



Schedule as of October 15, 2025

Wednesday, November 19, 2025

Time	Session Title	Description	Presenters
9:00 AM - 9:30 AM	Opening Remarks		
9:30 AM - 10:30 AM	Land Acknowledgement		
10:30 AM - 11:30 AM	Keynote Address and Q&A - Linda Norris: What can Ethics and Empathy mean in this Current Moment?	As museum workers, we pay (hopefully) significant attention to ethics—whether defined by AAM, ICOM, or AIC. But how do ethics intersect with empathetic work with our communities and our colleagues? Using examples from around the globe, Linda will explore that intersection and suggest ways that these two approaches working together can create a more just future for all. You'll have a chance to share your perspectives and questions too!	Linda Norris, Founder of Creative Futures, LLC
1:00 PM - 1:30 PM	Documenting for the Future: Oral History as a Tool for Preserving Institutional Memory	<p>This session discusses the role that ethical oral history interviewing plays in museums today, featuring an introduction to Holocaust Museum LA's Institutional Memory Oral History Collection. The Museum's Collections Fellow, Harris Bauer, and Vice President of Exhibits and Collections, Christie Jovanovic, will highlight the museum's effort to digitize historic testimony tapes hidden within HMLA's archives through their partnership with California Revealed, and discuss how this led to a broader initiative to record interviews with former museum directors, staff and community members integral to the museum's history.</p> <p>The session will illustrate how the interviews began to form a collection of records devoted to the museum's institutional history, providing descriptive and contextual information about the unwatched testimony tapes and their production. In addition to revelatory information about the Museum's collection, the interviews have also contributed to present understanding of past curatorial decisions, the history of the museum's founding and its growth over time.</p> <p>In addition to discussing the stages of the digitization project, obstacles, and initial concerns, presenters will engage in a conversation about how oral history records have been used to enhance description and discovery within the museum. The oral history interview will be examined as a valuable tool for the integration of memory into museum and archival collections.</p>	<p>Christie Jovanovic, Vice President of Collections and Exhibits, Holocaust Museum LA</p> <p>Harris Bauer, Collections Fellow, Holocaust Museum LA</p>
1:00 PM - 1:30 PM	One Huntington: Bringing the Botanical Study Collection to Light	<p>In 2023, the One Huntington initiative was announced as part of The Huntington's strategic plan as a committed effort increase collaboration and to foster a strategic, holistic approach to institutional resources between the three institutional divisions- Art Museum, Research library, and Botanical Gardens.</p> <p>In the implementation of this plan, the Botanical Division shared more directly its 3000 object (and counting) collection, ranging from 18th century scrolls, to tea ceremony ceramics, to drawings of the Huntington's gardens. Alongside the need for assistance in managing Botanical-led Exhibitions, the collection warranted the creation of the Botanical Registrar Position—a committed Museum staff member that would lead the effort to manage these objects physically and digitally.</p> <p>Through this presentation, the inaugural Botanical Registrar, Melissa Pankuch-Hernandez, will share her approach to diving into this collection-- the unique perspective of reporting to the Art Museum while advocating for Botanical, the challenges she encountered while trying to create a digital and physical filing system "backwards", and how her current work with the collection emphasizes the importance of collaboration and action in the present to ensure the preservation of our collections for the future.</p>	Melissa Pankuch-Hernandez, Registrar, Botanical, The Huntington
1:45 PM - 2:15 PM	Collection Storage IS Sexy! – rationalising collections in the PRESENT in a sustainable way at the National Museum of Australia	Past collection practice, lack of funding and government support and differing organisation priorities led to a scary cupboard collection storage scenario at the National Museum of Australia. Following the Australian Government prioritising cultural institutions with its 'Revive' Cultural Policy in 2023, the National Museum put forward a proposal to improve the integrity of its collection through better storage solutions. That year, the Museum was successful in getting the funding to address challenges with current storage of collections by sourcing a new storage facility, improve current storage spaces and set up a team to identify, document and rationalise part of the collection to support move to a new facility. This 'rationalisation project' will be the focus of this paper, presenting what can happen when funding, organisation support, drive and focus work collaboratively to make collections discoverable and sustainable, supporting a museum's relevance in Australia's cultural landscape.	Pippa Thorogood, Manager - Rationalisation and Collections, National Museum of Australia

1:45 PM - 2:15 PM	Collections Management Diversity Apprenticeship Program	<p>Come learn about an alternative model for training emerging Collection Management professionals! Designed as a way to help diversify the field, this apprenticeship program is an alternative to a traditional Master of Arts degree in Museum Studies, designed to train people who may not otherwise be able to advance into the museum collections field. The program aims to diversify the registration and collections management professions by providing a living wage to apprentices getting hands-on training, while also ensuring that they are receiving a comparable academic instruction to that of a master's program through assigned readings, discussions with museum staff, and job shadowing with multiple departments and at partner institutions.</p> <p>All of the materials we have designed for this program are fully accessible through a creative commons license on a Google Site.</p> <p>The hands-on training will incorporate all aspects of registration and collection care, including accessions, loans, preventative conservation, physical processing, archives, storage, integrated pest management, and rights and reproductions. The program will fully prepare the apprentices for a future career in museum collections.</p>	<p>Lauren Hancock, Head Registrar, The Field Museum</p> <p>Emma Turner-Trujillo, Assistant Registrar, The Field Museum</p>
2:45 PM - 3:45 PM	Poster Author Session		
2:45 PM - 3:45 PM	To Stack or Not to Stack: Airport Supervision in the US and Asia	<p>When shipping museum loans or private collections, it's key to know the standard procedures—and the surprises that can pop up! - at the cargo warehouse.</p> <p>We'll start by reviewing the standard procedures for inbound and outbound shipments and then discuss what typically happens when things don't go as expected. Once we've mapped out the typical cargo warehouse experience, we'll shift focus to the broader environment—the people, the various regulations, and the dynamics at play. From ground handlers to customs officers, each member of the cargo facility has a different function and different priorities, which are not always in alignment with the Institutions timeline and expectations. Understanding this ecosystem is essential to grasping why shipments often diverge from the idealized courier itinerary.</p> <p>From there, we'll turn to our museum professionals on the panel to share their perspective—highlighting their role on the ground at the airport as a part of this ecosystem, and how they navigate this complex, shifting landscape.</p> <p>Specific topics we will explore as a group will be:</p> <p>Cargo Screening, Process, Protocol, and what can happen when you get an alarm.</p> <p>Palletization for Passenger and Freight shipments, Equipment, Stacking, Mixed pallets versus Pure pallets.</p> <p>Inbound Shipments: Transfer from the aircraft, Pallet Breakdown, Truck Loading, Access at the Cargo Warehouse.</p> <p>Priority Level Bookings: What does 'Priority' really mean at the airport?</p> <p>USFW and CITES Shipments, Permit Validation and Inspections process.</p>	<p>Leah Schuknecht, Regional Manager-Atlanta Region, Dietl International</p> <p>Jennifer Hing, Associate Registrar, Exhibitions, San Francisco Museum of Modern Art</p> <p>Ida Ng, CEO, Helu-Trans Group</p>
4:00 PM - 4:30 PM	Jewelry in the Limelight: When the Collection Hits the Red Carpet	<p>For 188 years, Tiffany & Co. has created beautiful jewelry. Many of these historically significant pieces can be found in The Tiffany Archives heritage collection, where it is cared for by trained heritage professionals. The collection is used for internal research, store displays, and occasional large scale brand exhibitions throughout the world. But what happens when these historic pieces are called upon to be worn on the red carpet?</p> <p>This presentation explores the practice of loaning Heritage Collection pieces to talent for public events. Through anecdotes and case studies we will show how our process developed, discuss the challenges of working with internal and external partners, logistical dilemmas, and balancing the needs of the Maison with the collection's mandate for preservation. We will also present some solutions that worked for our team as this program continues to expand and evolve.</p>	<p>Jennifer Reilly, Exhibition Coordinator, Tiffany & Co.</p> <p>Cortney Zusin, Archives Registrar, Tiffany & Co.</p>
4:00 PM - 4:30 PM	Wild Joys: Creating Community Through the Performing Arts	<p>The Juneau-Douglas City Museum is a municipal museum, across the street from a state capitol in a former memorial library building, ran by 3 and ½'s staff, a small army of volunteers, and a lot of love by the local community. It has two large main audiences; the tourists visiting from the cruise ships in the summer months and the local community in the winter months. Finding topics that engage both audiences can be challenging. This summer season the museum staff curated an exhibition mostly from the collection about the vibrant performing arts community in Juneau. The museum staff collaborated with the majority of the performing art organizations in town to gather their histories and new objects were purposefully collected to show not only the vibrant history of the arts but the current heartbeat of the community. This has cumulated in an exhibition featuring an interactive stage that local artists performed on during the exhibition run in an open mic night fashion, an evolving title wall that visually shows the performing arts community in Juneau today, and an exhibition showing the past and present local performing arts organizations.</p>	<p>Dara Lohnes-Davies, Curator of Collections and Exhibitions, Juneau-Douglas City Museum</p>

4:45 PM - 5:15 PM	CEN, ISO or other guidelines? – The impact of Standards on Fine Art Logistics: Insights from the European Standardization and a new ISO Technical Committee	<p>In 2004, the European Standardization Institute (CEN) established the technical committee ‘Conser-vation of Cultural Property’ (CEN/TC 346). The aim of its activities is to draw up specific standards (terminology, testing and procedural standards) to harmonize and standardize technical methods in Europe.</p> <p>Newly founded in March 2024 was the International Organization for Standardization (ISO) Technical Committee on ‘Cultural Heritage Conservation’ (ISO/TC 349). The business plan for this new TC is currently in process. However, it seems that the work programme will be similar to the European one.</p> <p>This standardization is addressed to all parties concerned with cultural heritage management, in-cluding owners, curators, registrars, conservators and other stakeholders.</p> <p>Two European standards are the most specific ones for art logistics, which will be presented:</p> <ul style="list-style-type: none"> • CEN EN 15946 - Packing principles for transport (2011) • CEN EN 16648 – Transport methods (2015) <p>More than 10 years after their introduction, the talk will draw a critical conclusion: Have these standards made a difference?</p>	Daniel Koch, Branch Manager Frankfurt, hasenkamp Internationale Transporte GmbH
4:45 PM - 5:15 PM	Climate, Empowerment, and Collaboration - STiCH in the Present: Diving into the Refinement and Expansion of the STiCH Carbon Calculator	<p>Sustainability Tools in Cultural Heritage (STiCH) sits at the intersection of science, art, history, and the humanistic qualities of changing behavior to address the climate crisis. For the past decade Conservator, Sarah Nunberg, Engineer Matthew Eckelman, and Museum Professional Sarah Sutton have been diligently integrating Life Cycle Assessment (LCA) science with conservation and preservation practices in cultural heritage to inform and empower the field to take action against climate change. In the Fall of 2023 FAIC started work on the refinement and expansion of the (STiCH) Carbon Calculator. As a recipient of the National Endowment for the Humanities (NEH) Digital Humanities Advancement Grant, the STiCH Carbon Calculator refinement and expansion project included a redesign of the Carbon Calculator Tool, a peer reviewed and updated list of materials, enhancement of tool features including the calculation of transportation emissions, and new visualizations of material data.</p> <p>This session will first dive into the complex and often unexpected aspects of highly collaborative project work by outlining the workflows, mapping and tracking contractors and collaborators, and exploring the challenges and milestones of the project goals. In the second half of the session, the presenter will walk attendees through the final tool, demonstrating the outcome of the consultant team’s work plan.</p>	Shiori Oki, Collections Care Specialist, Independent Contractor
Thursday, November 20, 2025			
Time	Descripton		
9:00 AM - 10:00 AM	A “Small” Collections Move: Improving Access and Care in the Albert H. Small Washingtoniana Collection at the GW Museum and the Textile Museum	This session will highlight new storage techniques that the GW Museum and the Textile Museum recently implemented for the Washingtonia Collection, resulting in an over 40% increase in collection access. It will discuss balancing access versus risk, how objects were analyzed to move into the space, the project's multiple stages, and the ways access and care to hundreds of paper and framed objects were greatly improved. Ultimately, the session will provide a case study on how small changes make a big impact for collections safety and accessibility, review the materials and techniques utilized, provide new ideas on how to maximize storage space in any museum environment, and discuss the impacts these changes had for staff, researchers, and students.	<p>Lauren Holt, Registrar, The George Washington University Museum and The Textile Museum</p> <p>Kasey Sease, Curator, Albert H. Small Washingtoniana Collection, The George Washington University Museum and The Textile Museum</p>

9:00 AM - 10:00 AM	Making It Work: How Two Institutions Handled No Collections Management	Who does collections management work fall to if there is no one in the role? Curators in small museums are frequently called to operate as both an exhibits curator and collections manager. This requires a lot of organization and time management as well as the realization that at times one of those roles will be momentarily neglected due to project deadlines. In Amber's experience, since exhibits are the more front facing of these roles, the collections side often suffers. How do you step into such a role and maintain a level of balance while also tackling overlooked collections needs? At the Virginia Museum of Fine Arts, this long-standing institution recently created a new Collections Management department with Ann and Becky being the first of their titles. Ann will speak about developing the newly created department, charting its path forward in collaboration with VMFA colleagues, and advocating successfully for the creation of a new Collections Management team. Becky will share their experience of building the Objects and Paintings group from the ground up—including forming a new team and creating procedures that support the museum's long-term collection goals.	Ann Poulson, Director of Collections Management, Virginia Museum of Fine Arts Becky Bacheller, Collections Manager: Objects and Paintings, Virginia Museum of Fine Arts Amber Wingerson, Curator of Exhibits and Collections, Sullivan Museum and History Center at Norwich University
10:15 AM - 11:15 AM	Private Collections: Another Side of Collection Management	Private collections are often overlooked in traditional museum circles, yet they represent a rapidly expanding and essential sector of collection management. This roundtable discussion, led by experienced professionals from the private collections world, offers registrars and collections managers a unique opportunity to explore this lesser-known domain. Our panelists will share insights into managing family, personal, and corporate collections, highlighting both the similarities and key differences from institutional museum work. From collaborating directly with private owners to navigating challenges without the framework of museum governance, the discussion will explore how collection care, documentation, and conservation are adapted outside of traditional settings. Whether addressing the demands of a private estate or a corporate collection, the fundamental goal remains the same: preserving and protecting cultural heritage. This session will shed light on the distinct workflows, expectations, and opportunities present in private collections, while reaffirming the shared professional values at the heart of our field. Join us for a thought-provoking conversation that broadens the scope of what it means to be a collections professional today.	Kali Mercy, Curator, Perot Family Collections Maura Kehoe Collins, Principal, Artiphile Nicole Moffatt, Director of Operations, Fiume Capital Carol Pino Senior Director, UOVO
10:15 AM - 11:15 AM	Should I exhibit this? PEAS Access and Safety Framework	The Promoting Exhibit Access and Safety (PEAS) working group investigates strategies for mitigating detrimental interactions between museum visitors and collection items from the viewpoints of collection management, conservation, exhibit design, visitor services, risk management, facilities management, architecture, and security. Currently, PEAS is developing an Access and Safety Framework to be used by museum collection care and conservation specialists that will help facilitate discussions with institutional leadership, curators, exhibit designers, and other stakeholders around collection access and safety. The framework is a tool for guiding cross-disciplinary conversations and decision-making based on shared understanding of access and safety of collection items and cultural heritage spaces. Formed in 2020, PEAS has conducted surveys and analyzed data from focus groups of museum professionals from a variety of cultural institutions. An outgrowth of that project has been the development of a multidisciplinary digital library of visitor behaviors, reducing risk to collections, and promoting visitor support for collections care. Also, PEAS created a 2024 focus issue of the journal Collections that highlights current practices and offers practical solutions to ensure the safety of collections and the visiting public. This panel discussion will focus on lessons learned and applicability of the Access and Safety Framework.	Julianne Snider, Emeritus Director/Aff. Asso. Research Professor, Earth and Mineral Sciences Museum & Art Gallery, Penn State Suzanne Hale, Registrar/Collections Manager, Gregory Allcar Museum of Art Sebastián E. Encina, Associate Director of Curation & Exhibition, Minnetrista Museum & Gardens Jeffrey Hirsch, Founder, Hirsch Culture Works LLC
1:00 PM - 2:00 PM	Understanding the Essential Role of Valuation in Collections Management	Although every item in our collections deserves the same level of management, the reality is objects may vary widely in their monetary value, and some may require a little more care. There are circumstances when we need to know what objects are worth and why: when acquiring or deaccessioning, borrowing or lending, and/or insuring them. This session will explore the different types of value and when each applies, how value is determined and by whom, how to find a qualified appraiser, and how frequently re-appraisals should be done. The speakers will provide practical tips for working with appraisers, do's and don'ts, and helpful resources. The session will include interactive activities and real-world examples of the pitfalls of not having current appraisals, and will conclude with time for Q&A.	Barbara Chamberlain, Director, Art Services, Private Client Select Maria Tarrence, ASA, ARM, ISA AM, Founder & Managing Director, Capital Art Group LLC

1:00 PM - 2:00 PM	Shared Stewardship and Ethical Returns: Policy, Process, and Practice at the Smithsonian	<p>In 2022 The Smithsonian enacted a Shared Stewardship and Ethical Returns Policy which upended the care of collections at all seventeen of the Smithsonian's collecting units. The policy recognizes that ethical norms and professional best practices have changed and that while SI may hold legal title to its collections, continued retention or sole stewardship of those items may cause harm and be contrary to the ethical standards SI currently strives to uphold. The National Museum of African Art was the first of the SI units to ethically return items to their community of origin— in a prominent case involving the Benin Bronzes. While the National Museum of the American Indian has historically returned certain items to communities through the practice of Repatriation, the option to ethically return others has opened broader pathways for the types of items that can be given back to communities (including Archival materials!).</p> <p>In this session, the Registrars from the NMAfA and the NMAI will discuss the ramifications of the policy on the work they do, the development of the processes each unit had to enact, the similarities and also the differences in the community work each does, provide examples of shared stewardship practices, and detail ethical returns cases both completed and in-process.</p>	<p>Rachel Shabica, Head of Registration, National Museum of the American Indian</p> <p>MJ Hagan, Head Registrar, National Museum of African Art</p>
2:15 PM - 3:15 PM	11th Agent of Deterioration: Incorrect Cultural Care	An international team has started discussing making cultural care a standard of care. While it is a widely accepted concept in the US, it is not necessarily internationally and is many times viewed as a "going above and beyond." However, we are proposing to add an Agent of Deterioration that addresses this concept. The presenters will present on the current form that this is taking and then will open the floor for discussion on how to improve the concept and adjust it to what the field needs.	Melanie Deer, Collections Manager and Assistant NAGPRA Coordinator for Cultural Items, Center for Archaeology and Society Repository
2:15 PM - 3:15 PM	American Museums in Partnership with African Institutions: Sharing Culture in Collaborative Exhibitions	<p>Our panel will introduce two exhibitions with collaboration at their core. Mary Cochran will discuss the exhibition "Ethiopia at the Crossroads," a traveling exhibition that started at the Walters Art Museum. After the final venue Mary travelled as courier, along with a conservator from the Walters, to return the objects to the Institute for Ethiopian Studies in Addis Ababa. While at the Institute they presented a workshop on packing/collections care to local museum collections staff, to help with the care and preservation of collections, learning more about the needs and resources at Ethiopian Institutions in the process.</p> <p>KC Serota went along with the Walters to see the handling of the shipment in Addis Ababa, in collaboration with the Germany company Hasenkamp and their local partner Panafric. KC will present the collaborative logistics process in working with multiple partners to meet institutional expectations on both sides of the loan agreement and share the success and challenges of working through a project with many stakeholders.</p> <p>Nancy Nichols will share the experience of collaborating on a loan from the Virginia Museum of Fine Art to the White Cube of the Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC), in DR Congo. The project saw the loan of the VMFA's object to the Congo, while a livestream occurred in the Dutch Pavilion at the Venice Biennale, involving many stakeholders across a multifaceted installation.</p>	<p>KC Serota, Special Projects Manager, Masterpiece International</p> <p>Mary Cochran, Head of Collections Management, Walters Art Museum</p> <p>Nancy Nichols, Senior Registrar for the Permanent Collection, Virginia Museum of Fine Arts</p>
3:30 PM - 4:30 PM	Indigenizing the Database: Embracing Indigenous Knowledge and Instructions	<p>The Indian Arts Research Center (IARC) at the School for Advanced Research stewards a collection of over 12,500 works of Southwest Native American art. For the past 15 years, staff have worked with tribally appointed representatives from several Indigenous communities (beginning with Pueblo of Zuni) to comprehensively review every piece from their community in the IARC collection, add culturally appropriate information, correct inaccuracies in the records, and share the improved records with the communities. As tangible results of these thorough Collection Reviews, communities sometimes place restrictions on access or photography of items in the collection, and sensitive items are repatriated.</p> <p>In this session, we will share how we have utilized our CMS (Gallery Systems TMS) to document the nuanced, culturally specific information shared by Indigenous communities, place restrictions on sensitive information at the request of communities, and streamline our registration and collections management workflow for Collection Reviews. We will discuss inclusion of Indigenous names for collection items, record and media restrictions, tracking of deaccessions and repatriations, and repurposing of data fields to create specific fields for Indigenous knowledge and instructions.</p>	<p>Katherine Barry, Registrar, Indian Arts Research Center, School for Advanced Research</p> <p>Stephanie Riley, Registrar for Cultural Projects, Indian Arts Research Center, School for Advanced Research</p>

3:30 PM - 4:30 PM	"I for One Welcome Our New Registrar Overlords: AI Uses & Limitations in Collections Work"	From generating policy drafts to spotting duplicates in your database, AI is already sneaking its way into the registrar's toolkit—and it's not all sci-fi and scary headlines. This session will explore the real-world applications of artificial intelligence in collections management and registration, including tools for database cleanup, object recognition, image tagging, and even automating reporting. We'll discuss how institutions of varying sizes and types are approaching AI integration, from cautious experiments to full-on adoption, and dig into the ethical questions that keep many collections professionals up at night—like bias, data privacy, sustainability concerns, and the future of human expertise in our field. Plus, we'll take a look at how major collections management systems are building AI into their platforms and what that can mean for the day-to-day work of museum professionals. We'll also open the session up for discussion from participants; to hear various ways in which people are implementing AI in their institutions (or not!). Whether you're excited, skeptical, scared, or just AI-curious, this session offers a grounded, practical look at what AI can (and can't) do in our field.	Chris Helms, Senior Collections Manager, Adler Planetarium Sierra Polisar, Collections Manager & Exhibitions Registrar, Newcomb Art Museum of Tulane Carol Clark, Subject Matter Expert - Axiell CXM, Axiell
Friday, November 21, 2025			
Time	Descripton		
9:00 AM - 10:00 AM	Moving Towards Sustainability Through the Bizot Green Protocol	This session invites an open conversation about the Bizot Green Protocol—what it is, how it's being implemented, and how it can help museums become more sustainable while reducing costs. We'll share results from a recent survey of 42 registrars and collections professionals, revealing how institutions are approaching environmental standards, where adoption of Bizot remains limited, and what barriers still exist. Panelists will discuss real-world examples of using Bizot to broaden temperature and humidity parameters, lower energy use, and maintain responsible collections care. Together, we'll explore how shared standards can reduce lending barriers, support climate-conscious practices, and create opportunities for greater access to collections.	Andi Phillips, Director, Collection Loans & Exhibitions, Art Bridges Foundation Max Fay, Research and Evaluation Manager, Art Bridges Foundation Caitlin Southwick, Founder & Executive Director, Ki Culture Erin Damon, Head of Registration and Collections, Portland Museum of Art
9:00 AM - 10:00 AM	"Standards Please" and How We Can More Readily Understand Protection and Security at Locations Which Do Not Routinely Utilize the AAM Facilities Report	Artwork in motion routinely requires the review of off site facilities information. The concept and practical use of a standardized self report of facility data and security is not unique. The AAM Standard Facilities Report has gained international recognition among cultural institutions and has been adopted by some commercial businesses. It not only provides essential data for assessing safety and security but also educates users on critical considerations. Our objective is to create a basic uniform standard for the delivery of information critical to discern basic protections for off site locations. This document, once created, facilitates side-by-side comparisons, enhancing consistency and ease of analysis. Collections can sustain loss at unprotected locations such as art warehouses, exhibition spaces, and conservation studios. Where the AAM Facilities Report is not currently available, this session will outline the importance and consistent structure of collecting basic information. Accurate data is vital for decision making.	Anne Rappa, Fine Art Practice Leader, Marsh McLennan Agency Melissa Osterwind, President, ICEFAT Elizabeth T. Wilson, Head Registrar, Smithsonian Institution Traveling Exhibition Services (SITES) Andrew Gristina, Underwriter, Great American Insurance Company, Inland Marine Underwriters Association, Arts and Records Committee

10:15 AM - 11:15 AM	"Somehow, I Manage": Leadership and Social Sustainability as a Registrar and Collections Specialist	Managing people is hard. Many registrars and collections specialists do not receive supervisor or leadership training, which can lead to frustration, dissatisfaction, imposter syndrome, and burnout in both staff and supervisors. These and other consequences are further exacerbated by the present tension put on the field by the current political powers. Staff, students, and interns need brave, resilient, and caring leaders more than ever. Yet, those in leadership positions also need support and the wherewithal to strengthen their own self-belief and assurance. This panel brings together peers from a diverse range of institutions, backgrounds, and career stages to empower and support registrar and collections specialist supervisors. The panel will explore ways good leadership can make a workplace a place of social sustainability, a place where staff and supervisors can both thrive in a healthy environment and fulfill their potential.	<p>Janet Northey, Senior Collections Manager, Anchorage Museum</p> <p>Sydney Briggs, Director of Registration, American Federation of Arts</p> <p>Toni Kiser, Assistant Director for Collections Management, The National WWII Museum</p>
10:15 AM - 11:15 AM	We Still Care: Continued Diversity, Equity, Inclusion, and Accessibility in Collections Care	Providing safe spaces for our communities to speak and voice their thoughts is at the core of the museum experience. We set the intention of being a place where people come together, and through this we provide an opportunity to share and gather knowledge. In this session, panelists will speak how being an inclusive space where diverse voices are heard is what museums are all about. What can collections professionals do to ensure we stay true to this ideal? How can we continue to collect stories, experiences, and knowledge that gives us greater insight into the art, artifacts, and specimens we care for?	<p>Sebastián Encina, Curator and Associate Director of Curation & Exhibition, Minnetrista Museum & Gardens</p> <p>Katie Prichard, Registrar for the Permanent Collection and Loans Out, Seattle Art Museum</p> <p>Elise V. LeCompte, Museum Consultant</p>
11:15 AM - 12:00 PM	Awards & Closing Remarks		