



# QUESTIONS

for Katherine Magaziner

**CCAHA Marketing & Communications Manager / Education:** B.A., Psychology, Smith College, Northampton, MA / **Years at CCAHA:** 5

**It seems like your job keeps expanding. How many types of media are you working in now?**

When I moved into the marketing position in July 2010, CCAHA printed *Art-i-facts*, plus a number of brochures and postcards, on a regular basis. The website and *FOCUS*, a one-page PDF newsletter highlighting a single treatment, were our only digital media. Then we added a monthly e-newsletter and started a Facebook page. Most recently, CCAHA joined Twitter, and the Pennsylvania's Top 10 Endangered Artifacts campaign was our first experiment in crowdfunding for conservation.

**In marketing terms, I think you qualify as a Millennial. Do you think you're a typical Millennial?**

Although I fit in the general Millennial age range, I think I'm a terrible example of one! It's mostly that I haven't become as attached to social media as one might expect of a typical 20-something. Some technology I've adopted—this could be sacrilege coming from a CCAHA employee, but I must admit that I enjoy the portability of e-books—but for the most part I don't share too much online. I definitely have fun posting on CCAHA's behalf, though.

**While CCAHA has embraced some of the new technologies, there remains an ongoing dedication to print publications. Do you enjoy these more traditional forms of communications—in-depth articles as opposed to Twitter?**

I do. I enjoy the research involved in preparing the longer articles for *Art-i-facts*, as well as the editing process—even if it's painful sometimes.

I would say that this is true both at work and at home—I'd rather sit down with a good novel or the latest *New Yorker* than scroll through my Facebook news feed (most of the time, at least). But Twitter is growing on me! People have to get creative to squeeze everything they want to say into only 140 characters.

**What was the first piece that you wrote for CCAHA?**

I wrote my first *Art-i-facts* article when I was CCAHA's Records Coordinator, in 2010. It was about the treatment of an oversize photograph of track-and-field champion Wilma Rudolph, from Tennessee State University, where she had been training when she qualified for the 1956 Olympics. That photo was treated here as part of the Historically Black Colleges & Universities (HBCU) Photographic Preservation Project, which aimed to improve the preservation of significant photograph collections held at HBCUs all over the country. As Records Coordinator, I had been responsible for a lot of the paperwork that needed to be done for the project—such as sending out condition reports and treatment estimates—so I was somewhat familiar with it already. But in doing research for the article, I better understood what the project was about and just how much it accomplished.

**You've written quite a few articles for CCAHA now, both for the *Art-i-facts* newsletter and the bi-monthly *FOCUS* publications. Do you have any favorite articles?**

One of my favorite *FOCUS* articles was about Linda Brenner's *Candy Bottoms*, which consisted of rows of four painted plaster "bottoms" arranged to resemble an oversize version of the vintage candy known as "candy buttons." That piece made everyone smile while it was in the lab, so it was a lot of fun in and of itself. But I also liked writing that article because Linda is a local artist—her studio is just a few blocks from CCAHA—so I got to visit her there for an interview and tour. She told me about the inspiration behind *Candy Bottoms*, which she had done in 1979, and showed me some of her more recent work.

**What's your favorite part of your job?**

Conservators sometimes lament how they work with these fascinating, rare objects but are so focused on mending tears or filling losses, they can't take the time to really look at and admire the artifacts. That's an exaggeration, I'm sure, but I think I'm lucky because the opposite is true for me: it's part of my job to spend time in the lab looking at what's there, talking to conservators, and studying the stories behind the artifacts. I've learned a lot about some unexpected parts of history while working here.

—LEE PRICE