RC-WR

NEWSLETTER

REGISTRAR'S COMMITTEE - WESTERN REGION May, 1986

TABLE OF CONTENTS

Although the RC-WR is an autonomous group governed by our own by-laws, we provide the formal lines of communication to the National Registrars' Committee. Below is a roster of RC-WR Officers and State Representatives. Use them to keep in touch.

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W'STRN FOCUS

NEW FACES IN NEW PLACES

Congratulations and thanks are due to Chuck Loving of the Utah Museum of Fine Arts. Thanks for serving for two years as the State Rep to the RC-WR and congratulations on your new position as Assistant to the Director of the Utah Museum of Fine Arts.

There are two new Assistant Registrars at the Seattle Art Museum. Marilyn O'Keefe comes from the Asian Art Museum in San Francisco and Lauren Tucker who comes from the New England Arts Foundation in Cambridge, Massachusetts.

Jane Kamplain, Registrar of the Fresno Arts Center, has taken a new position as Assistant Registrar of Incoming loans at the Los Angeles County Museum of Art.

Virginia Mann, former Senior Registrar at the Fine Arts Museums of San Francisco, is now the Executive Director for Registration at the Art Institute of Chicago.

The Mesa Southwest Museum welcomes Jeff Peterson and Carolyn Beeman to the Collections Staff.

Jane Dagenais has been selected as Museum Technician for the Museum Collections Repository at the Western Archeological and Conservation Center (National Park Service), Tucson.

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SPONSORING A RC-WR WORKSHOP .....from Renee

There have been several questions about what is involved in holding a RC-WR workshop at one's institution. Some of you have expressed an interest in possibly sponsoring a workshop but wish to know more about what it would entail.

<u>What You Will Not Have To Do</u>:

1) Sponsoring a workshop at your institution means only that you are willing to make your museum's facilities available for a meeting. You are not necessarily expected to be one of the speakers, locate speakers, moderate the meetings or make any remarks. Your state representative will do all of this (unless you should wish to help out.)

2) Your state rep will also mail out all the flyers announcing the workshop and collect and deal with all the registration fees.

3) Regarding lunch - it is nice to serve a meal, however this is not at all required. Attendees can be asked to eat at a local restaurant, eat in your museum or be asked to brown bag it. Meal arrangements can be as formal or as informal as you prefer.

SPONSORING A WORKSHOP, continued.....

4) Several members have expressed a hesitancy about holding a workshop at their institution because they do not wish to expose the state of their collection facilities. This is the least important reason why one should fail to sponsor a workshop. Just because RC-WR members are convening at your institution does not mean that you are expected to give them a tour of your storerooms, office, etc., (although it is nice to make these areas available for those who are curious.) Also, believe me! all museums have areas that are less than perfect.

5) By sponsoring a meeting neither are you expected to lay out any of your own money or your museum's funds to pay for arrangements. Our State Reps know that a registration fee should be charged all participants sufficient to cover all the meeting costs (including xeroxing.) If there are any other nominal costs incurred that for some reason have not been covered by the registration fee, you can be reimbursed or advanced funds by the RC-WR Treasurer, Louis Goldich, if you forward your receipts.

What You Will Be Expected To Do:

1) You are basically responsible for ensuring that on-site preparations have been made in time, e.g., making sure adequate meeting rooms and parking are ready the day of the workshop.

2) Many of our members and State Reps are expert in organizing workshops and can assist with plans. If you are interested in sponsoring a workshop at your institution or have any questions, please contact Renee Montgomery.

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A VIEW FROM THE OTHER SIDE: Interview with an Ex-Registrar .....by Kittu Gates

(Barbara was Registrar of the Museum of Art, Univ. of Oregon in Eugene for 17 years. In 1984 she elected to take early retirement and is now a Museum Educational Consultant specializing in developing programs for small museums. Oregon correspondent, Kittu Gates interviewed Barbara to find out what she has to tell from her perspective as an "ex.")

OC: How did you become a Registrar?

BZ: I had been an art student and I got into the position through love of art. I was a science librarian at the University of Oregon when I heard of an opening at the Museum of Art for a c a t a l o g u e r / c o n s e r v a t o r .

OC: When did you see yourself as a Registrar rather than a cataloguer?

INTERVIEW, continued.....

BZ: It took me a couple of years to explore the collection. Then I started to read Museum News and other publications. Things were not going well at the museums due to lack of procedures. These things became my job because no one else was doing them. The Registration Techniques Seminar at the Los Angeles County Museum of Art in 1974 was the first time I realized others had the same problems I did, and that there was help out there from ther Registrars. I went home full of missionary zeal. That is lost now in the Committee and we need to revive it. There needs to be a real campaign for outreach.

OC: Do you want to expand on that?

BZ: The intent of the RC was generally to share information and support on an informal and free basis. The need for this sharing is still uppermost in the asistance requested by small museums. The state and locals should stress workshops that are free. We should become mentors. The Newsletter should print bibliographic information, especially how and where to obtain publications. Little museums can't afford subscriptions. Print reviews of new materials and names of local members willing to share or host workshops. Many small organizations still don't know that help is available. We have forgotten where we started and that others are starting there all the time.

OC: If you were setting up a training program what would you teach?

BZ: Systems. Logical thinking. Care and handling. But especially logic, as an academic course.

OC: What about experience versus formal education? Can you really teach someone to be a Registrar in formal courses?

BZ: Probably not. You have to be a type of personality. You need to be interested in exploring the collection. That's part of being a Registrar - the collection and organizing the collection. You need to have a natural curiosity and to like to look at things. Maybe you can train for the business portion but you wouldn't have the respect for the object that you need.

OC: How long did it take you before you felt you were "burning out?"

BZ: About 15 years. When you are fighting the same battle year after year recognize that you are. Budgets are also a problem along with administrative lack of understanding. Is the Registrar part of the long range planning? I think myself that may be one of the most essential possibilities. Burn out also depends on size of

INTERVIEW, continued.....

staff. My job was fun because I was also the curator and developed education programs. I was able to expand the job and rewrite the job description. If all I had had to deal with was shipping and insurance I would have left a long time ago. I really loved working with the collection and I miss that. It is a deadly job if you don't like the "stuff." I am distressed by those who have left the profession since that meeting in 1974. Why? Too high expectations? We need to educate other parts of the profession. It seems we can't move up without moving out of the job. Registrar need to be in on major decision making at the goal setting level. That would give us more satisfaction than pay raises.

OC: How would you counsel someone to deal with "burn out?"

BZ: Get together with other Registrars. You find others are going through the same things and you are not in it alone. Maybe someone else will have ideas or strategies. Creatively expand your job to include things you enjoy doing. If you are not learning new things you get bored so enlarge your scope. Take an interest in someone starting out in the job at your museum or a nearby museum. Take the time to show what is important. Exchange visits to their office. Be friendly, go out for a drink. It ties in with what the RC should be doing. Let the national level take surveys and do the theory. Locally people want to be able to call someone fof friendly advice.

OC: How do we educate others about the importance of Registrars?

BZ: I don't have any answers. Maybe the RC-AAM could identify those who have moved up and find out how they did it. But I can't identify how to do it -- I never got there. We need to educate others that the job of Registrar exists and make ourselves more visible. The most rewarding part of all my work as Registrar by far are the contacts and friendships I made within the RC professionals. They are a very superior class of folks!

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RECORD STORAGE

Do you have problems finding secure- adequate outside storage for your records? If so, the answer might be at hand. The Registrar Committee is looking into the possibility of setting up a system where one museum will provide secure storage for another museum's records - a typed file, duplicate catalogue cards - whatever you wish to store outside your facility. This could be most helpful to a museum in an area of high

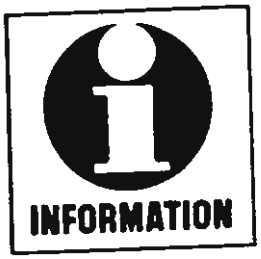
RECORD STORAGE, continued.....

environmental risk. A museum in an earthquake prone area may find safer record storage in the state of Washington.

There should be a secure area in your museum, plus a contract between the participating museums. Also adequate information should be kept concerning the transaction in the storage area so future registrars know what the records are and why they are there.

If you are interested in obtaining and/or providing secure space please contact: Phyllis Morgret, Curator of Collections, The Herrett Museum, College of Southern Idaho, P.O. Box 1238, Twin Falls, Idaho, 83303-1238.

MISCELLANY



Idaho State Historical Society staff members have written a series of leaflets designed to help amateurs or professionals conduct local history or historic preservation activities. The Leaflets are: 1.Researching Local History, 2. Local History in the Public Library: Starting and Building a Collection of Resources, 3. Surveying Historic Buildings, 4. A Role for Private Citizens in Historic Preservation and 5. Using Main Street; Historic Preservation in Your Downtown. For more information about the series contact Madeline Buckendorf, Idaho State Historical Socoety, 610 Julia Davis Drive, Boise, Idaho 83702-7695 or call (208) 334-3863.

An executive program for arts administrators, Managing the Arts will be offered June 15-June 27, 1986, by the School of Business Administration at the University of North Carolina at Chapel Hill. The North Carolina Arts Council has worked with the university in developing the program. Scholarships are available. For further information, contact Leonne Harris, Director at (919) 962-3123.

The Technical Information Service issues reports 6 times a year for historical agencies and museum personnel. This Service sponsored by the American Association for State and Local History offers practical information on a wide range of topics. Send your order to Technical Information Service, AASLH, 172 Second Ave. North, Suite 102, Nashville, Tennessee, 37201. Subscription price is $18 plus membership dues.

M I S C E L L A N Y , c o n t i n u e d

The AASLH hosts their annual meeting for 1986 in Oakland from September 30 through October 3rd. Contact address for further information is : Thomas Frye, Local Arrangements Chairman, 1986 AASLH Annual Meeting, The Oakland Museum, 1000 Oak Street, Oakland, CA 94607.

The AASLH has generously given copies of their publication catalogues to all members of RC-WR. This catalogue you will find in your envelope with this newsletter.

The AASLH Consultant Service procides the practical and technical assistance your museum needs. You can receive help in areas ranging from exhibit planning to care of collections. Applicant should contact: Melanie Larkins, AASLH Consultant Service, 172 Second Avenue North, Suite 102, Nashville, Tennessee, 37201.

PRESERVATION OF BLACK AND WHITE PHOTOGRAPHS, A seminar/workshop with optional darkroom sessions is taking place from Aug 17 - 21 at the Rochester Institute of Technology. If interested, call (716) 4 7 5 - 2 7 5 7 .

Registrars will be making reports on the sessions scheduled for the AAM Meeting in New York from June 8 - 12th. Eloise Ricciardelli, Registrar at MOMA, has organized the sessions devoted to registration concerns. The Registrars' Committee annual business meeting will take place during this convention. You will be hearing the news through your state representatives during the month of July.

INT'L FOCUS

Prepared by Alice Whelihan

U.S. INDEMNITY

The Arts and Artifacts Indemnity Program was created by Congress in 1975 to help minimize insurance costs for international exhibitions. In its 10-year history, the Program has saved art museums and other non-profit institutions over $18 million in commercial insurance premiums, while the cost to the government has been limited to administrative expenses and one modest claim.

In December 1985, President Reagan signed a law amending the Indemnity Act. The changes include: raising the amount of coverage available for a single exhibition from $50 to $75 million; increasing the amount of coverage available at any one time from $400 to $650 million; and, modifying the exchange requirement for exhibitions being sent abroad from the U.S. The latter requires some explanation. Previously, U.S. loans going to a foreign institution could be indemnified only if an exchange of exhibitions was planned, and only one part of the exchange could be indemnified. Now, U.S. loans can be indemnified abroad without an exchange. And if a single exhibition is being presented both abroad and in the U.S. the U.S. loans can be indemnified abroad and the foreign loans can be indemnified in this country.

Otherwise the Program remains unchanged. If an exhibition is federally indemnified, the faith and credit of the U.S. government is pledged to cover any valid claim for loss or damage. Even though federal indemnity coverage is wall-to-wall, with few exclusions, there are safeguards to protect the financial interests of the U.S. Treasury. For example, there is a deductible amount provided by law, ranging from $15,000 to $50,000, depending upon the total value of the objects to be indemnified. And, there is a $12.5 million limit on the amount of eligible objects which can be transported in a single conveyance. Very fragile objects or those with excessive valuations are generally not indemnified.

If your institution is planning to borrow loans from abroad, or send loans to a foreign country, you should consider applying for

INDEMNITY PROGRAM, continued.....

indemnity. While it is true that most of the major exhibitions coming from abroad to this country are indemnified, the average amount of indemnity, over 10 years, has been only slightly over $11 million. There is no minimum for eligibility. To determine if applying for indemnity would be advantageous, the amount of the commercial insurance premium and the staff time to prepare an application, should be weighed against the exhibition budget.

The indemnity application does require very specific information about the arrangements for an exhibition, and it is time-consuming to prepare. The most crucial sections are those dealing with transit and facility information, especially security precautions, and the list of objects and values, for which indemnity is requested. Most registrars who prepare these applications acknowledge however that the questions are ones which need to be answered for any well-planned exhibition regardless of the insurer.

In these days of rapidly increasing art valuations and high insurance premiums, it could be worthwhile to apply for federal indemnity coverage. Please call or write me for complete application information: Alice M. Whelihan, Indemnity Administrator, Museum Program, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506, (202) 682-5442.

(EDITOR'S NOTE: Alice M. Whelihan is the Administrator of the Arts and Artifacts Indemnity Program, National Endowment for the Arts.)

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INTERNATIONAL INTERNSHIP

Gordon Morrison, Registrar at the National Gallery of Victoria, reports on his internship at the Museum of Modern Art in New York.....

In a report written for the Sept. 1984 Newsletter of the RC-WR, Warwick Reeder briefly described the state of registration in museums in Australia today. In comparison to the U.S. the registration scene is fairly primitive in many institutions including my own - The National Gallery of Victoria in Melbourne. The NGV has had a Registration Dept. for some 16 years but many systems linger on from the old days when each curatorial dept. handled its own administrative work independent of the others. Thus accessioning is still done by curators and the Registrar merely maintains a centralised file of accession cards. This situation is conducive to mismanagement on a grand scale and is begging for reform.

Paradoxically, the NGV has had close ties with

MOMA INTERNSHIP, continued.....

the staff of what is perhaps the most famous Registration Dept. in the world - MOMA in New York. The immediate past Director of NGV was in fact Registrar at MOMA in the early 70's and an associate registrar of that dept. worked as a consultant at the NGV during much of the same period. However it was the visit of MOMA's current registrar, Eloise Ricciardelli, to Melbourne as supervisor of the Pop Art Exhibition in June last year that prompted my own internship in New York. Somewhat to my surprise Eloise told me that she regularly took on interns - usually on a four month basis.

Apparently the majority of interns at MOMA are students of museology courses in New York. During my time there two other people were working on various projects - one from Spain and the other from Switzerland. Four months usually allows a number of projects to be completed and is often enough time for the intern to participate in all aspects of the administration of an exhibition.

In my own case it was impossible for me to leave my gallery for longer than two months because of a somewhat demanding exhibition schedule. My dept. is pathetically small - having only one assistant besides myself. However, it was decided that I should concentrate more on records management than exhibition work. This was of great benefit to me coming as I do from an institution with only the most rudimentary record systems.

Before describing the type of projects that I worked on I would like to digress briefly on the nature of an internship at a major museum. On one hand the whole concept seems incredibly altruistic. It is a wonderful opportunity to gain experience in one's chosen field. It is also a rare opportunity - very few institutions are willing to take on unknown foreigners. I am certain that the existence of such a programme at MOMA is largely due to the generosity and friendliness of its Registrar, Eloise Ricciardelli. On the other hand, the host institution does stand to gain in two important ways from an internship scheme. Interns are able to do the work of regular staff. The projects I was given were not phoney exercises but part of the day to day activities of the dept. The host institution gains both goodwill and the knowledge that foreign museum staff are familiar with its practices and standards. This can be of tremendous advantage for a museum that frequently sends major exhibitions overseas.

The financial arrangement for an intern is simple. The person simply pays his or her own way.

MOMA INTERNSHIP, continued.....

In my case my gallery gave me a grant to help with my own expenses. The entire system is admirable and should be emulated by other institutions. I am keen to set up a similar system in my own gallery when standards have been lifted to a level that is worthy of study.

Briefly the projects I worked on were the following:

Cataloguing

The initial cataloguing of new acquisitions on standard museum worksheets requiring a prescribed set of data. This included such entries as a Title, Artist, Medium, Dimensions, Framing System and Condition. This work was eminently suitable as a project for a number of reasons. Firstly, it could be done alone. This had the advantage of building confidence while sparing staff from the useless task of overseeing. Secondly, cataloguing can be dropped and taken up again at a moment's notice, which means it can be interspersed with other work.

Filing

I was asked to finalize the files on two large exhibitions (Henri Rousseau and Pop Art.) These seemingly dreary tasks were in fact particularly interesting because they show the scope of the registrar's involvement with exhibitions. Finalising an exhibition also involves an updating of lenders files, loan cards and history cards. These are the backbone of the manual records system of the registrar's dept. and their scale was amazing to me.

Registration of Incoming Loans

I worked on the loans of two small exhibitions, assigning numbers to each work, noting the main catalogue data, and making condition checks on each work.

I was thus kept busy for the two months I was at MOMA in a manner that was highly beneficial to me and also of some service to the department. I have only two regrets of my sojourn there. One is that I did not have an opportunity to work with the computerised records of the collection. In this I was hampered somewhat by time constraints. I simply did not have the time to work at a V.D.U. nor did the staff operating terminals have the time to explain much to me. If I had had an extra month there I probably would have been able to se the computer system in action. My second regret is that I did not have a chance to sit with the Traffic Officer and absorb her daily routine. This person is in charge of the preparators of the museum and is responsible for keeping track of the

MOMA INTERNSHIP, continued.....

location of every work in the collection. Of all personnel at MOMA it was this person's function that I would most like to have transplanted in my own gallery.

My two month stay at MOMA was from my point of view an unqualified success. The projects I worked on were meaningful, self contained and gave insights into wider aims of the dept. The staff I worked with combined professionalism with great friendliness. I will always remember my internship at MOMA with the greatest of pleasure.

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MORE FROM AUSTRALIA

Three Australians have obtained Visual Arts Board, Australia Council professional development grants to visit the U.S. before the end of June 1986. Michele Cooper, Assistant to the Director at the Heide Park and Art Gallery, Melbourne is visiting registration depts. in New York and London. In April Andrew Dudley, Registrar, Queensland Art Gallery attended the Smithsonian's course, "Museum Registration Methods." In May-June Joe Pascoe, Senior Registrar, Public Galleries, Victorian Ministry for the Arts, will also be undertaking an internship at MOMA under the guidance of Ms. Ricciardelli. Joe will be working with the museum's computer catalogue system.

N'TL FOCUS

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MUSEUM ASSESSMENT PROGRAM II

Recognizing that the primary responsibility of museums is the proper care of collections, the AAM has launched a new program, MAP II, designed to address the issues and concerns surrounding collections care and management. MAP II was developed in response to 4 major initiatives which indicated the need for improvement.

MAP II was developed as a follow-up to its predecessor, the Museum Assessment Program. MAP is a general consulting service providing practical assistance to museums to aid in improving their overall operations. MAP has provided guidance and assistance to more than 1,300 museums. Participating museums host an experienced museum professional who conducts an on-site review. A written report of findings with recommendations for further development and improvement is submitted to the AAm and forwarded to the museum. This report is confidential.

MAP II, continued.....

As a result of MAP, which was specifically designed to assist the small to medium-sized institutions, the AAM has documented evidence of the national need for improved collections care. The overwhelming need among museums that participated in MAP is for proper care and management of collections, especially in the areas of written collection policies, collection documentation and preservation information. MAP II was developed to review these problems in depth and to offer guidance and assistance to museums that had previously participated in MAP.

Inadequate care of collections is cited by the Accreditation Commission as the single most common reason institutions fail to acheive accreditation. The major problems in this area are poor or non-existant records; incomplete cataloguing of the collections; inadequate storage, security and/or humidity and temperature controls; and inadequate care of collections on exhibition. MAP II is seen as an offer to assist museums improve deficiencies and fulfill their responsibilities. It can also help prepare them for the rigorous process of accreditation.

The Process

Developed as a pilot program, MAP II is presently available only to museums which have successfully completed MAP. It follows the format established by its predecessor by providing cost-free consultations. Non-competitive grants are available from the Institute of Museum Services to cover all costs. A three-part process of self-evaluation, peer-review and the final written report of recommendations assures an in-depth review.

The on-site visit by the collection management consultant provides the museum with an opportunity to have a personal exchange with a professional peer. Often, museums that participate in MAP are isolated from their professional peers. The visit opens avenues of communication on issues of mutual concern and establishes new relationships within the museum community.

The Consultants

Slowly growing in numbers, the roster of MAP II consultants is made up primarily of registrars, collection managers and curators. MAP II is in its pilot phase, and therefore the need for qualified people is great.

Peer review is an opportunity for professionals to meet, share ideas, and work toward the common goal of improving museum standards. The consultant is provided with an opportunity to share

MAP II, continued.....

a body of knowledge and expertise that has become a part of daily routine. When shared, this knowledge can help a neighboring institution and its staff to develop and improve. Equally as important, the consultants who have provided their service learn just as much, if not more, by participating in the program. One registrar commented, following the completion of her first MAP II assignment, "the project was helpful to me in giving perspective on the collection management practices here at home, especially as we prepare for reaccreditation this year."

Consultants are recommended to participate in institutions based on the type of museum, geographic location and the size and nature of the problems as outlined in the MAP II questionnaire. Consultants can expect to review two or three institutions a year.

The MAP staff is available to answer any questions you may have regarding MAP II. The success of the program depends on the willingness and dedication of professionals such as yourself. For further information please contact Kim Igoe or Susan Graziano, MAP, AAM, 1055 Thomas Jefferson, NW, Washington, D.C., 20007, (202) 338-5300.

The MAP II program will sponsor a Colloquium to take place prior to the AAM Meeting in New York. The purpose of the Colloquium is to review and further develop the programs used in the peer review process. This Third Annual Colloquium for Museum Professionals is an invitational session taking place on Sunday, June 8 in New York.

ALI-ABA MUSEUM COURSE

The ALI-ABA Fourteenth Annual Course of Study was held at the deYoung Museum from March 19-21, 1986. This course is sponsored by the American Law Institute - American Bar Association. The focus is on museum-related legal issues. Collection management was a key topic for many of the panels. Many registrars were in attendance amongst the 300 participants. The American Law Institute offered a scholarship to the Newsletter Editor in order to circulate information pertaining to the sessions. A brief synopsis of the agenda is provided.

Tax Treatment

The new tax treatment of charitable gifts was covered by the panelists. This topic has been discussed in depth by Renee Montgomery in past panels and newsletters. Form 8283 now must be signed by the donee organization. The most

ALI-ABA, continued.....

important recommendation offered by the panelists was to limit the authority to sign the form. Panelists designated the director and registrar as the appropriate signees for most institutions.

Insurance Session ....by Jack Rutledge of the Portland Art Museum

To begin with, some bad news (of which we are all too unhappily aware), insurance rates have risen an average of 20% over the past months. Combined with this are limits on liability, added exclusions and an increased incidence of insurance companies declaring bankruptcy. (If the company you insure with declares bankruptcy check with your state's insurance laws to determine if your coverage can, in fact be cancelled.) The good news is that rates will begin to drop a bit and level off in about two years.

Museums reexamining their particular insurance status are looking into the advantages and disadvantages of insuring their collections. This issue should be addressed by trustees, in conjunction with staff members who are knowledgeable both about their collections and about the specifics of insuring those collections. The following questions should be asked when considering permanent collection insurance:

1) Do museum documents discuss insurance? (your charter for example.)
2) What do other museums, with similar collections and budgets, do about insuring their permanent collections?
3) Are there state regulations that address your specific situation?
4) What is the nature of your collection?
5) In the event of a major loss, would the museum be forced to close?
6) Are adequate preventative/protective measures taken when dealing with your collection?
7) Would money be better spent on loss prevention?
8) What would happen in the event of a total loss?

If you decide to insure then ask yourself these questions:

1) Which risks are most likely? (Identify and rank them)
2) Do you want a large deductible?
3) Do you want to insure for a total loss?
4) How much insurance can you afford?

If your collections are irreplaceable, then why insure? It is important to remember that more often than not, damage to objects could be covered

ALI-ABA, continued.....

by insurance. Also you should examine your museum's mission and determined whether you are compelled to maintain this collection or a collection. There is an important distinction between a collection of a specific group of objects and the collection of any group of objects. Re-read your charter and look for the way in which your museum's statement is worded.

Reading the "fine print" is also vitally important when insuring loans both to and from your Institution. When you receive a loan contract from a lending institution, look for legal liability clauses, if the lender instructs you not to insure. You should also look for settlement clauses stating that your museum may be expected to settle with a lender "above and beyond" the insurance settlement should a loss occur. When you are the borrower you should be aware of exclusions and clauses in your own policy that could affect your coverage of the loaned object. Another tangential consideration is that if the objects' value increases during the term of the loan, the lender is responsible for the added insurance costs. This is particularly important when updating coverage on long term loans.

When you are the lender look carefully at the insurance coverage detailed by the borrowing institution. Does their policy specify that your objects are to be handled by trained professionals? Are there unnecessary exclusions? Are there clauses that might jeopardize full coverage of your object?

Finally, there is the insurance view from the other side. What do insurance underwriters look for when considering your request for coverage?

1) How well is the institution managed?
2) What is the level of financial stability?
3) Are records up-to-date and accurate?
4) Is someone in charge of loss prevention?
5) Does the insurance buyer know all about the institution and insurance?
6) What are the agent's credentials?
7) What is your institution's loss record?
8) Is there a stable relationship between your institution and the insurance company? (The longer you stay with a company, the better treatment you should expect from that company.)

REMEMBER: Underwriters charge for what they do not understand! Insurance does not need to be that big wooly monster that lives in a file drawer in your office. Know what you need and want and become involved in the important decisions that must be made.

ALI-ABA, continued.....

Special Events & Corporate Sponsors

The sessions on corporate sponsorship and use of museums for special events brought up incidents where museum standards for care of collection were superceded by the sponsors' wishes. The dangers in this were illustrated and registrars were cautioned to beware. Not many solutions were offered however clarification through contract was emphasized.

Spin-off sessions

Afternoon spin-off sessions included topics such as "old" loan legislation, further sessions on tax issues, museum and hazardous substances and art in public spaces.

Ted Greenberg of The Fine Arts Museums of San Francisco reports on the hazardous substances session.

This session dealt with the variety of problems museums are coping with to insure the safety of their employees with hazardous waste materials and their proper disposal and problems with materials being used in natural history museums. Dr. Peter Rodda from the California Academy of Sciences addressed the topic of hazardous materials being used in the museum environment. Toxic and corrosive substances, venemous animals, adhesives and fixitives were talked and discussed with the participants. Dr. Rodda's suggestion of doing an inventory of your hazardous substances was highly recommended. Three steps for a complete inventory are 1) current usage of materials, 2) present in cabinets byt not used, and 3) materials of unknown use or origin.

Monoma Rossol spoke of occupational hazards and the compliance with laws. Ms. Monoma is president of the Genter for Occupational Hazards located in New York. She expressed her concern for people in the museum field to know what they are working with. A new Right to Know Law has been passed enabling people to write or call companies that deal with toxic or hazardous substance and request information on the variety of materials that are going to be used by the museum employee. Companies will send you copies of Material Safety Sheets which inform you of the levels of toxicity and chemical makeup of substances.

Steve Castelman is an Asst. D.A. with the Consumer and Environmental Protection Unit in San Francisco. He explained the penalties for breaking the law, such as disposing of toxic waste material without using the proper methods. He has elaborated in the ALI-ABA text the laws and fines.

From this session, Ms. Rossol spent the following Monday at the request of The Fine Arts

ALI-ABA, continued.....

Museums of San Francisco discussing her work and holding a workshop on hazardous substances and how to work with them. It was open free of charge to the surrounding museum community. Attendance was from over 10 Bay Area institutions. Sixty people came away with a better knowledge of what to look for and how to react with hazardous materials in the work place.

Copyright Law

Wrap-up on Friday morning was devoted to the subject of copyright. In fact, the greatest demand by participants was for copyright information. There was no topic that panelists were more reluctant to discuss! Copyright is so specific and subject to interpretation that it is hard to deal with it as an absolute issue. The law can be confusing but some valuable information did surface.

The three main issues copyright must address are 1) For what works will we give protection, 2) What degree of protection will we give and 3) Who owns copyright?

Distinction must be drawn between ownership of object and who owns the copyright. For example, the writer of a letter owns the copyright to the letter while the owner of the same letter has the property. The seminar covered the ways in which a museum could acquire copyright - by agent, by assignment of creator or artist and by license. You are not at risk of being fined if you won the copyright, receive consent from the owner of the copyright or if the work is in the public domain.

Terms of copyright stand at 28 years with 28 additional years renewable; otherwise rights fall to the public domain. This renewal right has given rise to the most litigation.

FOR MORE DETAILED INFORMATION SEND FOR THE ALI-ABA STUDY MATERIALS BOOK, 1986.

ALI-ABA Course of Study Materials
Legal Problems of Museum Administration, 1986 (C 967)
ALI-ABA
4025 Chestnut Street
Philadelphia, PA 19104

MORE MISCELLANY

Positions

MUSEUM REGISTRAR, starting July 1st, responsible for records and caring for all objects in custody of the Workman and Temple Homestead. If interested contact Carol Crilly, Curator, 15415 East Don Julian Rd., City of Industry, CA 91744.

MUSEUM REGISTRAR, starting July 1st, for the Museum of Fine Arts, Houston. Mail resumes, references and salary history to Personnel Director, The Museum of Fine Arts, Houston, Box 6826, Houston, TX, 77265.

VOLUNTEER COORDINATOR and ASST. TO MUSEUM EDUCATOR needed at the California Afro-American Museum at 600 State Drive, Exposition Park, L.A., CA 90037.

Forms Clearinghouse

The RC-WR is developing a clearinghouse for forms used in museum registration. It will work as follows: if you need to develop a new registration form or revise an existing one, you can write to Susan Melton, Form Clearinghouse Coordinator, to receive samples of that form from many different museums. Members requesting forms will be asked to send $1.00 for copying costs and a self-addressed envelope. The purpose of this form clearinghouse is to relieve RC-WR members of having to write several institutions for sample forms when you are in the process of revising or developing forms.

To make this program work we need your help! We need members to start sending samples of their forms to Susan Melton, so that we can begin building a form repository. Forms used in conjunction with accessions/deaccessioning, permanent collection, cataloguing, loans or exhibitions are pertinent. Please date each form and label it with your institution's name. Send to Susan Melton, Asst. Registrar for Exhibits, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036. Thanks for your support!

The Bay Foundation

The Bay Foundation has recently awarded grants to three museums to develop and conduct pilot training programs designed to create a new kind of museum professional who will concentrate on collections care and maintenance.

Major grants to be spread over a three year period have been awarded to the Art Institute of Chicago for a program emphasizing art collections, the Arizona State Museum for a program focused on ethnographic and archeological collections and the Los Angeles County Museum of Natural History which will address the special problems of natural history collections. The pilot program may be

BAY FOUNDATION, continued.....

extended to a 4th category to cover the collections of history museums.

For further information about this program, contact David A, Shute, Director, National Institute for the Conservation of Cultural Property, A&I-2225, Smithsonian Institution, Washington D.C. 20560, (202) 357-2295.

The Campbell Center for Historic Preservation Studies has announced their summer workshop series. Sessions from June 16 through July 18th are devoted to care of museum collections including computerization of records and conservation concerns. For immediate information contact The Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053, (815) 244-1173.

BOOK REVIEWS

WAY TO GO! CRATING FOR TRAVEL
Gallery Assoc. of N.Y. State
Box 345, Hamilton, N.Y. 13346

Review by Bryan Cooke of Art Movers, Inc., Los Angeles, CA.....

Americans have a real love affair with the do-it-yourself book. It is our independent nature coupled with our hunger for learning that makes us want to be able to do things for ourselves. Way to Go, Crating Artwork for Travel, a recently released handbook fits the genre of slick-covered, easy to read, illustrated, how-to books. For the uninitiated in the art of packing and crating the book gives a basic overview. For the registrar who needs a more comprehensive study of this subject in order to do the job independently or to judge the quality of arriving shipments, the book is not adequate even at $7.50.

My initial enthusiasm for the book reflected high hopes that at last there would be a comprehensive reference book to solve art packing mysteries for my many registrarial associates. The first eleven pages with their elevated discussion of the general principles of packing and crating and the necessity of high standards to protect artworks further reinforced my optimism. However, the continuing pages misguide the reader with suggestions in 3 areas crucial to the protection of artworks in transit, transportation, crating and wrapping.

BOOK REVIEWS, continued.....

First, the book suggests that "a painting showing signs of flaking would need to be moved horizontally with the fragile surface up and would need to be crated accordingly." As any conservator would tell you, paintings transported flat have a tendency to sag - stretching the weave and fibers of the canvas and probably bouncing them against the stretcher bars. Since the paint on the surface is likely to be more brittle than the supporting canvas, particularly if the painting is already in flaking condition, the stress could greatly increase the deterioration of the art object. Basically, a painting should never be transported flat.

The advice on crating raises more questions than it answers. For example - "often the safest crate size is one too great for movement by one handler, but too small to require the use of a forklift." Does this mean that a 24" x 24" painting should be crated so large that it requires two persons to lift a crate that the shipping companies will not use a forklift? In all my years around air freight terminals I have yet to see a forklift driver lift a crate by hand when he can use a forklift.

Finally, the instructions to use Tri-wall cardboard material to make travelling crates is not wise. Although economical, it suffers from some basic shortcomings inherent to cardboard products such as moisture absorbancy and structural weaknesse which make works vulnerable to poor handlers, punctures and damage. No one in good conscience should ship a valuable artwork in a cardboard crate, a point corroborated by the authors under "Wrapping: General Principles." It states "in Tri-wall corregated crates wrapping must serve as a moisture barrier because such crates are not water tight"...and "when waterproof wrapping is used a small air passage must be provided to prevent the formation of condensation inside the package during temperature change." It seems obvious that if moisture can get out, it can also get in. One wonders what advantage there is with making cardboard crates at all. On the other hand, if you are on a budget, willing to take risks, and lack the tools or ability to build wooden crates, then cardboard is an inexpensive and easy use solution in the short-run. However, for a museum registrar who has the responsibility for the safe transport of a valuable collection, cardboard is definitely not the answer.

Perhaps it is unfair to criticise the hard work of those who have made a genuine effort

BOOK REVIEWS, continued.....

to illuminate a complex subject. Unfortunately, this attempt falls short in good advice. There is a reasonable overview of the subject which would probably help the complete novice. For the professional who knows the basics such as the difference between glassine and plastic wrap, how to label a crate and what a packing tray is this publication is of little value. As an alternative, registrars can obtain further information at little cost by obtaining the packing and crating specifications of such organizations as The Smithsonian Institute, The Museum of Modern Art, International Exhibition Foundation or the Metropolitan Museum and would be well advised to study this information.

A LEGAL PRIMER ON MANAGING MUSEUM COLLECTIONS
Malaro - Smithsonian Institution Press
Washington D.C., 1985 351 pages

Reviewed by Beth Goldberg of the Art Museum Association.

Not long ago the policies and procedures of museums were rarely challenged. In recent years however, people have become increasingly aware that charitable organizations should function for the benefit of the public. In addition, as museum professionals become more educated they are challenging traditional museum practices. According to author, Malaro, these are among the factors which require that museums more than ever be held strictly accountable for their actions. Registrars in particular, in our direct involvement with such policies as accessioning and deaccessioning, and incoming and outgoing loans, need to keep apprised of the legal aspects of museum management.

A Legal Primer on Managing Museum Collections provides excellent guidelines for developing and implementing a collections management policy. Malaro, legal advisor for the Smithsonian Institution, has also long been involved with ALI-ABA's annual course on "Legal Problems of Museum Administration." Her thorough knowledge and understanding of the particular concerns of museums is clearly evident in this definitive primer.

In reviewing your accession policy, Malaro reiterates, your museum must clarify its collection goals. In addition you need to review whether or not an object will be used in the near future, whether proper care can be provided for the

potential accession and other such practical concerns. The author addressed such familiar questions as: "How can our museum avoid taking objects we don't really want? and "How can we dispose of objects in our collection if we aren't sure we own them?"

Throughout the book, Malaro sites numerous court cases which aid the reader in understanding particular issues and precedents in the museum field. For example, to clarify the difference between a "cy pres" action versus the doctrine of "equitable deviation" she cites the case of Cleveland Museum v. O'Neill. In this case, the museum asked the court to use the doctrine of equitable deviation in order that particular trust funds "restricted by their donors for the purchase of art, could be used for building construction costs..." (Malaro, p.111) The court determined that although the donors had originally specified that their funds be used for the purchase of art, their general purpose was "to help create and maintain an art museum that would endure indefinitely..." (Malaro, p.111) Since building construction fulfilled the general purpose, the court allowed the monies to be used in this way. Equitable deviation was invoked here since the method of accomplishing the purpose" of maintaining the museum was at issue. "Cy pres," in contrast, is applied when the prupose of the trust cannot be carried out.

Important concerns such as liability exposure and loan policies for incoming and outgoing loans are discussed. A sample loan form provides a thorough checklist for care, preservation and exhibition of the object, plus transportation, packing requirements and more. If your museum is well established, such guidelines can provide the opportunity to review the completeness of your current forms. For registrars in newly formed museums such samples can provide direction for developing loan forms.

Of particular interest to registrars involved in international exhibition circulation are the checklists for organizing such exhibitions. All necessary procedures - from budget planning to customs requirements - are covered. In addition to providing invaluable information on managing your collection, Malaro has achieved the goals she aimed for in writing A Legal Primer: one, to aid the reader in making decisions on when it is time to seek legal counsel, and two, to help the reader prevent the all too common dilemma of legal entanglements.

INSURANCE AND RISK MANAGEMENT FOR MUSEUMS AND HISTORICAL SOCIETIES
Published by the Gallery Assoc. of N.Y. State in cooperation with the Educational Services of The Metropolitan Museum of Art

Reviewed by Bill Allen of Allen Insurance Associates, Los Angeles, CA.

While it is impossible for a booklet of less than 100 pages to cover the subject of insurance for museums completely, and while this one seems to be written from the viewpoint of a corporate risk manager of a large museum, it is a bargain at $6.50 and contains a lot of helpful information on all the different types of coverages necessary for any museum or historical society.

This booklet was put together by editing into manuscript form a number of workshops organized by the Metropolitan Museum Workshop Program and its intent is said to be to serve as an introduction to the basic elements of risk management and insurance applicable to museums, with advice on the matter of developing a "risk management policy." Each chapter is written by a different person, reflecting both a different viewpoint and level of readability. It is well organized by subject and has a very helpful glossary of insurance and risk management terms at the back.

Certain specific chapters address the concerns of registrars more completely than others. Of the 13 different chapters, the one on Liability Insurance by Gene Marsh and the one on Boiler and Machinery Insurance by Broglie and Granados are particularly good but I would suggest that anyone acting in a registrarial capacity should at least have read:

- Collections Insurancwe by David Kaiser (Kaiser is an Insurance Underwriter who has written 3 chapters and they are all exceptionally informative.) He advises on subjects such as what to look for in the policy of insurance, what you can and cannot expect to get from your coverage, why you do not want to insure on the basis of an itemized inventory witha a value for each object, and why valuation of photographs is difficult.
- Loss control: The Museum and Its Collection by Alice Bryan. A very good overview of collections loss control as well as good advice as to why you want items shipped "F.O.B. your museum" when you don't want to assume financial responsiblity for an item, why you want to be so familiar with insurance contract provisions that you don't inadvertantly

BOOK REVIEWS, continued.....

make the museum financially responsible beyond the scope of your insurance, and why you may not want to send significant pieces from your collection out on travelling exhibition.

- Loss Adjustment and Claims Proceedings by William F. Smith (Smith is probably the best regarded fine arts claims adjustor in the U.S.) This chapter is full of helpful tips on working with adjustors and how to handle the adjustment process.

On the whole, this booklet is an excellent compendium of up-to-date information on its subject. It will therefore serve as an excellent supplement to Patricia Nauert and Caroline Black's insurance handbook published in 1979.

JOIN!

REGISTRARS COMMITEE - WESTERN REGION
AMERICAN ASSOCIATION OF MUSEUMS
MEMBERSHIP APPLICATION - 1986

NAME_____ TITLE_____

INSTITUTION_____

MAILING ADDRESS_____

CITY_____ STATE_____ ZIP_____

TELEPHONE_____

MEMBERSHIP CATEGORY: ACTIVE $5.00 ☐ ASSOCIATE $5.00 ☐ CONTRIBUTION $_____

TOTAL AMOUNT ENCLOSED $_____ NEW MEMBER ☐ RENEWAL ☐ GIFT ☐

PLEASE MAKE CHECKS PAYABLE TO: REGISTRARS COMMITTEE - WESTERN REGION

MAIL TO: Louis Goldich, Registrar
Treasurer, RC-WR
San Diego Museum of Art
P.O. Box 2107
San Diego, California 92112-2107

NEW READS:

The following is a list of literature on registration topics that has been published since our last newsletter issue appeared. It is as comprehensive as possible and includes the good as well as poor, popular as well as professional literature for your information.

"Can the Art World Live with the Tax Reform Act?" by Lee Rosenbaum, ARTnews, January 1986, vol. 85, no. 1, pp. 95-102. More discussion of the pros and cons of the 1984 Deficit Reduction Act, focusing on IRS enforcement efforts.

"Legislative Reports: Washington: Taxing a Gift Horse", by Michael McCann, Art & Artists, January/February 1986, p. 7.

"Rights and Reproductions in Art Museums" by Nancy Kirkpatrick, Museum News, February 1986, vol. 64, number 3, pp. 45-49. Discusses the basics of copyright law and the control of the use of photos. Cites the copyright experiences of various museums.

"Planning for a Conservation Survey", by Barbara Appelbaum and Paul Himmelstein, Museum News, February 1986, vol. 64, number 3, pp. 5-14. Discusses what questions one should consider before conducting a conservation survey. Provides recommendations on how to apply the information gathered from a survey.

"Health and Safety in the Museum Workplace", by Robert F. McGiffen, Museum News, December 1985, vol. 64, number 2, pp. 36-43. In-depth discussion touching on potential hazards and preventative measures to be taken when working with solvents. Extensive bib. and source list for health and safety equipment.

"A Health and Safety Program for Arts Organizations, Part One: Why Have A Health and Safety Program?", by Michael McCann and Brian Nadel, Art Hazards News, vol. 9, no. 2, p. 1ff. Gives a brief overview of the benefits of a health and safety program along with a basic structure for implementation.

"Glove Selection" by Monoma Rossol, Art Hazards News, vol. 9, no. 2, p. 2. Good primer on choosing the right glove for the right task.

"Disaster Planning for the Cultural Heritage", by Roberta Quiroz, The Getty Conservation Institute, Los Angeles, October 28-29, 1985. Transcripts from a recent meeting. Sorry, no review!

"ARTSearch: An Interactive Laser Video Disc Computer System for Museum Collections", by Blenda Femenias and Patricia K. Mansfield, Museum Studies Journal, Fall 1985, vol. 2, number 1, pp. 50-58. In-depth look at the planning, development and implementation of a visual catalog computer system for the Helen Allen Textile Collection at the U. of Wisconsin.

"Make Way for Microcomputers: How to Select a Microcomputer for a Small Museum or Historic Site", by Robert C. Mainfort and May L. Kwas, History News, March 1986, vol. 41, number 2, pp. 23-28. Good article. Overview of microcomputers with some common sense tips on identifying projects, hardware and software to suit your needs.

"Architectural Drawings--An Automated Indexing and Retrieval", by Angela Giral, Art Documentation, Spring 1986, vol. 5, no. 1, pp. 11-13. A technical discussion on the use of videodiscs to create a database of information on architectural drawings.

"The Status of Name Authority Control in the Cataloging of Original Art Objects", by Christine Hennessey, Art Documentation, Spring 1986, vol. 5, no. 1, pp. 3-10. A thesis project. Very good summary of what resources museums are using to determine how an artist's name should be spelled, or which of his alternate names should be used.

"Professionalism and Professionalization: A Selected Reading List", Museum News, December 1985, vol. 64, number 2, pp. 67ff. A selected reading list dealing with the issue of professionalism. Includes brief reviews of each.

"The Balancing Act", by Lisa Brandes, History News, January 1986, vol. 41, number 1, pp. 21-25. Applying the concept of cost benefit analysis to volunteer programs. Addresses specific procedures.

Thanks to SHARON SLANOVEC, JOE SOLANO, SUSAN MELTON, and JANE KAMPLAIN for several of the above reviews. If you are interested in a copy of any of the above articles, please send 10¢/page plus a self addressed stamped envelope with adequate postage to Jane Kamplain, Los Angeles County Museum of Art, 5905 Wilshire Blvd., L.A., CA 90036. Checks should be made out to Jane.

See IFAR Report, October/November 1985, vol. 6, number 8/9, for information on the N.Y. bill instituting a 3 yr. limitation on suits to recover stolen art and for an update on the U.S. Cultural Property Act.

"Matting and Framing: Moving Up to Intermediate Cutters", by David Logan, American Artist, July 1985, vol. 49, number 516, p. 74. In its own words: "A look at the variety of intermediate cutters designed to fill the gap between the hand-held cutters and the production mat-cutting equipment."

"Clarifying Paperweights: GM/M vs. LBS.", Inksmith Artists' News, March - April, 1986, vol. II, p. 1. For you cataloguers of works on paper. Explains European method of noting paper weights.

"Selected Conservation Problems: Foxing in Papers", by Judith Walsh, Drawing, May - June, 1985, vol. VII, no. 1, pp. 5-8. Excellent in-depth analysis on the problem of foxing. Discusses prevalent theories on its cause, and relates these theories to recent findings.

"The Care and Preservation of Birch Bark Scrolls in Museum Collections", by Mark Gilberg and John Grant, Curator, vol. 29, number 1, pp. 67-79. Discusses newly-developed, non-traditional treatment and proper handling of rolled, dried, cracked and delaminated bark scrolls.

"The Hot World of Stolen Art", Newsweek, January 20, 1986, pp. 60-61. Brief article covering the increase of art thefts. Mentions legal reform and new security measures enacted.

"Art Theft: A Rich and Booming Craft", by T. Best, U.S. News and World Report, November 11, 1985, vol. 99, p. 60. Summary of the rash of recent museum and art thefts.

"The Marmottan Job", by N. Cooper, Newsweek, November 11, 1985, vol. 106, p. 50. Theft of Impressionists paintings from the Marmottan Museum, Paris.

"The IFAR Report: Christmas Theft in Mexico", Art and Auction, April 1986, vol. 8, no. 10, p. 90. News item concerning the theft of 140 archaeological treasures from the Nat'l Museum of Anthropology & History in Mexico City.

"Security Begins at the Top", by Richard S. Carroll, International Journal of Museum Management and Curatorship, December 1985, vol. 4, number 4, pp. 373-377. Discusses objectives of security programs (including a safe environment), vandalism, theft, disasters. Stresses the involvement of museum directors.

Periodicals to know about in general, in addition to the ones included on the enclosed Basic Resource List:

Dangerous Properties of Industrial Materials Report, issued bi-monthly. Write to: Subscription Dept., Van Reinhold Co., Inc., 115 5th Ave. NYC, 10003, or call (212) 254-3232, ext. 201. Annual subscription is $150.

International Bulletin for Photographic Documentation of the Visual Arts. An international journal for slide librarians, but with some cross-over interest (eg, articles re. cataloging topics). Quarterly. $10/year, includes membership in the Visual Resources Association. Write to Visual Resources Assoc., Art History Dept. U. of Michigan, Ann Arbor, MI 48109.

Museums Bulletin, monthly, published by the Museums Association, 34 Bloomsbury Way, ondon, WC1A 2SF.

The Journal of Arts Management and Law is described and some of its more pertinent past articles are reviewed in Museum Studies Journal, Fall 1985, pp. 63-64.