p>This Boardroom will discuss how Repatriation has loomed large with registrars and collections stewards in recent years, from ProPublica’s investigative journalism into NAGPRA compliance efforts, to this year’s momentous changes in federal NAGPRA law,</p>

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	<p>as well as the increasing push for international repatriations (i.e. Benin Bronzes, Parthenon Marbles, Pre-Columbian cultural heritage). The discussion will provide a space for colleagues from across the spectrum of repatriation practice to come and share their experiences (good, bad, and ugly), ask questions, and learn from each other in an uplifting space of support and education.</p> <p>Structuring of Roles While the work that we do may be similar across institutions, the way that it is allocated often is not. Our organizational structures vary considerably depending on the type of institution, its size, budget, and priorities. Seeing how our colleagues' work is distributed and roles are defined can be enlightening and thought-provoking, especially if your institution is in the process of change or could use it. Please bring an org chart from your department or division (or your museum more broadly) and be prepared to discuss the pros and cons of combined roles, the boundaries between collections manager/registrar/conservator/art handler/preparator/etc., and what is working well at your institution and what you are looking to learn from others.</p>			
10:45-11:45 am	<p>IDEA</p> <p>Exploring the ARCS Volunteer Experience As a volunteer, what are your expectations from ARCS? What improvements could ARCS make? We will use this boardroom to share experiences about volunteering for ARCS and discuss how ARCS values volunteers and what you would like to get out of your volunteering experience.</p> <p>Commonalities in Experience: Identifying Core Competencies in our Field In this boardroom we will discuss and identify the types of experiences that we would deem core knowledge necessary for working in collections. We'll also explore the avenues through which such skills and abilities may be acquired and discuss which avenues we have found to be the most effective. This discussion will help define the types of knowledge base needed for collections work and further inform a future draft of the ARCS Core Competencies document. This boardroom is hosted by the ARCS Advocacy Committee.</p>			
12:00-1:00 pm	KEYNOTE: Hannah Turner			
1:00-1:10 pm	BREAK			
1:10-2:10 pm	<p>“If I’m Hit By A Bus Tomorrow...”: Collections Continuity Planning Many museums experienced changes to staff and staff structure over the past 10 years, including in their collections department. The changes in staff, whether it be new hires or changes in positions, often result in a learning curve regarding the institutional knowledge, especially in maintaining the continuity of the collection. This session will bring together collections professionals to discuss collections continuity planning. Panelists will share a draft template for a Collections Continuity Plan. After a brief introduction on the development of the template, panelists will talk about different sections of the template. Sections include the history of previous numbering systems, sources for hard-to-find materials, particular legal language used in agreements and contracts, and trouble-shooting database issues. The goal for this session will be to share the draft plan and get input in Q&A to improve the plan. The panelists will also welcome questions about the plan and implementation. Once finalized, the Southeastern Registrars Association will make it available by download to any museum collections professional.</p> <p>Linda Endersby, <i>Collections Manager</i> History Nebraska</p> <table border="0"> <tr> <td>Patricia (Tricia) Mille <i>Deputy Director of Collections and Exhibitions and Head Registrar</i> Georgia Museum of Art, University of Georgia</td> <td>Christa McCay <i>Museum Collections Manager</i> Marietta History Center</td> <td>Aimee Brooks <i>Collections Manager</i> The Columbus Museum</td> </tr> </table>	Patricia (Tricia) Mille <i>Deputy Director of Collections and Exhibitions and Head Registrar</i> Georgia Museum of Art, University of Georgia	Christa McCay <i>Museum Collections Manager</i> Marietta History Center	Aimee Brooks <i>Collections Manager</i> The Columbus Museum
Patricia (Tricia) Mille <i>Deputy Director of Collections and Exhibitions and Head Registrar</i> Georgia Museum of Art, University of Georgia	Christa McCay <i>Museum Collections Manager</i> Marietta History Center	Aimee Brooks <i>Collections Manager</i> The Columbus Museum		
	<p>Well, that could have gone better. In a field where we pride ourselves on being as close to perfect as possible it can be a relief to know that we are not alone in making mistakes. Join our expert panelists Theresa Ketterer - Registrar and Collections Specialist at the Marianna Kistler Beach Museum of Art; Courtney Becraft - Collections Manager at Senator John Heinz History Center; and Zinnia Willitis - Executive Director of the Southeastern Museums Conference, and Faculty for the Museum Collections Management & Care program at George Washington University, as they guide this conversation, sharing their experiences of mistakes and pitfalls they have made in their careers and how they navigated and learned from them.</p> <p>Christie Jovanovic</p>			
2:10-2:20 pm	BREAK			
2:20-2:50 pm	<p>DAMS and the Accession Archive Digitization Project at AMNH In 2021, the Office of the Registrar and the Gottesman Research Library at the American Museum of Natural History were awarded a three-year IMLS Museums for America grant to digitize the Museum’s vast archive of over 150 years’ worth of accession records and associated documentation. AMNH Library staff have worked since 2010 to codify and standardize Museum-related entities and develop a taxonomy of names including authorized tags for people, departments, expeditions and exhibitions. This taxonomy proved useful when they began to develop a Digital Asset Management system in 2020 to</p>			

manage their previously siloed digital assets. This session will show how the Accessions Archive Digitization Project became a pilot study for a centralized DAMS at AMNH, using the digitized Registrar’s accession archive to forge connections with the Library’s assets and to eventually make links with the museum’s various scientific collection databases, with great benefit to other departments at AMNH.

Heather Knapp, Registrar and Records Digitization Manager
 American Museum of Natural History

Jen Cwiok
 Systems Administrator
 Lyrasis

Kendra Meyer
 Digital Archivist, Gottesman
 Research Library
 American Museum of Natural
 History

Iris Lee
 Cataloging and Metadata
 Librarian, Gottesman
 Research Library
 American Museum of Natural
 History

Preserving the Past, Managing the Present: Project Management Software in the Conservation Lab

Finding the right software to use in a cultural heritage institution can often feel like fitting a square peg into a round hole. After many years of struggling with ill-equipped systems, the Conservation Center for Art & Historic Artifacts began their quest for the holy grail: a project management system that would support the niche and multifaceted operations of their conservation lab. This session will cover the many steps required to build and implement this system successfully, including software selection, interviewing vendors, appealing to our executive director/board, reimagining workflows, and training our staff. The presenters will include CCAHA’s Registrar and Lab Operations Manager, as well as the IT and workflow consultants who translated our vision into reality. We’ll discuss the challenges we faced, the highs and lows of the process, and offer helpful tips for cultural heritage professionals who feel oppressed by their existing software.

Danielle Moler, Registrar
 Conservation Center for Art and Historic Artifacts

Adrianna Province
 Lab Operations Manager
 Conservation Center for Art and
 Historic Artifacts

Adam Padron
 Founder/CEO
 Grunkey Industries

Mark Campos
 Co-founder
 XRay.Tech

2:50-3:00 pm

BREAK

3:00-3:30 pm

Lost and Found: Stories of Indian Cinema in the United States

From 2014-2016, two large collections of South Asian Cinema were brought from around the world to Rochester, NY for conservation, access and preservation. First, a discovery in an abandoned movie theatre in California on the verge of being torn down with all of the Indian film prints located inside. A second deposit of early Pakistani Cinema was held in the UK in extremely poor condition; it too needed a new home that could provide conservation and preservation. This is a look at a collaborative approach to restore over 900 35mm film prints from being lost to time. With help from film archive students, archivists and funding from various organizations, this talk will show how a piece of International cinema history can turn from abandoned to rescued, and how these films are currently used for access, research and preservation with various institutions around the globe.

Deborah Stoiber, Collection Manager, Moving Image Department
 George Eastman Museum

The Museum of Danger! Getting all staff on board with emergency planning

"Do I smell smoke?" "Is a hurricane coming?" "Did half the staff just call out sick?" At the Museum of Danger, risk lurks just around the corner! In a workplace where danger is not just a hypothetical, but a real and constant threat, our emergency preparedness plan is as essential as our most prized artifacts. This talk will examine tips and strategies for emergency preparedness, and why it is required training for every staff member at The Museum of Danger. We will review writing an emergency plan from scratch, COOP planning, assembling emergency kits, integrating emergency planning into everyday operations and table top exercises using our Choose-your-Own-Adventure-style disaster guide. The Museum of Danger may have a small staff, but with the right training and leadership, every team member becomes an emergency manager. With full staff buy-in we ensure that our collections are safe, that our visitors are protected, and that our reputation for managing chaos is as legendary as our name implies.

Sierra Polisar, Head of Collections
 Newcomb Art Museum of Tulane University

3:30-3:40 pm

BREAK

3:40-4:10 pm

The Perilous Adventures of Managing Serendipity: Planning for the Long-Term Management of a Mark Dion Cabinet

In late 2023, a maintenance project requiring the deinstallation of the second floor of the Amon Carter Museum in Fort Worth, Texas provided the opportunity to deeply inspect one of our more physically complex works. In this session, we will discuss our process behind the item-level cataloging and preservation of Mark Dion’s The Texas Cabinet, 2020. This cabinet of curiosities-style installation features over 500 objects collected across Texas including flora and fauna specimens. Collaborating with the past through curator and artist

ARCS 2024 – Session Schedule

	<p>conversations, working closely across Carter departments, and seeking guidance from interdisciplinary experts, we worked to accommodate fluidity between artistic practice, pseudo-scientific inquiry, and museum standards. This case study highlights the collections management challenges of applying rigidity to “serendipitous accumulation”, the need for a strong project leader at the helm of interdisciplinary projects, and the affordances offered when supported by an enthusiastic and generous community of experts.</p> <p>Jane Thaler, <i>Associate Registrar for Data Management</i> Amon Carter Museum of American Art</p> <p>Jane Grossman <i>Assistant Registrar</i> Amon Carter Museum of American Art</p> <p>Allison Nicks <i>Registrar</i> Amon Carter Museum of American Art</p>
4:10-4:20 pm	Closing Remarks
Evening	NETWORKING ACTIVITY: In Person Meet-ups