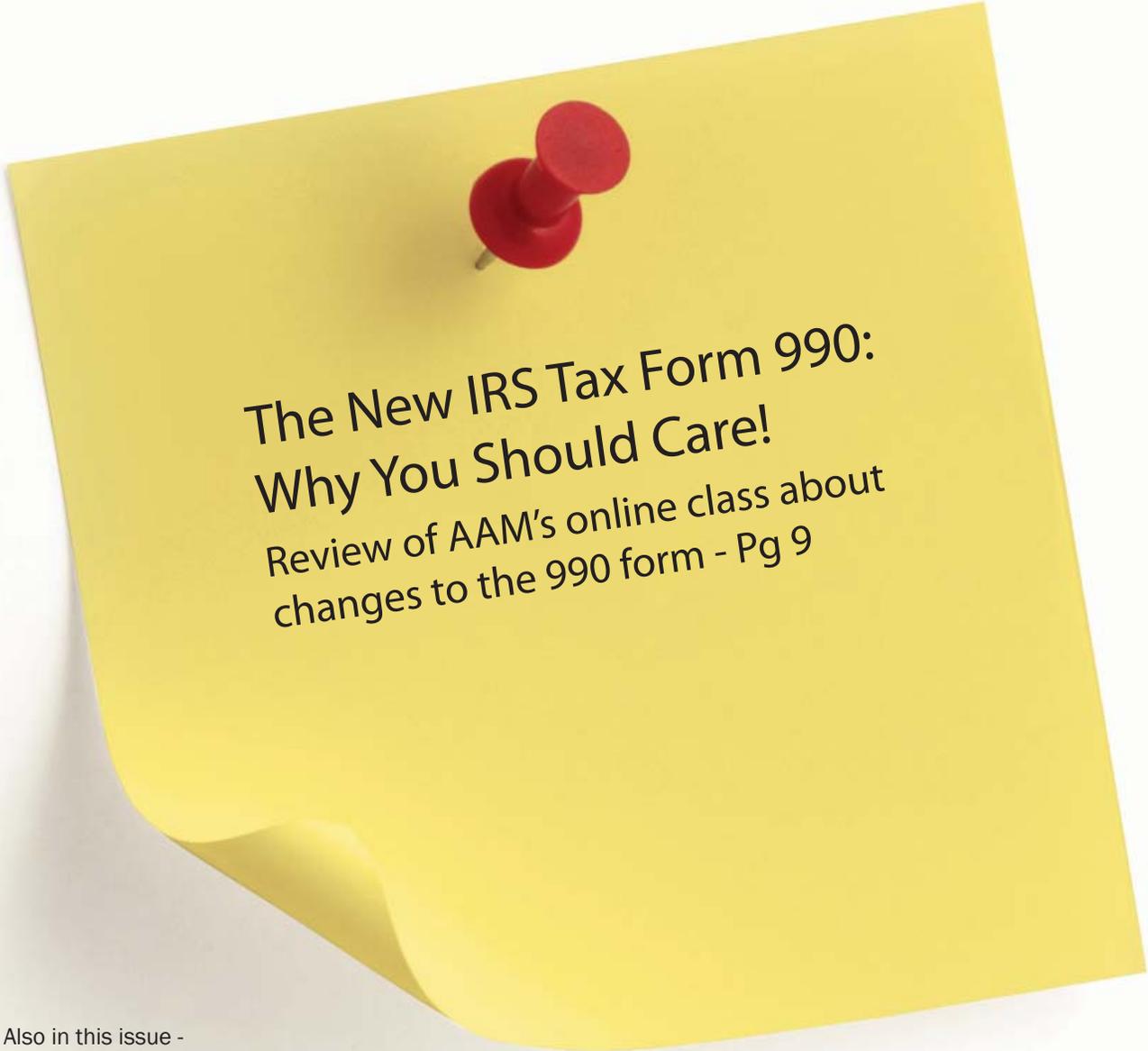


Registrars' Committee — Western Region

Registrars' Quarterly

Fall 2008



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Why You Should Care!
Review of AAM's online class about
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Notes from the officers...

by Jacqueline Cabrera

Dear Membership,

We hope you've had a good summer and that you've had a chance to take a relaxing vacation!

Over the summer we were able to fill two important appointed positions. First, Paulette Henum, Museum Curator III for the California State Parks, graciously agreed to serve as your WMA Program Coordinator for San Diego. Paulette brings a wealth of experience to this position. Not only has Paulette served as a past RC-WR Chair but she has also served on various conference program committees and moderated/ presented on many panels over the years. To our benefit Paulette is also currently serving on the WMA San Diego Program Committee and will be available to assist the membership in submitting proposals for next year's conference. The membership can also contact her if they need someone to review their proposal before submitting it or if they need guidance in finding speakers. The deadline for submitting proposals to WMA is October 31, 2008 so don't wait till the last minute. Start preparing your session proposal now. The RC-WR aims to have nine to ten sessions approved for the conference and to have at least one all-day preconference workshop approved. If you wish your session or workshop submission to be officially sponsored by the RC-WR please submit your proposal to Paulette by October 24, 2008.

Secondly, Melissa DeBie, Registrar of the Las Vegas Art Museum has agreed to serve as your Nevada State Representative. Melissa has in the past served as Secretary for the Midwest Registrar's Committee so she brings with her a great deal of volunteer experience. We thank Paulette and Melissa for helping us serve the membership.

This past June Celeste DeWald, Director of the California Association of Museums, and the CAM board invited the RC-WR to participate in the IMLS's California Heritage Meetings to discuss the preservation needs of California. The IMLS has funded this one-year project to develop a statewide preservation plan for heritage institutions, entitled California Connecting to Collections Project. The goals of the project are to create a shared vision to support preservation efforts among heritage institutions in California and collaboratively develop a plan to address these challenges. The RC-WR will be represented by Haley Doty (Collection Cataloguer for the Long Beach Museum of Art and your RC-WR Website Manager), Olivia Anastasiadas (Supervisory Museum Curator of the Nixon Presidential Materials Staff and your RC-WR Co-Development Officer) and Linda Waterfield (Collections Manager and Registrar for the Judah L. Magnes Museum and your RC-WR New Membership Coordinator). Their reports will appear in the winter newsletter.

The RC-WR will also be represented at this year's Collections Colloquium to take place at the John F. Kennedy University in October. This colloquium is being organized by the JFK Department of Museum Studies and will explore enduring and changing values of museum collections. A report about the colloquium will also appear in the winter newsletter.

The website has been under construction over the summer. We hope that by the time you receive your Fall newsletter that our home page of the website (www.rcwr.org) will be active. If not, we guarantee that it will be up and running by the end of the month. The website will have a variety of information including the updated job descriptions we finalized in August. Over the next few months we'll be adding and updating content so make sure to check it out regularly.

I am pleased to announce that the following members are the successful recipients of this year's travel stipends. The stipends were generously funded by Artworks San Diego, Artech Seattle and Rock It Cargo – L.A. Office. The recipients are Kim Cloward and Malia Van Heukelem both from the Iolani Palace, Honolulu, Hawaii and Emily Peeso from the Idaho State Historical Museum. Congratulations to you all and once again a big thank you to our sponsors for their continued support of the RC-WR.

Your state representatives are actively forming workshops. To date, we have sponsored the Southern California workshop that took place at LACMA on July 18. The workshop was a great success and brought in 23 new members! The next workshop being offered is set for Friday, November 14, 2008. This workshop is co-sponsored by the RC-WR, PACIN, CAM, and CERA. Please see page 14 for more information. The membership will be emailed the workshop information within the next few weeks.

We'd also like to thank Tina Sullivan from Masterpiece International (L.A.) for assisting us in putting together a T.S.A. Update meeting for the RC-WR membership attending WMA in Anchorage this year. The update meeting will take place Friday, September 19 from 9:30-10:30 am. See page 15 for additional details.

Lastly, we are very pleased to announce that membership has risen about 25% over the past few months. We'll be starting our membership campaign this fall, so if you have colleagues you would like us to contact, please send their contact information to Linda Waterfield, your New Membership Coordinator. With the membership increasing we decided to delay the production of the Membership Roster until the fall so that we may include as many of our new members as possible. We aim to have it mailed to the membership before the holidays.

We hope you enjoy all of the information provided in this newsletter. We have articles about the new TSA requirements, the Domestic Indemnity program, updates on your state's abandoned property laws, and a whole lot more. Over the next few months we wish you and your families a wonderful and safe holiday season. We look forward to touching base with you in the New Year via the 2009 Winter Newsletter and via the RC-WR website. Once again do not hesitate to contact your state representatives or your officers if you have any new ideas (or improvements) for the upcoming New Year. We look forward to seeing you at the annual business meeting in Anchorage.



About the Registrars' Quarterly

The *Registrars' Quarterly* is printed by the Registrars Committee - Western Region four times a year as a service for the members of the RC-WR. All articles are published with the permission of the contributing author or organization. Readers may submit information for publication. Send to the Newsletter Editor, Wendy Ashton at ashton@parkcityhistory.org. For changes in address, please contact Angela Linn at fnajl@uaf.edu.

All photographs and illustrations are used with the permission of the creator and/or are from Word clipart and istockphoto.com.

Check out your new website at

www.rcwr.org

Additional content and information will be made available to the membership over the next few weeks. If you have ideas or content you would like to see posted, please contact your Website Manager Haley Doty at haleyd@lbma.org.

Dear RCWR members:

As the summer winds down and we look toward the fall, I hope you will be able to attend the WMA annual meeting in Anchorage. Leslie Freund, the RC-AAM secretary, will be representing the board and will share RC updates at your business meeting. In case you didn't know, each board member attends one or two of the regional meetings to meet new colleagues, say hi to RC members, and perhaps encourage new memberships to the RC. I am going to the joint MPMA/AMM meeting in Kansas City and the MAAM meeting in DC. Holly Young, the RC vice chair, is going to WMA in Anchorage. Cristin Waterbury, the RC treasurer is going to the joint MPMA/AMM meeting and to NEMA in Warwick, RI.

Kathleen Stiefel, the RC Program Committee Chair for the Philadelphia annual meeting, just submitted the RC session proposals for the next annual meeting to AAM. We got an excellent response from the members around the country. We received about 20 proposals and in the end submitted 11 session proposals (including 3 double sessions) that will be reviewed with the other Standing Professional Committee submissions in October by the National Program Committee. The topics range from the new TSA Cargo Screening Program to being an independent registrar and what does that mean to a discussion on hazardous materials. Hopefully, we will be bringing back "Collection Conundrums," an open-mic Q & A session with 3 experts answering registration questions. In addition, we will be doing a post-conference, all day workshop called, "Hands-On Collection Care Workshop: What do you do when the water recedes?" The focus is on paper damaged by water. A conservator, registrar, and the head of the Iowa Museum Association will speak on the flooding damage in Iowa. The same conservator will speak on his experience in the Katrina-affected areas. Also, the second Reinforcement Crew activity will take place the day before the annual meeting begins. Volunteers from the RC will share their expertise by working on a collections management project for a Philadelphia-area museum. Don't miss the annual meeting; it is always a lot of fun!

Please watch the listserv and website for the 2009 Fellowship deadlines. We gave away approximately \$17,000 this year and hope to do the same for 2009. Check out the fellowship descriptions which are online and be prepared to submit an application when we announce the deadline for submitting your application.

Planning for the 3rd International Registration Symposium in 2009 is underway. Watch for an announcement of the specifics on dates and location on the listserv and website.

Don't be shy; I would love to hear from you. Please write to me at benasj@si.edu with any comments or questions. Have a great fall and a successful regional meeting!

Jeanne

Jeanne M. Benas
Chair, RC-AAM
Registrar, National Museum of American History

New TSA Certified Cargo Screening Program

By August 2010 cargo originating on US flights will be screened

Masterpiece has been communicating with the Transportation Security Administration (TSA) over the past year about coming changes in regards to mandatory cargo screening. These changes will dramatically affect the way museums do business. The TSA's black and white approach to policy making rarely takes into consideration the very specific needs of shipping high value and fragile artwork; however, in this case we are extremely pleased at how willing they have been to listen to our concerns. While there are still some areas that need to be worked out, they are doing their best to work with us.

The Implementing Recommendations of the 9/11 Commission Act of 2007 mandates that all cargo originating in the US and transported on passenger aircraft be screened at the piece level by August 2010. This act also mandates that by February 2009 fifty percent of each shipment be screened. Their goal is to provide a level of security commensurate to that of passenger baggage.

The TSA has considered which parties will do the screening. The airlines make the most sense, but because of airlines already busy schedules, screening every piece before shipment would create a huge backlog of freight. With this in mind TSA will allow shippers and independent warehouses, among others, to be Certified Cargo Screening Facilities (CCSF). As part of the Certified Cargo Screening Program (CCSP), these shippers and warehouses would be approved and regulated by the TSA.

Masterpiece has thought very hard about how this will affect museum shipments. Most museums will not take the risk of having their pieces inspected at the airport or at a secondary facility. Having a third party inspect shipments would be especially difficult on loans that are being returned to the lending institution, especially with a courier. Because of this, Masterpiece is urging all of its clients to become a CCSF.

Recently Masterpiece held a meeting in Los Angeles with several local museums, and two TSA inspectors. By the end of the meeting, everyone was resigned to the fact that each museum would need to become part of the program. Some discussed that in the future museums would need to lend only to museums that were part of the program and that this would become part of the loan agreement vernacular. Since the meeting in Los Angeles, a handful of our other offices have arranged similar meetings with their local museums and the TSA, which have resulted with similar sentiment from the museums in attendance.

This program is considered sensitive security information. If you are interested in learning more about the specific requirements of the program, you may contact us for information at LAX@masterpieceintl.com or e-mail the TSA at CCSP@dhs.gov.

Tina Sullivan
Manager
Masterpiece International, Los Angeles
tsullivan@masterpieceintl.com

Domestic Indemnity Program

\$5 billion in insurance coverage supports American museums and their visitors

August 7, 2008 - Washington, D.C. – The National Endowment for the Arts (NEA) announced the addition of a domestic component to the Arts and Artifacts Indemnity Program that will provide significant assistance to American museums while increasing opportunities for audiences to view great works of art. For the first time, exhibitions drawn from U.S. collections are eligible for indemnity coverage while on view in American museums. With the program's history of unqualified success in covering international exhibitions, it is expected that the domestic component will have an equally profound impact on American museums and the publics they serve.

Since 1975, the NEA has administered the Arts and Artifacts Indemnity Program on behalf of the Federal Council on the Arts and Humanities to reduce the costs of insurance for American museums exhibiting collections from abroad or loaning their objects for exhibitions in other countries. The indemnity agreements are backed by the full faith and credit of the United States Treasury in the event of loss or damage. Because of this program, exhibition organizers, mostly non-profit museums, have been spared nearly \$250 million in insurance premiums.

In December 2007, President Bush signed legislation amending the Arts and Artifacts Indemnity Act, to establish the domestic indemnity program. The statute authorizes a total amount of coverage available for all exhibitions taking place at one time of \$5 billion, with a maximum indemnity of \$750 million for a single exhibition. The total value of an exhibition must be at least \$75 million to be eligible for coverage. A sliding scale deductible, which applies per exhibition, is based on the dollar value of the coverage.

NEA Chairman Dana Gioia said, "It is difficult to overstate the importance of this \$5 billion of domestic indemnity. It will save American museums millions of dollars in insurance and bring more great exhibitions to more communities than ever before."

The domestic program will operate parallel to the international program, with two application deadlines per year and review by an advisory panel of museum professionals, with final decisions made by the Federal Council on the Arts and the Humanities. Guidelines and applications for domestic indemnity are available at www.arts.gov/grants/apply/Indemnity/indemnityDomestic.html The first deadline is September 8, 2008 for coverage beginning as early as December 1, 2008.

Over the last 33 years, the Arts and Artifacts Indemnity Program has helped make possible more than 900 exhibitions of treasures from collections worldwide while on view in this country. Since the program's inception, there have been virtually no claims. In fact, earlier this year, a recovered painting was sold at auction, netting the Treasury a payout of more than five times the original claim reimbursement.

Examples of indemnified exhibitions are Treasures of Tutankhamun at the Metropolitan Museum of Art (NY), Dali's Optical Illusions at the Wadsworth Atheneum (Hartford, CT), Louvre Atlanta at the High Museum of Art (Atlanta, GA), Treasures from the First Emperor of China at the Birmingham Museum of Art (AL), Tamayo: A Modern Icon Reinterpreted at the Santa Barbara Museum of Art (CA).

For further information please contact:

Alice M. Whelihan
 Indemnity Administrator
 National Endowment for the Arts
 1100 Pennsylvania Avenue, N.W.
 Washington, D.C. 20506
 tel. 202/682-5574 fax 202/682-5603
whelihaa@arts.endow.gov

New Collecting Standards

AAM Announces Archaeological Material and Ancient Art Collecting Standards

August 11, 2008 - Washington, D.C. – The American Association of Museums (AAM) today announced the establishment of standards regarding museum acquisition of archaeological material and ancient art that emphasize proper provenance of such objects and complete transparency on the part of the acquiring institutions. These guidelines provide an ethical framework designed to discourage looting of cultural property.

The product of two years of concerted research and vetting from the museum field, Standards Regarding Archaeological Material and Ancient Art provides clear ethical guidance on collecting such material so as to discourage illicit excavation of archaeological sites or monuments. Crafted by the specially created AAM Task Force on Cultural Property the standards were approved by the AAM Board of Directors at its July meeting in Minneapolis.

“The museum community is deeply concerned about international looting of cultural materials and the resulting destruction of sites and information,” said Ford W. Bell, AAM president. “These standards will help U.S. museums shape their policies and practices to effectively promote the preservation of our common cultural patrimony.”

The new Standards require museums to have a publicly available collections policy setting out the institution’s standards for provenance — that is, history of ownership — concerning new acquisitions of archaeological material and ancient art. According to the Standards, museums should also make publically available the known ownership history of all such objects in their collections. Finally, the Standards recommend November 17, 1970, the date on which the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property was signed, as the minimum date to which museums should require a documented provenance for future acquisitions.

Created by the AAM Board in July 2006, the Task Force included Board members as well as additional professionals with particular expertise in cultural property law, collections management, archaeology, and stewardship of sensitive cultural items. These Standards, which identify the issues museums need to address as they refine their own acquisitions policies, are the result.

“The American people rely on museums to preserve and interpret the world’s cultural heritage,” Bell said. “In recent years, however, the public has come to expect that museums, through their collecting activities, do not contribute to the illicit trade in cultural property. Abiding by these standards will ensure that museums are acting legally, ethically and morally.”

Given AAM’s role as the representative organization for the entire field, the AAM Standards apply to all types of museums, including art, history, natural history, zoos and aquariums.

A wide range of museum organizations and museum professionals participated in the process that developed the Standards, including regional museum associations, AAM’s Standing Professional Committees, affiliated national museum associations, members of AAM’s Accreditation Commission, the Association of Art Museum Directors, the US National Committee of the International Council of Museums (ICOM-US) Board, numerous museum attorneys, and others. The Standards have been disseminated widely, including to the groups listed above and to AAM’s institutional membership of approximately 3,000 museums. The Standards also are posted on AAM’s Web site at www.aam-us.org.

The American Association of Museums has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge, and providing advocacy on issues of concern to the entire museum community. With more than 15,000 individual, 3,000 institutional, and 300 corporate members, AAM is dedicated to ensuring that museums remain a vital part of the American landscape, connecting people with the greatest achievements of the human experience, past, present and future. For more information, visit www.aam-us.org.

The New Tax Form 990: Why You Should Care

In July, I attended an on-line seminar entitled *The New Tax Form 990: Why You Should Care!* presented by AAM. It was designed to help alleviate some of the fear and anxiety people are having with regard to completing the form. Although the seminar didn't answer every question, it did present a broad overview and plenty of reference materials for review. I have outlined some of the key changes.

The presenters included Marsha Shaines, Deputy General Counsel at the Smithsonian, Ron Shultz, Senior Technical Advisor from the IRS and Marc Azar, CPA from Smith & Howard, PC.

What is the 990 IRS tax form?

More formally known as the RETURN OF ORGANIZATION EXEMPT FROM INCOME TAX – The IRS 990 form is submitted as a way for tax-exempt institutions to report their financial status to the Internal Revenue Service. It is a public document and anyone requesting a copy by e-mail, fax or mail must be provided with the organization's three most current forms.

Many of the changes to the design of the 990 were made based on feedback from the non-profit community, and according to the IRS, the changes are made to help an institution clearly define its mission resulting in better tax compliance. This is an attempt to create "behavioral" changes in the overall operations of an institution and force "cross-functional decision making."

IRS 990 Tax Form Facts:

- **More than a million tax-exempt groups and public charities submit a 990 form each year**
 - **The 990 was last revised in 1979**
 - **The nonprofit sector has more than \$3 trillion in assets**
-

Key Changes

Core Form

PART I is now called SUMMARY and includes an area to describe your institution's mission. Completed in narrative format, this will allow an institution to better describe its activities.

PART IV is now a CHECKLIST OF REQUIRED SCHEDULES. The checklist helps advise filing organizations what schedules they need to complete while providing a quick overview of the kinds of activities the organization is involved in. For instance, there are questions about maintaining collections, credit counseling and hospital oversight.

PART V – STATEMENTS REGARDING IRS FILING AND TAX COMPLIANCE. This includes questions in expanded format. For instance, museums are required to complete an 8282 for items disposed of within three years after the donor has received a tax deduction and has completed an 8283. Museums are now required to list HOW MANY 8282s were completed for the tax year.

PART VI is a section for GOVERNANCE, MANAGEMENT AND DISCLOSURE. It was redesigned to force self-regulation and better governance. For instance, there is a question about how compensation is arrived at which will force an institution to look at its compensation policies, by asking if salary studies were undertaken? and was a review and approval process in place?

Part VI also includes a disclosure section. Although it is not required that conflict of interest and governing policies be available to the public even though the 990 is, the 2008 form does ask how an organization makes this information available to the public.

PART VII is COMPENSATION OF OFFICERS, DIRECTORS. This section allows an institution to list key people in ONE place; it is no longer divided across different sections.

Schedules

SCHEDULE D – SUPPLEMENTAL FINANCIAL STATEMENTS is the schedule most museums will complete as it addresses collection use.

- Part III – Non-profits are not required to capitalize their collections. If your museum has elected not to capitalize, you do not have to do it for purposes of the 990. This section allows you to be clearer about whether you capitalize or not. If you don't capitalize, your institution will have to explain why in Part XIV. This was a critical change to the form that the IRS was responsive to based on input from the museum community.
- Part III also allows a museum to indicate how the collections are used. According to Marsha Shaines from the Smithsonian, this gives us an opportunity to “tell our story” allowing us to explain why collections support an institution's tax exempt activities.

SCHEDULE J - COMPENSATION was designed to see what benefits, and reimbursement policies are in place whether they are included in W-2s or not and might point to areas of potential abuse.

SCHEDULE O is a blank page allowing for additional narrative for questions which cannot be answered in a simple yes or no format.

The 2008 design is available in draft format at www.irs.gov/charities/article/0,,id=176613,00.html. The final version should be available by the end of the year.

All panelists stressed the need to meet with your staff on a regular basis to review the form and what is needed for completion, especially from your Human Resources department. It is not a form where you can give your accountant only figures as there are numerous areas requiring narrative explanation.

Much of this may still be confusing but it does help to look at the draft form and acquaint oneself with it. Please don't hesitate to contact me should you have any questions or concerns. Although I may not be able to answer, I can at least direct you to the appropriate reference; my e-mail is slucke@uam.ucsb.edu. Good Luck!!

When to file?

Complete the 990 tax form corresponding to the beginning of your tax year which in many cases is the same as your fiscal year and not the calendar year.

CONFUSED? For instance, if your tax year runs from July 1, 2007–June 30, 2008 your institution completes a 2007 990 Tax Form (the old form). For the fiscal year beginning in July 2008, you will complete the new form at the end of 2009 for filing in 2010. This will give your institution more time to review changes and the redesign of the form. See www.irs.gov/eo for more information.

Which 990 Form to file?

2007 Tax Year (Filed in 2008 or 2009)	Form to File
Gross receipts normally ≤ \$25,000	990-N
Gross receipts > \$25,000 and < \$100,000, and total assets < \$250,000	990-EZ or 990
Gross receipts ≥ \$100,000, and/or total assets ≥ \$250,000	990

Advances in the Protection of Museum Collections from Earthquake Damage: Papers from a Symposium Held at the J. Paul Getty Museum at the Villa on May 3-4, 2006

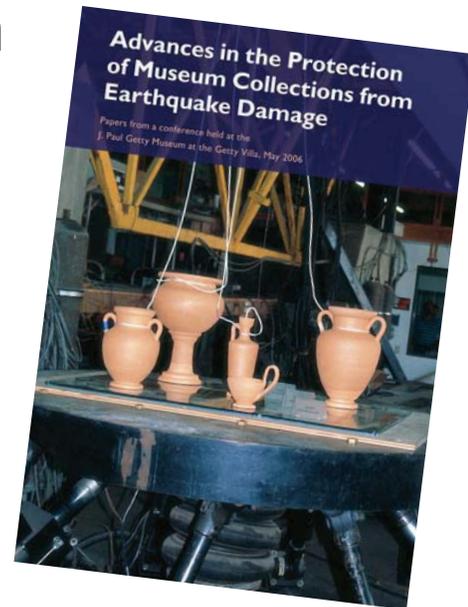
edited by Jerry Podany
 ISBN 978-0-89236-908-9
 Publisher: J. Paul Getty Trust Publications
 Publication Date: May 2008
 Paperback: \$75.00

Reviewed by Katherine Weikert

In his introduction, editor Jerry Podany, senior conservator of antiquities, J. Paul Getty Museum at the Villa, notes that acceptable risk equals acceptable damage. When placed in the context of collecting and displaying institutions, this idea has given rise to the profession and industry of collections care. Taken to its conclusion, if one reduces risks then one mitigates damage.

Created from essays culled from a conference held at the J. Paul Getty Museum at the Villa in May 2006, conservators, mount makers, archaeologists, seismologists, and structural engineers present seventeen essays examining methods to mitigate earthquake damage. Going from complex and expensive to the simple and inexpensive, the topics cover the museum from the outside in. Some essays look at protecting the building (from historic structures to purpose-built museums) and others look at securing objects both in storage and on display. Two essays even present understandings of the earthquakes themselves, though geographically limited to the Los Angeles area and Greece.

Two papers will be of particular interest to collections professionals. The first, provides a review of seismic mount making and the protection of the



objects at the J. Paul Getty Museum from earthquake damage, authored by the editor and McKenzie Lowry, B.J. Farrar, and David Armendariz (all mount makers, J. Paul Getty Museum at the Villa). At the Getty, the protection of objects from seismic activity takes three approaches: 1) lowering the object or object assembly's center of gravity, 2) restraining the objects by firmly securing them to the floor, pedestals, shelves, walls, or other supporting mounts, and 3) by ensuring that the ground and the object will respond to an earthquake relatively independent of each other. Each approach is explored thoroughly, especially the concept of lowering the center of gravity of the object or object assembly, though stationary/supportive mounts also receive special attention. The suggestions in the article pertain mainly to objects on display, though the concepts can be used for stored objects with slight modifications.

The second informative study looks at using waxes for the protection of objects during seismic events. This paper uses a scientific approach and presents the results of testing inexpensive waxes commonly used by museums and other collecting institutions to secure objects to pedestals or mounts. Authored by Anne Crowley (PhD candidate, University

College, Dublin) and Debra F. Laefer (Director of Conservation Research, School of Architecture, Landscape, and Civil Engineering, University College, Dublin), the article is part of an ongoing research project examining types of waxes and appropriate application and uses. Crowley and Laefer recommend waxes to use as well as application guidelines based on chemical microstructure and physical tests. As the study progresses, the authors hope to make further recommendations, including appropriate amounts to use to mitigate earthquake damage to the object without the wax itself damaging the object.

The July 29th earthquake in the Los Angeles area serves as a reminder that many museums are at risk should even a small or moderate earthquake strike in their area. This timely and beneficial collection of papers presents methods and advancements suitable for all collecting institutions, and will be a great use to collections professionals who are in need of evaluating or creating their own systems of earthquake damage mitigation.

Earthquake and Disaster Resources

BACC has five Guides to Emergency Preparedness Resources. These free downloadable PDFs help institutions prepare for disaster.

www.bacc.org/res_pub.htm

More simple ideas and steps to protect collections can be found at:

The Heritage Emergency National Task Force
www.heritagepreservation.org/programs/taskfer.htm

The Society of American Archivists
www.archivists.org

California Alliance for Response
www.calafr.org

Federal Emergency Management Agency
www.fema.gov

d-Plan
www.dplan.org

Other Earthquake Books

Gardens of Water: A Novel

by Alan Drew
(Random House, 2008, ISBN 9781400066872)

Drew's first novel centers on the Basioglus, a conservative Kurdish family whose daughter falls in love with the son of an American missionary family as they are neighbors in a small town outside of Istanbul. But when a massive earthquake strikes, the Basioglus find themselves irretrievably indebted to the Americans and the patriarch collides with the Americans as he sees his son and daughter moving towards a different way of life.

When the Mississippi Ran Backwards: Empire, Intrigue, Murder, and the New Madrid Earthquake

by Jay Feldman
(Free Press, 2005, ISBN 978074324783)

The forgotten earthquakes on the Missouri New Madrid fault of 1811-1812, some of the largest quakes in North America, are given a detailed spotlight in this nonfiction, as Feldman combines the histories of steamboat travel, Native American Chief Tecumseh and then-Governor William Henry Harrison, Spanish colonialism, and a murder committed by two nephews of Thomas Jefferson as it all happened around the catastrophic quakes. Highly recommended.

Earthquake Games

by Bonnie Ramthun
(Putnam, 200, ISBN 9780399146664)

Detective Ellen Reed struggles to solve an unusual homicide and unwittingly uncovers a plot for political domination through a government-sponsored project to make an earthquake machine. Set in Colorado, this novel is filled with a healthy dose of alien abduction for a sci-fi/thriller, but makes an entertaining if lightweight summer read.

Abandoned Property Laws

Wondering what to do with old loans? Your state representatives have provided the membership with information on where to find that information.

State	Citation	Loan legislation website	Website tips	Legislation Comments
Alaska	§ 14.57.200 to 14.57.290	http://www.legis.state.ak.us	1) Select Quick Link for "Infobases" at bottom of page; 2) Select "Query" button at left; 3) Select most recent "Alaska Statutes" in Infobase search list; 4) Enter statute number in query box; 5) Select statute number box to open full text of citation; 6) Scroll down to Article 03, Section 14.57.200.	Museum is defined in statutes as: "an organized and permanent public institution, including a historical society, historical park, historical site, and historical monument, that is primarily educational, scientific, historical, artistic, or cultural in purpose and that owns, borrows, cares for, studies, archives, or exhibits property"; would be more accurate to say applies to "public" institutions only (as opposed to "private")
Arizona	§ 44-351 to 44-356	http://www.azleg.state.az.us/ArizonaRevisedStatutes.asp?Title=44	Scroll down to this section	
California	§1899 to 1899.11	http://www.leginfo.ca.gov/calaw.html	Enter citation in seach box; 7 page document	
Hawaii	None to date			
Idaho	§ 14-501 to 14-543	http://www3.state.id.us/idstat/TOC/14005KTOC.html		Unclaimed Property for Estates of Decedents
	§ 31-4701 to 14-4707	http://www3.state.id.us/idstat/TOC/31047KTOC.html		Counties Museum Boards
	§ 67-4113 to 67-4130	http://www3.state.id.us/idstat/TOC/67041KTOC.html		State Historical Society and Museum
Nevada	§ 381.009	http://www.leg.state.nv.us/nrs/NRS-381.html#NRS381Sec009		Applies only to certain Nevada State museums and historical societies
Oregon	§ 358.415 to 358.440	http://www.leg.state.or.us/ors/358.html	Scroll down to "Loans to Museums"	
Utah	§ 9-8-801 to 9-8-806	http://www.le.state.ut.us/~code/TITLE09/09_08.html		
Washington	§ 63.26.010 to 63.26.050	http://apps.leg.wa.gov/RCW/default.aspx?cite=63.26.010		

Can you handle these?



Art & Artifact Handling: Basic Training Guidelines

Friday, November 14, 2008

Japanese American National Museum
69 East First Street, Los Angeles

Registration: 8:15 am – 9:00 am ■ Workshop: 9:00 am – 3:30 pm

This seminar is geared towards museum and other professionals concerned with the safe handling of artworks and artifacts. Areas of focus will include:

- the basics of handling practices in regard to installations, packing, and storage;
- handling requirements of objects on loan with emphasis on technical and material requirements of each topical area;
- job descriptions; and
- educational opportunities.

Training will also be presented on how to build and/or expand staff in any collection-based program.

To register, visit www.calmuseums.org/2008workshop.html or call 831.471.9970.

Fee: \$40, \$35 for members of CAM, CERA, PACIN, or RCWR

Sponsored by the California Association of Museums, California Exhibition Resources Alliance, Packing Arthandling Crating Information Network, and Registrars Committee Western Region



WMA Sessions for Registrars and Collection Managers

	Wed, Sept 17	Thurs, Sept 18	Fri, Sept 19	Sat, Sept 20
7am - 9am			RCWR Officer's Breakfast Meeting -- All welcome to attend Location: TBD by Sept 12th	
9am - 10:30am	9am - 4pm Fundraising for Conservation Projects	Opening General Session	9:30am - 10:30am RCWR Topic Meeting - New TSA Requirements at the Alaska Trooper Museum (off-site location) Please RSVP to fnajj@uaf.edu by September 16th.	G2: Borrowing and Lending: How the Revised Standard Facility Report can Work for your institution
11am - 12:30pm	9am-4pm Demystifying Accreditation	11:15am - 12:45pm A3: Curating Sacred Objects: Some thoughts from Alaska	E4: Security on a shoestring	G4: Toxic Exhibitions
Lunch	Workshops continue			10:45am - 12:15pm H2: When Disaster Strikes Twice or the Importance of a Disaster Plan
2pm - 4pm		B2: Funding Collections Care into the Future	12:30pm - 1:45pm: LU3: RCWR Annual Business Meeting & Luncheon	10:45am - 12:15pm Forensic Curation: New Stories from Old Collections
4pm - 5:30pm		C2: Behind the Scenes Tours and Beyond C3: Define Your Future with IMLS Grant Opportunities	2:30 pm - 4:00 pm F1: Building and Renovation of Museums: Headaches and Blessings	1:45pm - 3:15pm: I3: Consultants Help Define the Future

The Mountmaking Forum is a group of individuals that are interested in the exchange of ideas regarding all aspects of mountmaking for works of art.

MOUNTMAKERS FORUM



If you are interested in participating in our email group please contact BJ Farrar- bjfarrar@getty.edu

WMA San Diego 2009 Proposal Submission Deadline is October 31, 2008

If you're not sure how to word your proposal, need speakers, or just need someone to review it before you submit it, then contact your RCWR WMA Program Coordinator - Paulette Hennem for assistance. Her contact information is listed at the end of the newsletter. Paulette is on the WMA Program Committee for San Diego. She will walk you through the process if this is your first time submitting a session for a conference. www.westmuse.org



Registrar Spotlight

Noelle McClure

Assistant Registrar, Portland Art Museum



How did you begin your career as a registrar?

I took a Museology seminar as an undergrad at the University of Oregon and the staff of the University's art museum taught the course. When the Registrar explained her job it was a light bulb moment for me—I knew that I had found my calling. It was the perfect juncture of my interests and my inclinations.

I majored in both Art History and Printmaking and the art history aspects are easy to tie into art museum registration but it is interesting how there are many parallels between printmaking and collection management—they both require attention to detail and are very process oriented. I interned at the U of O Museum of Art the following term, continued on to graduate school (MFA in Studio Art) and combined more museum studies courses into my curricula knowing that I wanted to end up working as a registrar. I interned at two other museums before graduating and one of them turned into a full-time gig!

Did or do you have a mentor in the field?

I'll always have a special place in my heart for Jean Nattinger, the registrar at the U of O Museum of Art (now called the Jordan Schnitzer Museum of Art). I've also been very impressed with registrars that seem to be mostly unruffled by the chaos in our line of work—Laura Benites (now at LACMA) always struck me as a calm registrar and I strive to be that way myself.

What is your favorite part of registration work?

Organizing, I love organizing. Data, files, works stored in boxes, boxes stored on shelves, paperwork; I love organizing everything and anything. I find it very soothing. But please don't get the impression that I have an orderly desk.

What is the most challenging aspect of your job?

Working with staff that aren't necessarily team-oriented. We all do important work—everyone that works at a museum plays a vital role and it's difficult when that isn't acknowledged.

What type of objects do you like to work with the most?

I'm charged with the care of the work on paper at the Portland Art Museum and I like it a lot. It works out well since there are over 25,000 works for me to work with in our collection alone! We also get a lot of interesting works on loan and for exhibitions. I think I enjoy the contemporary photographs, prints, and drawings best.

Which was your favorite exhibition that you have seen to date?

One time I visited SFMOMA and was totally blown away by some Paul Klee works that they had up in a small gallery dedicated to Klee. The Charles and Ray Eames exhibition that I saw in 2000 at LACMA was really excellent, too. Come to think of it, those might have been seen on the same vacation!

What do you wish for the future of the registration profession?

Continued strength and growth for the professionalism and standards of our profession. My husband is a librarian and it would be great if we could one day be recognized professionally the way that librarians are now.

Collection Notes

ARIZONA

(Pat Evans & Kara Kelly)

The Museum of Northern Arizona was reaccredited in August by the American Association of Museums. MNA lost its accreditation in 2004 as a result of a collection sale that occurred in 2002. Since then MNA has received three collection improvement grants, including an IMLS-CP grant (\$107,311) to purchase new basket and textile storage for the new Easton Collection Center, an IMLS-Museums for America grant (\$150,000) to hire an Archivist, and a Southwestern Foundation grant to convert early archaeological movie film to a digital format. The new Collection Center is underway with completion set for May 2009. MNA will be seeking Leeds certification for this new building which will have a native grass roof. More information on the building and a webcam can be found at <http://www.musnaz.org>.

NORTHERN CALIFORNIA

(Maren Jones and Joy Tahan)

The Judah L. Magnes Museum, Berkeley continues to conduct a complete inventory of its diverse Judaic collections in anticipation of relocation to downtown Berkeley in late 2010. Coined the Collections Access and Review Project (CARP), the inventory incorporates seven objectives: 1) physical inspection, 2) records reconciliation, 3) digital documentation, 4) database and online implementation, 5) curatorial review, 6) condition/conservation review, and 7) rehousing, mitigation and move. Long rumored to have the third largest collection of Judaica in the country, the collection includes archival documents, rare books, fine arts, and ceremonial Judaica. The registration team at the Magnes welcomes interns to participate in

hands-on training in art handling and condition reporting, records reconciliation and data entry, digital photography, and the fundamentals of packing and moving a collection. Please contact Linda Waterfield at lwaterfield@magnes.org for more information.

On August 14 the **San Francisco Museum and Historical Society** (SFMHS) presented an introduction to the new museum project at the Old Mint building on 5th Street in San Francisco. Overseen by the SFMHS, the Mint Project plans to open in 2012. While SFMHS does not have a strong collection to represent all the stories of San Francisco and the greater Bay Area, SFMHS is collaborating with museums, archives, and libraries throughout the Bay Area for contextual materials and long-term loans.

The **Asian Art Museum** presents "Target First Free Sundays," which offers family programs and free admission to all visitors on the first Sunday of every month, made possible by Target stores. The response from the public has been overwhelming with long lines forming early.

First Thursday's MATCHA! events continue at the Asian Art Museum. October's MATCHA! will be "Japanese Tatoo." Author and tattoo artist Takahiro Kitamura (artist name Horitaka, apprentice to the revered Japanese master, Horiyoshi III) gives a talk about the centuries-old art of traditional Japanese tattooing. See live demonstrations of Japanese style tattooing by various tattoo artists using both traditional and modern techniques. Dip into the world

of Zen among ancient Japanese Samurai warriors through a guided tour of the galleries, learn about Japanese alters through a talk with author John Nelson, sample Japanese teas by Ito En, and soak up the DJ's aural offerings.

Exhibition News

At the **Asian Art Museum**, in San Francisco, **Cathy Mano**, Registrar, is coordinating with the National Gallery of Art and the National Geographic Society on the upcoming exhibition "Afghanistan: Hidden Treasures from the National Museum, Kabul" which will be open October 24 through January 25, 2009. The objects are from collections belonging to the National Museum of Afghanistan, Kabul. The gold objects from graves excavated at the northern site of Tillya Tepe



were long thought to have been stolen or destroyed during the years of conflict in the region. In August 2003, Afghan president Hamid Karzai surprised the world when he announced these treasured gold artifacts had been located intact in the presidential palace bank vault in Kabul, more than twenty-five years after they had vanished from public view.

WASHINGTON

(Michole Christopher & Hollye Keister)

Summer at the **Burke Museum of Natural History and Culture** was all about cooling down. Burke educators hosted over thirty middle and high school students for two summer camps, "Climate Quest" and "The Last Polar Bear." Both camps taught students about critical enviro-social issues and encouraged them to express solutions to climate change creatively. Dozens of other youngsters attended other Burke summer camps, including "Dinos!," "Dr. Mossbreath's Mystery," and "Investigating DNA."

Burke members had a respite from the heat at "A Cold One at the Burke," a new members only event featuring icy beverages and presentations from University of Washington researchers working on issues surrounding climate change. Nearly one hundred members came to two events to hear from UW Polar Science Center experts and enjoy a nice cool beer from the Pike Place Brewery.

Exhibition News

In keeping with the spirit of "cooling down," the **Burke Museum** premiered "The Last Polar Bear: Facing the Truth of a Warming World," a wildlife photography exhibit with breathtaking photographs of polar bears in their Arctic habitat by Seattle-based

photographer, Steven Kazlowski. Public response to the exhibit has been exceptional and attendance has been high as people come to the museum eager to learn about this now-vulnerable king of the Arctic. The Burke is proud to have partnered with twenty-one community organizations to spread the word about "The Last Polar Bear" and to encourage visitors to get involved with local environmental groups.

UTAH

(Carrie Snow)

In late July, the **Utah Museum of Natural History** had a groundbreaking celebration for their new museum facility, set to open Winter 2010-2011. More information can be found about this exciting project at: www.umnh.utah.edu/newmuseum.

The **Park City Historical Society & Museum** had a topping out ceremony to celebrate finishing the steel structure on their 5,000 square foot addition.

Exhibition News

This summer the **Utah Museum of Fine Arts** opened the exhibit, "Monet to Picasso" from the Cleveland Museum of Art. Masterworks by such renowned artists as Renoir, Degas, Monet, van Gogh, Dalí, Picasso and Matisse will grace the walls of the Museum's first floor galleries until September 21, 2008.

The Leonardo will open Gunther von Hagens' BODY WORLDS 3 & The Story of the Heart presents the form, function, complexity and beauty of the human body on the 19th of September. The Leonardo is an educational center fusing science, technology, and the arts in experiences that inspire human potential for creativity and innovation in Utah and beyond.

New Faces/ New Places

Three interns worked in Collections this summer at the **Museum of Northern Arizona**. They are **Karen Butler-Clary** (MA Museum Studies, Univ. of Kansas), **Andrew Garrison** (MA Public History, Univ. of California-Riverside), and **Jonathan Pringle** (MA Archival Studies, Univ. of British Columbia).

There are many staff changes to report at the **San Francisco Museum of Modern Art**. **Andrea Lea Carrasco** was recently hired as Assistant Registrar of exhibitions at SFMOMA. She was previously the Assistant Registrar at San Jose Museum of Art. **Holly Shen** has been promoted from the position of Administrative Assistant/Registration Assistant to Assistant Registrar for the Painting and Sculpture and Architecture and Design Permanent Collections at SFMOMA. **Holly Robbins** has joined SFMOMA as Assistant Registrar, Loans Out. She was previously a Registration Assistant at the American University Museum in Washington, D.C.

Artech, Inc. would like to take this opportunity to introduce the new Manager of their Packing and Shipping Department, **Mark Daniels**. They are sorry to lose Keri Cavanaugh, but happy for her with her move to NYC. Mark is looking forward to assisting you with all your artwork packing and shipping needs.

Ashley Allen, **Utah Museum of Natural History** Assistant Registrar, started at the museum in late March and has become quite an asset to the registration department. She is becoming known for her attention to detail, ability to track old loans and her amazing condition reports!



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Southern California
Workshop - July 18, 2008

LACMA's Transformation: Installing BCAM



**Veronica Lopez and
Amy Wright from
LACMA**



**Bryan Cooke of Cookes Crating and
Jacqueline Dugas of the Hunington**



**John Russell and Nancy Russell, Head
Registrar at the LACMA**



**Jennifer Gray of US Art and
Annabelle Larner of the Frye
Art Museum**



**John Hirx, Senior Conservator,
Jennifer Yates, Associate
Registrar, and Michele Urton,
Assistant Curator from the LACMA**



Audience at workshop



**Breakfast provided by Professional
Packers and US Art**



**Victoria France,
Willis Insurance**



**Laura Benitas of
LACMA**

Collections Manager

Museum of the American West

(formerly the Autry Museum) in Los Angeles reports to the Permanent Collections Registrar and is responsible for the physical care, logistics, and organization of the permanent collections and the collection storage areas at the Museum of the American West. The Collections Manager will also be heavily involved in the planning and moving of the collection to a temporary building while the museum undergoes extensive renovations. Projected start date of the move is Spring 2009.

Duties include:

- Overseeing packing of collection objects with an understanding of archival materials and storage systems;
- Installing and deinstalling of permanent collection objects;
- Monitoring galleries and storage areas for anything that might harm the collection or people working in those areas;
- Coordinating all work activities that take place in storage and allocating space in which to carry out those activities;
- Coordinating photography of permanent collection objects for both in-house and outside image requests;
- Ordering appropriate archival and non-archival supplies and storage furnishings and devices and projecting and monitoring the budget for same;
- Managing small and large scale projects; and
- Managing junior staff and volunteers.

Qualifications

- An MA (or MA in process) in Museums Studies, History, Art History, Conservation, Art or related field;
- 3 to 5 years of experience with handling and packing objects, installing and deinstalling objects, and general collections management work;
- Experience with moving a collection;
- Experience with coordinating projects with multiple departments;
- Strong organizational skills and attention to detail;
- Ability to focus on daily work while keeping the broader needs of the department and museum in mind.

To apply, please mail, email or fax your cover letter and resume to:
Autry National Center
Attn: Human Resources
4700 Western Heritage Way
Los Angeles, CA 90027
Email: hr@autrynationalcenter.org
Fax: 323-660-5721

The Autry National Center is an Equal Opportunity Employer

Chief Registrar

The Fowler Museum at UCLA

seeks a Chief Registrar who will be responsible for managing all registrarial duties for Fowler Museum collections and exhibitions (in-house and traveling).

The Fowler's art and ethnographic collections comprise more than 150,000 objects representing ancient, traditional, and contemporary cultures of Africa, Native and Latin America, and Asia and the Pacific. From beaded arts and wood sculptures of Nigeria, to pre-Columbian ceramic vessels

of Peru, to elaborate batik textiles of Indonesia and the vibrant papier-mâché installations of Mexico, the Fowler's collections offer a comprehensive resource for exhibitions and scholarship central to the Museum's mandate. On average over 1000 objects are added to the collection each year. The Fowler hosts between nine and twelve exhibitions per year, including traveling exhibitions originated by the Fowler Museum with two hundred or more borrowed objects, to small exhibitions of ten to fifty objects from the Fowler's permanent collections. The Fowler also has up to five exhibitions on view at other museums at any one time and may have up to forty in planning phases scheduled to open over the next three to five years.

The Chief Registrar reports to the Chief Curator and works in close collaboration with in-house and guest curators, the Museum's collections manager, director of conservation, director of exhibitions, traveling exhibitions coordinator, and other key staff.

The position supervises an Associate Registrar, graduate level student interns and work-study students, volunteers, and may oversee the work of subject experts hired for cataloguing projects.

Duties include: managing all national and international incoming loans from collectors, artists, and institutions for specific museum exhibitions and supervision of an Associate Registrar for others; managing all outgoing loans; making all travel and hospitality arrangements for couriers and artists; developing and monitoring transportation budgets for exhibitions in all phases, from early planning through final dispersal; acting as systems administrator for the museum's collections

Classifieds

management system; monitoring all entries into the museum's database to comply with established lexicon and overseeing revisions to in-house standards as necessary; managing all museum acquisitions, especially gifts in-kind; coordinating all insurance issues for museum collections and loans; facilitating access by scholars and researchers to information about the collections; overseeing the Museum's online archives and library collection; and participating in the development of new online initiatives for collections information.

Qualifications:

At least five years experience managing a Museum Registration department required and a thorough understanding of legal and ethical aspects of collecting, preserving, borrowing and exhibiting works of art and material culture as well as detailed knowledge of the American Association of Museums standard policies and procedures for museum objects are required. Significant experience managing a collections information database system is essential. A proven record of creating budget estimates for transportation costs of exhibitions in the early planning phases and maintaining and tracking them through final dispersal is required.

Additional requirements include:

- Skill in working as part of a team, and ability to effectively collaborate with staff, faculty, students, donors and other contributors and colleagues;

- Knowledge of preventive conservation, including techniques for object handling;

- Knowledge of fine arts insurance requirements for museum collections, as well as temporary loans to exhibitions;

- Knowledge of standards and museum practices for handling loans, packing techniques, storage, and transportation methods;

- Familiarity with digital imaging technologies; and

- Ability to move objects weighing up to 50 pounds.

To apply, please send your cover letter and resume to: Stephanie Yung (email: syung10@arts.ucla.edu)

Fowler Museum
Box 951549
Los Angeles, CA 90095-1549.

All applicants are required to submit an application through the UCLA Career Opportunity site, accessible from the UCLA Gateway Employment page. Please select "Campus Job Openings" from <http://www.ucla.edu/employment.html> to submit all applications. The Requisition number for this position is 12533. The application deadline is September 11, 2008. Continued employment contingent upon completion of satisfactory background investigation.

UCLA is an Affirmative Action/Equal Opportunity Employer.

Database Specialist

The Los Angeles County Museum of Art seeks a qualified museum professional to do this job.

Duties include:

- Coordinate, advise, consult, and determine standards of use for Mimsy XG system;

- Further develop training procedures, documents and established training programs for Mimsy XG and Crystal Reports;

- Maintain a working knowledge of MIMS Y XG/Crystal Reports and

inform staff of changes or updates in both programs;

- Provide general museum-wide support for MIMS Y XG users;

- Write and organize reports for all levels of museum staff and public;

- Assist with the general administration of Mimsy XG through ongoing development and maintenance, consulting and coordinating with IS department regarding testing and software upgrades;

- Oversee and/or assist with data clean-up projects throughout the Museum; and

- Maintain and update system administration manuals and contribute to the development of documentation, including updating Mimsy XG user manuals, and policies and procedures.

Qualifications:

- Excellent and demonstrated knowledge of MIMS Y XG (or any other relational CMS system) and Crystal Reports;

- Excellent written and oral communication skills;

- Ability to assess priorities and work well under pressure; excellent time management, problem solving and analytical skills;

- Ability to work with curators, donors, vendors, other museum professionals, the public and co-workers professionally and tactfully;

- Strong organizational skills to effectively manage multiple projects;

- Ability to work independently without constant oversight;

- Knowledge of SQL and ability to write SQL statements desired, but not required;

- Two to four years of CMS management or advanced user experience; and
- Demonstrated experience with conducting training and writing instructional documentation.

Education and Experience:

BA in art, art history or museum studies or at least two years experience in museum with duties related to database support. A combination of related education, experience and/or training will be accepted

Requirements: Knowledge of registration standards and documentation; experience working with fine art shipping companies to coordinate domestic and international shipments; strong computer skills with an understanding of collections management databases; excellent written and oral communication skills. Interest in contemporary art.

Must be detail-oriented and capable of prioritizing and executing multiple tasks in a fast-paced environment; the ability to work well under pressure while retaining accuracy; the ability to work in a collaborative environment, taking on any tasks that may be needed to support other staff.

To Apply, please submit a cover letter and a list of references to: jobs@lacma.org or Fax 323-857-4720

Collections Renovation Project Manager

San Diego Museum of Man is beginning a comprehensive, multi-year project to create a state-of-the-art collections storage facility. The museum is seeking a Project Manager to coordinate the project, including moving the entire collection from its current location

to prepare the facility for renovation. The candidate will be responsible for developing project procedures and workflow; supervising all project-related work activities, data management and staff; and ensuring the are/preservation/documentation of the collection during the move.

Qualifications:

Preferred candidates will have experience or training in moving museum collections, as well as a knowledge of collections documentation and data management. Candidates must also have familiarity with museum management software, strong computer skills, organizational skills, attention to detail, and communication skills. Fundraising and grant-writing experience a plus.

To apply, please email cover letter/resume or any inquiries to mbrooksgonyer@museumofman.org.

The Registrar Committee Western Region and Masterpiece International, Los Angeles
invite you to this year's
R.C.W.R. Topic Meeting at W.M.A.

An Update: New TSA Requirements



Speaker: Marilyn Christiansen, Department of Homeland Security

Date: Friday, September 19, 2008

Time: 9:30am – 10:30am

Location: Alaskan State Troopers Museum

245 West 5th Street, between B and C

(907) 279-5050 / (800) 770-5050

(within 5 – 10 minutes walking distance of the conference hotel)

www.alaskatroopermuseum.com

R.C.W.R members please RSVP to Angela Linn by September 16 at fnajl@uaf.edu

Online Resources

Conservation/ Preservation

American Institute for Conservation – <http://aic.stanford.edu>

California Preservation Program – www.calpreservation.org

ICEFAT – www.icefat.org

Lighting Listserv – www.museumprofessionals.org/forum/showthread.php?t=793

Minnesota Historical Society Conservation – www.mnhs.org/preserve/conservation/

Emergency Preparedness

California Alliance for Response – www.calafr.org

Federal Emergency Management Agency – www.fema.gov

d-Plan – www.dplan.org

Legal

ALI-ABA – www.ali-aba.org

Institute of Museum Ethics – www.museumethics.org

Organizations

American Association of Museums – www.aam-us.org

International Committee of Museums – www.icom.org

PACIN – www.pacin.org

Registrar Committee – AAM – www.rcaam.org

Western Association for Art Conservation – <http://palimpsest.stanford.edu/waac/>

Western Museum Association – www.westmuse.org

UK Registrars Group – ukrg.org

UNESCO – www.unesco.org

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Rights and Reproduction Information Network – www.rarin.org

Copyright Essentials – www.copyright.iupui.edu

Crash Course in Copyright – www.utsystem.edu/OGC/IntellectualProperty/Cprtindx.htm

© Primer – www-apps.umuc.edu/primer/enter.php#

State Museum Organizations

Alaska – www.museumsalaska.org

Arizona – www.azmuseums.org

California – www.cal museums.org

Hawaii – www.hawaii museums.org

Idaho – www.idahomuseums.org

Oregon – www.oregonmuseums.org

Nevada – www.nevadamuseums.org

Utah – www.utahmuseums.org

Washington – www.washingtonstatemuseums.org

Security

Art Theft Response – www.getty.edu/conservation/resources/thefresponse.pdf

Cultural Property Protection Group – www.cppgrp.com

FBI Art Theft Program – www.fbi.gov/hq/cid/arttheft/arttheft.htm

FBI Law Enforcement Bulletins – www.fbi.gov

Infragard – www.infragard.net

Interpol – www.interpol.int/Public/WorksofArt/Search/RecentThefts.asp

Museum Security Network – www.museum-security.com

RC-WR 2008 - 2009

Officers

CHAIR

Jacqueline Cabrera,
Associate Registrar for the Getty Villa
The J. Paul Getty Museum
1200 Getty Center Drive, Suite 1000v
Los Angeles, CA 90049
310/440-7225, FAX 310/440-5114
jcabrera@getty.edu

VICE-CHAIR

Vacant

SECRETARY

Angela J. Linn, Collections Manager
Ethnology & History University of Alaska
Museum of the North
907 Yukon Drive/P.O. Box 756960
Fairbanks, AK 99775-6960
907/474-1828, FAX 907/474-1987
fnajl@uaf.edu

TREASURER

Noelle McClure, Assistant Registrar
Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
503/276-4335
noelle.mcclure@pam.org

Appointed Positions

NEWSLETTER EDITOR

Wendy Ashton, Curator of Collections
Park City Historical Society & Museum
P.O. Box 555
Park City, UT 84060
435/649-7457 FAX 435/649-7384
ashton@parkcityhistory.org

NEWSLETTER ASSISTANT EDITOR

Susan Oshima, Chief Registrar
Natural History Museum of
Los Angeles County
900 Exposition Blvd.
Los Angeles, CA 90007
213/763-3407, FAX 213/746-3628
soshima@nhm.org

AAM LIAISON

Susan Lucke
University Art Museum, UCSB
Santa Barbara, CA 93106-7130
805/893-4598, FAX 805/893-3013
slucke@uam.ucsb.edu

ARCHIVIST

vacant

DEVELOPMENT OFFICERS (Co-Reps)

Olivia S. Anastasiadis,
Supervisory Museum Curator
Nixon Presidential Materials Staff (NLNS)
18001 Yorba Linda Boulevard
Yorba Linda, CA 92886
714/983-9125, FAX 714/528-0544
olivia.anastasiadis@nara.gov

Leslie Freund, Collections Manager
Phoebe Hearst Museum of Anthropology
105 Kroeber Hall #3172,
University of California, Berkeley
Berkeley, CA
freund@berkeley.edu

DISASTER PREPAREDNESS COORDINATOR

Marcia Page, Collections Manager
Pacific Asia Museum
46 N. Los Robles
Pasadena, CA 91101
626/449-2742 x17
m.page@pacificasiamuseum.org

MEMBERSHIP COORDINATOR

Linda Waterfield, Collections Manager/Registrar
Judah L. Magnes Museum
2911 Russell Street
Berkeley, CA 94705
510/549-6950, FAX 510-849-3673

NEW READS EDITOR

Katherine Weikert, Assistant Registrar
Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
503/276-4335
kate.weikert@pam.org

WEBSITE MANAGER

Haley Doty, Collections Cataloguer
Long Beach Museum of Art
2300 East Ocean Boulevard
Long Beach, CA 90803
562/439-2119x344, FAX 562/439/3587
haleyd@lbma.org

WMA PROGRAM COORDINATOR

Paulette Hennun, Museum Curator III, Supervisor
Museum Services and Archives
Archaeology, History and Museums Division
California State Parks
916/653-7976
phenn@parks.ca.gov

State Representatives

ALASKA

Maria McWilliams, Registrar
Anchorage Museum
121 West Seventh Avenue
Anchorage, AK 99501
907/343-6154, FAX 907/343-6149
mcwilliams@anchagemuseum.org

ARIZONA (Co-Reps)

Kara Kelly, Registrar
Museum of Northern Arizona
3101 N Fort Valley Road
Flagstaff, AZ 86001
928/774-5211 x262
kkelly@mna.mus.az.us

Pat D. Evans, Registrar
Scottsdale Museum of Contemporary Art
7380 E 2nd Street
Scottsdale, AZ 85251
480/874-4631, FAX 480/874-4655
PatE@sccarts.org

NORTHERN CALIFORNIA (Co-Reps)

Maren A. Jones, Principal
Maren Art Services
930 Bay Street #4
San Francisco, CA 94607
415/307-5217, FAX 415/674-8102
mj@marenartservices.com

Joy A. Tahan, Registrar
Oakland Museum of California Art Department
1000 Oak Street
Oakland, CA 94607
510/238-6139, FAX 510/238-6925
jtahan@museumca.org

SOUTHERN CALIFORNIA

Amy Wright, Assistant Registrar
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036
awright@lacma.org

HAWAII (Co-Reps)

Malia Baron, Registrar
Bishop Museum
1525 Bernice Street
Honolulu, HI 96817
808/848-4105, FAX 808/847-8241
mbaron@bishopmuseum.org

Cynthia Low, Registrar's Office
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, HI 96814
808/532-8752
clow@honoluluacademy.org

IDAHO

Emily Peeso, Curatorial Registrar
Idaho State Historical Museum
610 N. Julia Davis Drive
Boise, Idaho 83702
208/334-2120 ext. 15, FAX 208/334-4059
Emily.Peeso@ishs.idaho.gov

NEVADA

Melissa de Bie, Registrar
Las Vegas Art Museum
9600 West Sahara Avenue
Las Vegas, NV 89117
702/360-8000, FAX 702/360-8080
mdebie@lasvegasartmuseum.org

OREGON

vacant

UTAH

Carrie Snow,
Supervisor Collections Care - Art and Artifacts
Church History Museum
45 North West Temple Street
Salt Lake City, UT 84150
801/240-4619, FAX 801-240-5342
snowce@ldschurch.org

WASHINGTON (Co-Reps)

Michole Christopher, Associate Registrar
Burke Museum
of Natural History and Culture
Box 353010
Seattle, WA 98195
206/685-9948; FAX 206/685-3039
burkereg@u.washington.edu

Hollye Keister, Registrar
Burke Museum
of Natural History and Culture
Box 353010
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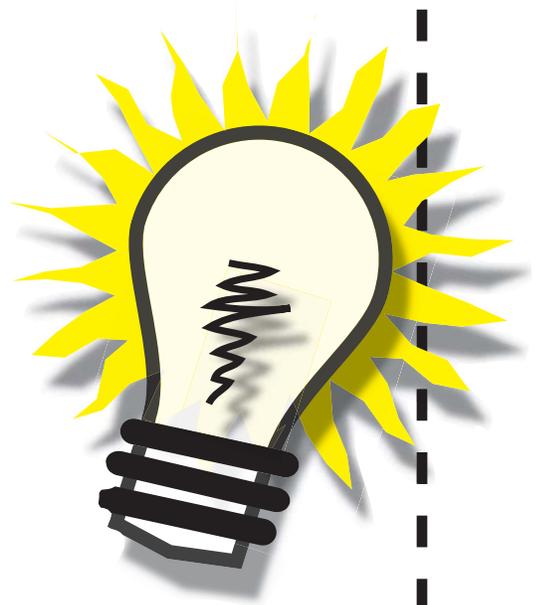
**Send us articles, ideas
for upcoming issues, and
tips and advice.**

DEADLINES

Tips and how-to advice by Oct 31st

Articles by Oct 31st

State news and state rep articles by Oct 28th



FOCUS ON COLLECTIONS CARE

Join us for our three-day workshop series.
Designed for institutions with material-based collections,
the next two events are scheduled for:

CHICO

**CALIFORNIA STATE UNIVERSITY
OCTOBER 15 - 17, 2008**

TUCSON

**UNIVERSITY OF ARIZONA
NOVEMBER 11-13, 2008**

*upcoming workshop events to be announced
for Seattle and Eugene.*

WORKSHOPS:

care of collections

- textiles
- books
- paper and
photographic
materials

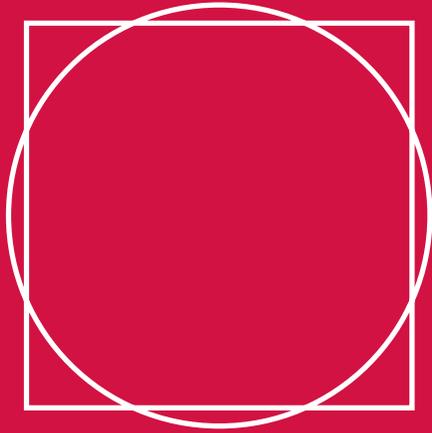
**preserving museum
collections**

- 101, 201 & 301

**emergency preparedness
intensive for material culture
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Balboa Art Conservation Center is a nonprofit regional conservation center devoted to the preservation of material culture in the areas of art and history. Workshops are made possible by a grant from the National Endowment for the Humanities, a federal agency.

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Membership dues help the RC-WR advocate for collections and registration issues in the region. You make it possible for us to put on different workshops and professional development opportunities. Without your support we could not offer stipends or run the lending library.

If you haven't paid your RC-WR membership dues for 2008, please take a moment to fill out the attached form. Dues are only \$15, though additional gifts are always appreciated. Please note that memberships run from January 1 to December 31.

Cut out the form below and become a member.

REGISTRARS' COMMITTEE - WESTERN REGION

Benefits include the RC-WR quarterly newsletter, membership roster, stipends for workshops & conferences, news on Western Museums Association activities, access to materials in the Forms Clearing House, as well as the Tape Learning Service, and a network of associates who provide support and knowledge.

Membership is available for one calendar year and expires December 31, 2008

VOTING (Professionals who live in the Western Region such as registrars, corporate registrars, contract or independent registrars, collection managers, conservators, curators, administrators, students, volunteers, retirees, etc.)

NON-VOTING (Not professional registrars but professionals residing outside the Western Region or who are associated with for-profit organizations providing goods/services for cultural institutions)

Name & Position: _____

Institution: _____

Institution Address: _____

Mailing Address
(if different): _____

Telephone: _____ Fax: _____ E-mail: _____

Membership Dues \$15 + Contribution \$ _____ = Total Payment \$ _____

All contributions beyond the annual \$15 dues are welcome & help to further the goals & programs of the RC-WR.

Send this form and check payable to **Registrars' Committee - Western Region** to the Treasurer:
Noelle McClure, Assistant Registrar, Portland Art Museum, 1219 SW Park Ave, Portland, OR 97205

Don't forget...

-  **State news items and state rep articles - due Oct 28th**
-  **WMA Session Proposal Deadline for San Diego 2009 - due Oct 31st**
-  **Newsletter authored articles - due Oct 31st**
-  **Art and Artifact Handling Workshop at JANM - Nov 14th**

Make sure to attend the RC-WR business meeting at the WMA conference on Friday, Sept 19, 2008!

RC-WR
Wendy Ashton, Newsletter Editor
Park City Historical Society & Museum
P.O. Box 555
Park City, UT 84060

Stamp
needed

To: