

# Registrars' Quarterly

Registrars' Committee – Western Region  
Summer 2009

## The Green Museum

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**RCVWR**  
REGISTRARS COMMITTEE  
WESTERN REGION

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Summer 2009 Registrars' Quarterly

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### 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](mailto:ashton@parkcityhistory.org). For changes in address, please contact Angela Linn at [fnajl@uaf.edu](mailto:fnajl@uaf.edu).

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# Notes from the officers...

## Dear Membership,

The summer days of 2009 rolled in and are now rolling out, however it's hard to tell sometimes with these crazy weather patterns. Do you remember the days in which summers meant lighter schedules, sunshine and vacations? Where did those days go? I know many of us keep asking each other that basic question. We've concluded that tighter budgets (or no budgets at all), staff shortages and more hectic exhibition schedules rolled right over those old summer days! We can only hope for a less hectic Fall (right?).

I had the honor of representing the membership at this year's RC-AAM board meeting at AAM Philadelphia. I presented the board with our report card for 2008-2009. The RC-WR was complimented for its active schedule, newsletter and abundance of stipends. For a copy of the report please do not hesitate to contact me.

Your state representatives have been organizing and producing various workshops and seminars for the membership. A Fine Art Insurance seminar took place on May 15 in Pasadena, California; this seminar will be repeated in Seattle on Friday, October 2, 2009. A Soft Packing for Shipping and Relocation workshop took place on June 15 in Scottsdale, Arizona. A Copyright Basics seminar took place in Portland, Oregon on September 15 and an Art Handling Workshop will take place in San Francisco on November 20, 2009 in collaboration with PACIN. This year's WMA RC-WR workshop on New Media will take place on Sunday, October 25. If you're attending the WMA conference this year don't forget to sign up! Current workshop information and registration forms can be found on the website [www.rcwr.org](http://www.rcwr.org).

Speaking of the website, [www.rcwr.org](http://www.rcwr.org) went live in April! A big thank you to Tony Figoli, our designer, and to Haley Doty, our website manager, for helping us make this happen! Haley has been updating the website on a monthly basis to keep the information current. In addition, she recently loaded many old PDF copies of the newsletter dating all the way back to the 1970s. We are currently scanning the 1990 and 2000 copies. Take a moment to look at the old articles and see how we are still dealing with some of the same issues!

The RC-WR, along with some of the other regional associations, sponsored the AAM's Collection Conundrums webinar for the membership. The webinar took place on July 15. The RC-WR paid the registration fee and asked its membership to host gatherings at their own institutions. Ninety six RC-WR members participated! A big thank you to the various hosts: University of Alaska Museum of the North in Fairbanks, Alaska; Dorothy G. Page Museum in Wasilla, Alaska; the Pueblo Grande Museum in Phoenix, Arizona; The J. Paul Getty Museum in Los Angeles, California; Archaeology, History, and Museums Division - California State Parks in Sacramento, California; Portland Art Museum in Portland, Oregon; and the Seattle Art Museum in Seattle, Washington. The RC-WR looks forward to sponsoring future webinars.





The Nomination Committee was organized in June for this year's elections. The committee worked hard at soliciting candidates for the four officer positions: Chair, Vice-Chair, Secretary and Treasurer. A big thank you for all of their hard work: Elaine Hughes from the Museum of Northern Arizona; Vicki Gambill from the Broad Art Foundation; Cory Gooch, Independent Registrar from Seattle; and Suzan Şengöz from the Los Angeles County Museum of Art. A voting ballot was emailed to all voting members on August 15. If you did not receive one please contact Suzan Şengöz at [ssengoz@lacma.org](mailto:ssengoz@lacma.org). Your ballot is due to Suzan by September 15, 2009. Don't wait, vote today!

Want to meet your new officers? Then attend the Annual Business Meeting, which takes place on Tuesday, October 27, 2009 at the WMA conference in San Diego. We hope to see you there. If you have not registered, please do so today at the WMA website [www.westmuse.org](http://www.westmuse.org). In addition, we will have a few RC-WR goodies to hand out to the membership in attendance.

The "Helping Hands" event now has a new name, CSI: Registrars (CSI stands for Collection Services Initiative). After learning that each regional organization had its own unique name for these events, a Facebook survey gave us our own distinctive name. If you are interested in participating please email Allyson Lazar ([allyson.lazar@gmail.com](mailto:allyson.lazar@gmail.com)) our coordinator for this year's event. Those attending will be treated to a free lunch and a free CSI: Registrar T-shirt!

We'd like to thank the many applicants that applied for this year's stipends. The following are the successful recipients:

IRS Dietl Travel Stipend: Sharon Steckline, Asian Art Museum, CA  
WMA Travel Stipend No. 1: Aliza Nizet, Santa Barbara Museum of Art, CA  
WMA Travel Stipend No. 2: Kara Kelly, Museum of Northern Arizona, AZ  
WMA Travel Stipend No. 3: Linda Poe, Independent Registrar, San Francisco, CA  
WMA Session Stipend: Louis Goldich, Independent Registrar, San Diego, CA  
WMA Session Stipend: Melissa De Bie, former Registrar of the Las Vegas Art Museum, NV  
WMA Session Stipend: Laura Benites, Los Angeles County Museum of Art, CA

The 2009 Streams of Language, Memory & Lifeways for Tribal Archives, Libraries and Museum National Conference will be held in Portland, Oregon October 19-22, 2009. By the next newsletter we hope to announce the winner of our sponsored scholarship. For information about the conference please visit [www.tribalconference.org](http://www.tribalconference.org).

We hope to keep this generous level of stipend offerings available to the membership in 2010, if not more.

We have some new appointed position announcements: Dianne Egan from Seattle Art Museum and Cory Gooch, Independent Registrar from Seattle are your new Washington State Representatives and Christina Lichauco from the Asian Art Museum in San Francisco is your new Media Librarian. On behalf of the membership we thank them for stepping up to the plate and serving in this capacity.

As mentioned, Christina Lichauco is our new Media Librarian. Over the last few weeks she has written up the library policies and provided us with a wish list for this revamped library. Please check out [rcwr.org](http://rcwr.org) for a list of books and CDs available for the membership.

We hope to see many of you at this year's annual meeting and at the various workshops and seminars taking place throughout the fall.

- *Jacqueline Cabrera*  
**RC-WR Chair**

## Electronic Media Group - AIC

**American Institute for Conservation of Historic and Artistic Works**  
**Annual meeting “Conservation 2.0 New Directions” May 19-22, 2009**  
**Hyatt Regency Century Plaza, Los Angeles**  
**Specialty Group – Electronic Media Group**

The RC-WR generously sponsored my one-day registration to the American Institute for Conservation (AIC) meeting in Los Angeles, CA on Friday, May 22, 2009. Attending on this day allowed me to attend the Electronic Media Group’s sessions discussing time-based media, where I was able to gather information, contacts, and ideas.

Time-based media is described as utilizing or projecting into the fourth dimension, time, and therefore includes the components of video, performance, installation, sound, and documentation (<http://timebasedmedia.com/>). There does not seem to be a professional standard term and they alternate between “new media” and “time-based media.”

I am currently working on a Western Museum Association (WMA) pre-conference workshop entitled, “Navigating New Media without Going Adrift”, which gives registrars a forum to ask questions, learn which professional groups are spearheading the new media discussion, what progress has already been made, how it will apply to their institution’s needs, and to determine the next steps registrars in the Western Region want to take. In addition, new media is becoming a standard part of the Los Angeles County Museum of Art’s (LACMA) exhibitions, and we foresee it continuing to grow in the future; therefore, I am researching the policies and procedures other institutions have established regarding lending, exhibiting, and maintaining new media works.

The panelists for these time-based media sessions included mostly conservators with a few information technology specialists and curators sprinkled in, which provided a preservation heavy program with some technical information and several case studies discussing maintaining the artist’s intent while being influenced by the

evolution of technology, equipment, programs, and formats. The sessions revealed that European museums have been pursuing this topic much longer than US museums, with the exceptions being represented by panelists of former or current museum staff. Panelists briefly touched on the qualifications of a new media conservator and it seems that someone who is trained in general conservation practices and theories who then receives training in the information technology field has the best-combined balance needed to help a constantly changing medium achieve longevity in a museum’s permanent collection.

From the panelists’ presentations, the recurring theme was the challenge of maintaining the artist’s intent while applying standard conservation practices to works not necessarily intended to be preserved in a museum’s permanent collection, since its components are rapidly evolving. Many of the case studies presented involved artists who were still alive and available to answer questions regarding migrating data and replacing equipment that is no longer available, as well as their desired intent for the work if updates are possible. This brought up the topic of assembling a stockpile of back-up equipment dedicated to artworks where the equipment is part of the artwork and specific to its presentation. For example, what to do with cathode ray tube (CRT) based analog monitors, which are becoming extinct.

Glenn Wharton, Time-Based Media Conservator at the Museum of Modern Art (MoMA), Jeff Martin, Conservation Research Fellow at The Hirshhorn Museum and Sculpture Garden, and Gwynne Ryan, Assistant Objects Conservator, Museum of Fine Arts Boston (formerly at the San Francisco Museum of Modern Art, otherwise known as SFMOMA) each presented the conservation programs for Time-Based Art collections of various sizes, which included several common challenges, policies, and practices. All presenters emphasized the importance of gathering as much information as possible, especially at the beginning of the acquisition process extending throughout the life of the work. These institutions formed committees to determine a standard lexicon

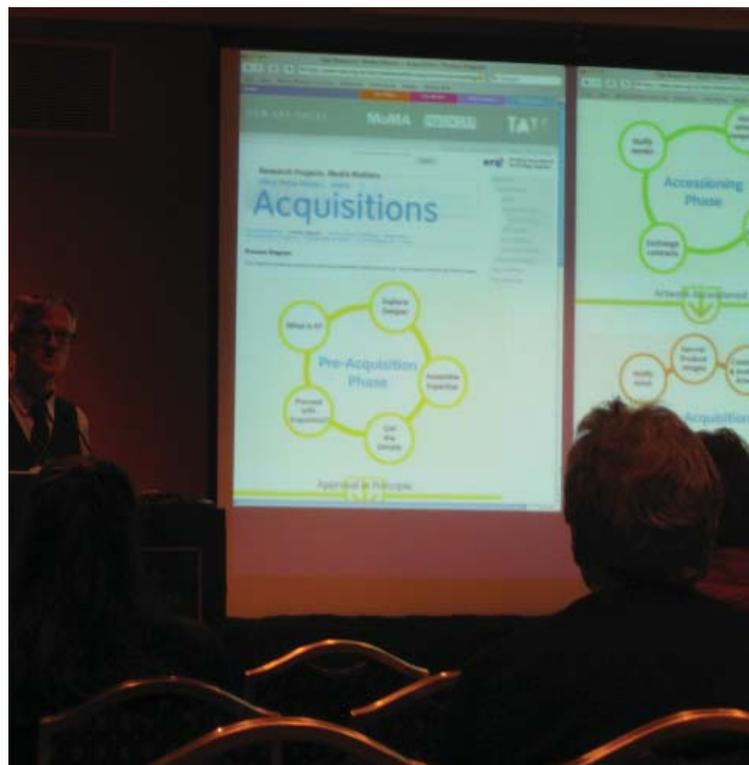
to describe time-based media artworks, to establish a worksheet to record information that is constantly evolving as they discover what additional information is needed, to bring together a group of individuals with specialized knowledge necessary to understand and maintain time-based media, and to determine the information to be gathered in order to keep the work alive long-term. The committees generally included a curator, conservator, registrar, exhibition/installation designer, and representatives from the information technology ((IT) and audio-visual (AV) departments. The physical gathering of this committee on a regular basis was one of the most helpful aspects of the committee's responsibilities. In addition, MoMA established an artist questionnaire to be completed in an interview with the artist, curator, and conservator.

The research project “Matters in Media Art” headed by The Tate—a collaborative research project with the US institutions MoMA, SFMoMA, and New Art Trust aimed to bring to the forefront the need for professional standards for loaning and acquiring new media artworks—is a valuable resource of gathered information regarding documentation, processes, forms, and additional resources. (See [www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/](http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/))

The discussion of preservation of new media will continue to evolve as technology progresses. As a profession, Registrars and Collections Managers need to be active participants in establishing professional standards in order to contribute collective expertise, knowledge, and experience to the dialogue.

### Helpful websites:

INCCA (International Network for the Conservation of Contemporary Art) - [www.incca.org](http://www.incca.org)  
 Electronic Media group—specialty group of AIC  
<http://aic.stanford.edu/sg/emg/>  
 Documentation and Conservation of the Media Arts Heritage - [www.docam.ca](http://www.docam.ca)



*Presenters at the American Institute of Conservation Electronic Media Group.*



# Navigating New Media in Collections without Going Adrift

Pre-Conference Workshop at Western Museum Association

**Sunday, October 25, 2009**

**9:00am – 1:00pm**

## Registration Fee:

\$20 for RC-WR members;  
\$35 for non RC-WR members  
(includes membership fee)  
Refreshments included

## Description:

Time-based media such as video art, sound sculptures, oral histories, and other recorded media have been entering our museums collections and exhibitions for decades. The care and management of these works continues to challenge registrars and collection preservationists around the world as media changes are tied to the continuous advancement of technology.

How do we preserve these works without compromising the artists intent? How do we, or should we, apply museum collection standards onto this migrating medium? Join your fellow registrars, collection managers, conservators, and media technical managers in an open dialogue as we discuss current issues, preservation advancements, and other challenging museum practices surrounding time-based artwork. Proposed speakers represent a range of collections managers/registrars as well as media specialists outside of institutions. This pre-conference workshop will cover a broad range of material and illuminate current challenges and viewpoints in this media/technological field. To register go to [www.westmuse.org](http://www.westmuse.org).

## Speakers:

Laura Benites, Associate Registrar, Exhibitions, Los Angeles County Museum of Art, Los Angeles  
Peter Kirby, Media Art Services, Los Angeles  
Sydney Briggs, Associate Registrar, Media & Performance Art, Museum of Modern Art, New York



*Courtesy of Nam June Paik Estate*

# *A Rising Tide: Sustainable Practices, Green & Beyond*

Western Museums Association  
Annual Meeting 2009



**San Diego, California**  
**October 25-29, 2009**  
Register at [www.westmuse.org](http://www.westmuse.org)

# WMA Schedule for Registrars and Collections Managers

Pre-registration closes - October 12, 2009

Saturday October 24th	Sunday October 25th	Monday October 26th	Tuesday October 27th	Wednesday October 28th
9:00 am – 4:00 pm <b>CSI:Registrars</b>  Registration Required; no fee. Lunch provided for volunteers.  Limited to 15 volunteers. Contact: Allyson.Lazar@gmail.com	9:00 am – 1:00 pm <b>Navigating New Media in Collections without Going Adrift</b>  RC-WR's Pre-Conference workshop	9:00 am – 10:30 am <b>Opening General Session</b>	8:00 am – 9:00 am <b>Culture Wars in the Gulf</b>	8:30 am – 9:50 am <b>I2 Caring for the Weird: The Legacy of the Cabinet of Curiosities in the 21st Century</b>
			9:00am – 10:20 am <b>D2 The Packer's Conundrum: Confronting the Unexpected at the Collector's Home</b>	9:55 am – 11:15 am <b>J2 Smoke &amp; Leaks, Tar &amp; Bees: Protecting Your Collections</b>
			10:55 am – 12:15 pm <b>E2 When Natural Disasters Hit – Safeguarding Culture Through Sharing Resources</b>	
			12:20pm – 1:40 pm <b>RCWR Annual Meeting Luncheon</b> Registration Required	
		1:35pm – 2:55 pm <b>B3 Corporate Collections and Museums: Working, Learning and Sharing Together</b> Or <b>C2 Couriering Collections: Sustaining Museum's Standards in Turbulent Times</b>	1:45 pm – 3:05 pm <b>F5 Art Theft, Fraud and Forgery: Current Issues and Preventative Resources</b>	1:00pm – 6:00 pm <b>K2 Tours of the Balboa Art Conservation Center</b>
			3:10 pm – 4:30 pm <b>G1 It Doesn't Have to be Your Worst Nightmare: Insurance Claim Walkthrough</b>	

Join us at the upcoming RC-WR annual business meeting luncheon to take place at the WMA San Diego conference

This luncheon has been generously subsidized  
By Art Works San Diego



Tuesday, October 27<sup>th</sup>

12:20pm – 1:40pm

Registration required

To register go to [www.westmuse.org](http://www.westmuse.org).

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## WMA Portland 2010 Proposal

Submission Deadline November 2, 2009



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 RC-WR Chair – Jacqueline Cabrera for assistance. Her contact information is listed at the end of the newsletter and on our website [www.rcwr.org](http://www.rcwr.org). She will walk you through the process if this is your first time submitting a session for a conference.

For session submission requirements and forms go to [www.westmuse.org](http://www.westmuse.org)

## WMA Pre-Conference Event

# CSI: REGISTRARS

### Collections Services Initiatives

#### Sponsored by U.S. Art

Based on annual events organized by the registrars' committees in the Mid-Atlantic and Mountain-Plains regions, and the Reinforcement Crew at AAM, Project CSI has registrars, conservators and other collections professionals share their skills with an institution in the conference's host city, providing a day's worth of volunteer labor for collections-based projects, such as general cleaning, inventory of collections, condition reporting, re-housing of collections, moving collections and numbering collections.

This is an all-day event and provides a great opportunity to chat with your colleagues and share experiences while using your skills to help out a museum in need! Lunch will be provided by RCWR.

**Date and Time:** Saturday October 24, 2009, 9AM-4PM

**Location:** San Diego Air & Space Museum  
[www.sandiegoairandspace.org](http://www.sandiegoairandspace.org)

**Participants:** Due to space limitations, only 15 volunteers can come. So sign up today!

**Other:** Materials and supplies will be provided by the host venue, however, if you have your own gloves, pencils, or collections kits, feel free to bring them along!

**To register:** Contact Allyson Lazar at [allyson.lazar@gmail.com](mailto:allyson.lazar@gmail.com).

To register for the Western Museum Association Annual Conference go to [www.westmuse.org](http://www.westmuse.org)

# BYLAWS

## REGISTRARS COMMITTEE – WESTERN REGION OF THE AMERICAN ASSOCIATION OF MUSEUMS

Proposed changes APRIL 2009

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Changes to current bylaws suggested by the sub-committee related primarily to updating the wording to correspond to current practices of RC-WR. Primarily this involved “wordsmithing” (i.e. removing specific number references for appointed positions and allowing for more open numbers of appointed positions since we have been having “co-reps” and “co-chairs” in various positions).

We also moved all jobs and descriptions of those other than the 4 officers: Chair, Vice Chair, Secretary, and Treasurer from the body of the bylaws to an added Exhibitions B section. This corresponds with the placement of the job descriptions of State Reps (already its own exhibition section) and allows specifics/procedures for job descriptions to be updated as needed in the future by officers rather than amending the bylaws.

Ultimately, we are not suggesting changes to the governing policies of RC-WR but simply cleaning up the wording and moving job descriptions (aside from the 4 elected positions) outside of the bylaws for the ability to update and keep current operational vitality. It is important to note that while we have suggested changing some wording within the bylaws, we are not suggesting changes to the governing policies or the general operational aspects of RC-WR. Words have been added, and deleted, job descriptions have been flushed—all with the aim of clarifying current practices as we bring the bylaws up to date.

All changes that are minor, not affecting governing policy, and not requiring a vote by the membership should still be announced and explained. Thus, we recommend announcing the changes of the bylaws either at either the annual meeting in October 2009 or as an update in next newsletter.

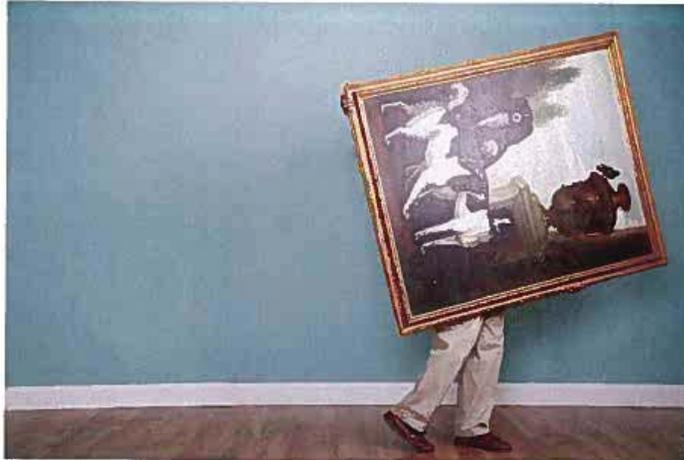
Sincerely,

RC-WR bylaws subcommittee 2009 comprised of the following RC-WR members in good standing:

Holly Young  
Cherie Summers  
Noelle McClure  
Sarah Kennington  
Paulette Hennem

Bylaws can be found on [www.rcwr.org](http://www.rcwr.org).

# Art Handling Workshop San Francisco Museum of Modern Art November 20, 2009



This all day workshop 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.

Organized by Packing, Art Handling & Crating Information Network and the Registrar Committee Western Region.  
Full workshop information and registration form will be available on their websites in September 2009.



[www.rcwr.org](http://www.rcwr.org)



[www.pacin.org](http://www.pacin.org)

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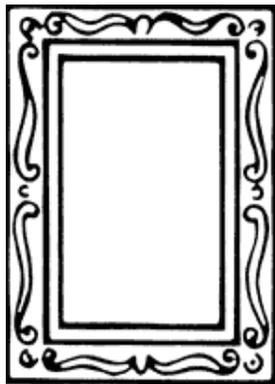
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MIAMI  
NEW YORK  
PHILADELPHIA  
PROVIDENCE  
SAN FRANCISCO  
SEATTLE



**WE FRAME  
THE BIG PICTURE**

# 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
<b>Alaska</b>	§ 14.57.200 to 14.57.290	<a href="http://www.legis.state.ak.us">http://www.legis.state.ak.us</a>	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”)
<b>Arizona</b>	§ 44-351 to 44-356	<a href="http://www.azleg.state.az.us/ArizonaRevisedStatutes.asp?Title=44">http://www.azleg.state.az.us/ArizonaRevisedStatutes.asp?Title=44</a>	Scroll down to this section	
<b>California</b>	§1899 to 1899.11	<a href="http://www.leginfo.ca.gov/calaw.html">http://www.leginfo.ca.gov/calaw.html</a>	Enter citation in search box; 7 page document	
<b>Hawaii</b>	None to date			
<b>Idaho</b>	§ 14-501 to 14-543	<a href="http://www3.state.id.us/idstat/TOC/14005KTOC.html">http://www3.state.id.us/idstat/TOC/14005KTOC.html</a>		Unclaimed Property for Estates of Decedents
	§ 31-4701 to 14-4707	<a href="http://www3.state.id.us/idstat/TOC/31047KTOC.html">http://www3.state.id.us/idstat/TOC/31047KTOC.html</a>		Counties Museum Boards
	§ 67-4113 to 67-4130	<a href="http://www3.state.id.us/idstat/TOC/67041KTOC.html">http://www3.state.id.us/idstat/TOC/67041KTOC.html</a>		State Historical Society and Museum
<b>Nevada</b>	§ 381.009	<a href="http://www.leg.state.nv.us/nrs/NRS-381.html#NRS381Sec009">http://www.leg.state.nv.us/nrs/NRS-381.html#NRS381Sec009</a>		Applies only to certain Nevada State museums and historical societies
<b>Oregon</b>	§ 358.415 to 358.440	<a href="http://www.leg.state.or.us/ors/358.html">http://www.leg.state.or.us/ors/358.html</a>	Scroll down to “Loans to Museums”	
<b>Utah</b>	§ 9-8-801 to 9-8-806	<a href="http://www.le.state.ut.us/~code/TITLE09/09_08.html">http://www.le.state.ut.us/~code/TITLE09/09_08.html</a>		
<b>Washington</b>	§ 63.26.010 to 63.26.050	<a href="http://apps.leg.wa.gov/RCW/default.aspx?cite=63.26.010">http://apps.leg.wa.gov/RCW/default.aspx?cite=63.26.010</a>		

# MEDIA LIBRARY



## **Purpose**

The RC-WR New Media Library maintains a collection of CDs and DVDs relevant to the professional development and general interests of RC-WR membership. RC-WR members in good standing may borrow from the library.

## **Check-out Policy**

RC-WR members in good standing may check out library holdings under the following conditions:

- The check-out period is 30 days, including shipping.
- If the item is available, RC-WR will ship the CD/DVD to the requester within seven days of initial request. If the item is unavailable, borrower will be added to a waitlist. When the item is returned, it will be shipped to the next member on the waitlist within seven days of the item's return to the library.
- Items may be renewed once provided there is no other member on the waitlist.

## **How to Borrow**

- A listing of library holdings is available on the RC-WR website.
- Email the librarian at [clichauco@asianart.org](mailto:clichauco@asianart.org) with your request. The librarian will contact you with the status of your request.
- Note that requests will be sent to your RC-WR mailing address.

## **Charges & Fees**

- Borrowing is free to all RC-WR members in good standing.
- RC-WR will cover shipping to borrower.
- Borrower is responsible for return shipping costs.
- Return shipping must be insured (DHL, FEDEX or UPS)
- Lost or damaged items may be billed at the full cost of replacement.
- Late fees will be assessed at \$1.00 per day per item, to a maximum of \$10.00 per item.

## **Library Collection**

The library collects media on CD/DVD that is current and relevant to the interests of RC-WR members:

- Professional development including conferences, symposia, and workshops.
- Instructional media, such as art handling videos.
- Other titles of general interest to the profession.

## **Intellectual Property Rights**

Much of the media in the library is protected by copyright or by agreements with media providers and conference organizers. By participating, borrowers agree to not make any unauthorized copies of CDs or DVDs. If you would like to purchase a copy of an item for your institution's use, please contact the librarian for more information.

## **Donations**

The library welcomes donations of new material. We are particularly interested in recordings of conference proceedings, including AAM and ALI-ABA.

Donations may be addressed to:

Cristina Lichauco, Assistant Registrar  
Asian Art Museum  
200 Larkin Street, San Francisco, CA 94102  
Telephone 415/581-3674

## **Workshop Organizers**

If you are holding a workshop or meeting and are considering recording the proceedings, please contact the librarian for information about making your recording available through RC-WR.



## RC-WR LIBRARY LIST

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The following publications and media are available for current members of the Registrar Committee Western Region. For more information go [www.rcwr.org](http://www.rcwr.org).

### **CD-ROMs:**

Ali-Aba Legal Issues in Museum Administration (Boston, April 2009)  
AAM 2009 Annual Meeting (Philadelphia, May 2009)  
SEMC Disaster Preparedness Response Handbook

### **AAM Single Session Recordings (MP3):**

AAM 2008 Session: Collection Conundrums: Current Issues  
AAM 2008 Session: Embracing Challenges in International Exhibition Loans  
AAM 2008 Session: Hands in the Deaccession Cookie Jar

### **Publications:**

*Collection Conundrums: Solving Collections Management Mysteries*  
*A Museum Guide to Copyright and Trademark*  
*The Manual of Museum Exhibitions*  
*The New Museum Registration Methods*  
PACIN's Technical Drawing Handbook of Packing and Crating Methods (1993 edition)  
*Permissions: A Survival Guide*  
*The Power of Touch: Handling Objects in Museum and Heritage Contexts* (2007 edition)  
*Advances in the Protection of Museum Collections from Earthquake Damage: Papers from a Symposium at the J. Paul Getty Museum at the Villa on May 3-4, 2006*  
*The Forger's Spell: A true story of Vermeer, Nazis, and the greatest art hoax of the twentieth century*  
*The Green Museum*  
Technical Information Service's FORUM: Native American Collections and Repatriation

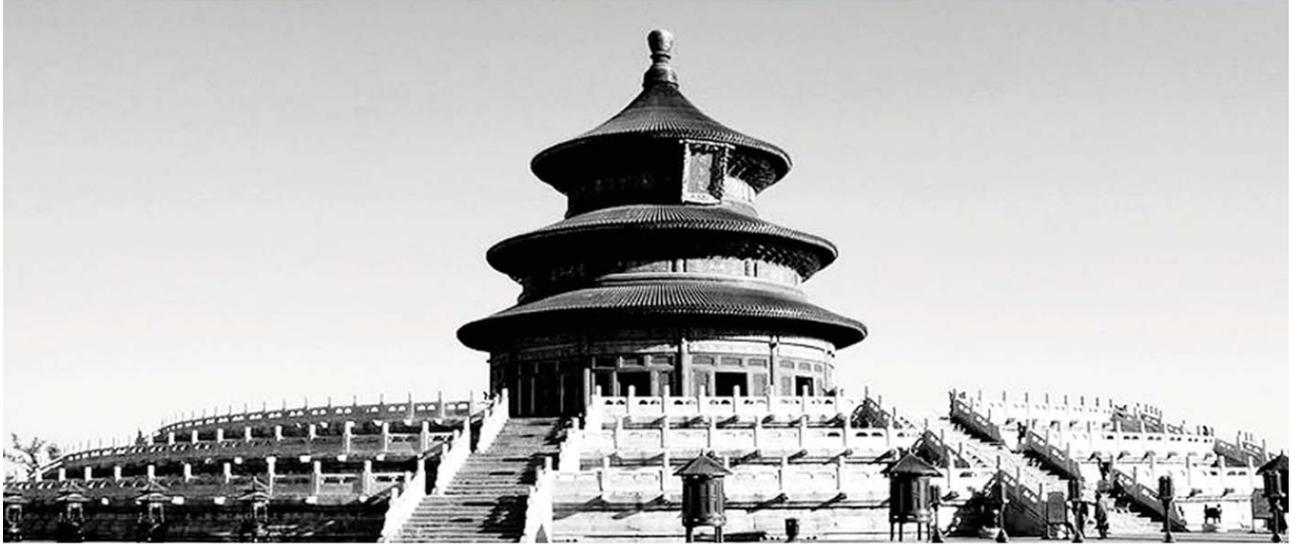
### **Workshop and Seminar Workbooks/Booklets:**

Fine Art Insurance Seminar booklet (May 2009)  
Crossing the Terminology Border: Condition Reporting (WMA Pre-conference workshop 1997)

See [www.rcwr.org](http://www.rcwr.org).

# CHINA

## 中国



For 700 years, the western world has believed that there are untold riches to be garnered in China. In the 13th century, Italian Marco Polo described the country with unrestrained awe. In the 15th century, Christopher Columbus set out from Europe to bring home its bounty. In the 18th century, the British empire looked on China for its maritime trade and access to the culture landscape.

Today two dreams fascinate and will influence the future world order: the "internet" being the new, and "China" the oldest dream of all. We are now living in an era of resurgent "Chinoiserie". Chinese culture has begun resonating on the international stage to extents unseen before.

Rhema East China Ltd with offices in Beijing, Shanghai and Suzhou, have for nearly a decade served renowned museums, galleries, auction houses from all over the world in providing specialised and professional packing, elements controlled storage and transportation, and forwarding to support their exhibition needs.

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**YOU ARE IN GOOD HANDS**

# The Green Museum: A Primer on Environmental Practice

by Sarah S. Brophy and Elizabeth Wylie  
 ISBN 978-0-7591-1164-6 (cloth) 978-0-7591-1165-3 (paperback)  
 Publisher: Altamira Press  
 Publication Date: July 2008  
 Cloth: \$26.99, Paperback: \$27.50

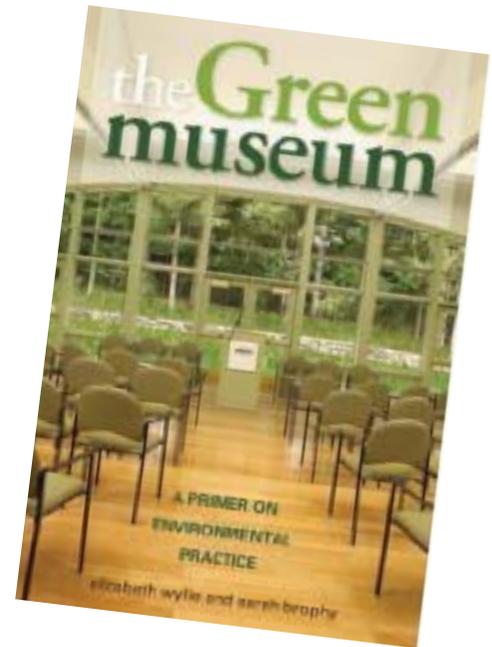
**Reviewed by Katherine Weikert, Assistant Registrar,  
 Portland Art Museum, Portland, Oregon**

The call to “green” continues to grow stronger in every industry. In *The Green Museum*, coauthors Brophy and Wylie, both officers of the American Association of Museums’ Professional Interest Committee, present a primer on green practices in the museum world, incorporating almost every aspect of museum operations while showing that a green museum may lower operating costs as well as appear more attractive to new fundraising sources. With long sections on the concept and practice of environmental responsibility as well as potential moneys available for green projects, a section on the practicalities of going green would be of particular interest to collections professionals with segments on the options of cleaning and maintenance, exhibitions and materials, and exhibitions and energy.

Better use of green cleaning, maintenance and exhibitions materials highlight the safety and green factor of materials which are beneficial to both the environment and humans. The authors particularly cite the Children’s Museum of Pittsburgh, who in light of the “usable” nature of their exhibits (that is, the number of children crawling around and in them every day), paid particular attention to their materials when undergoing a 2004 expansion, using adhesives, sealants, paints, carpets, and other materials that were certified formaldehyde-free and had low off-gassing, resulting in a safer environment for staff and visitors. These material decisions also played a part in their 2006 United States Green Building Council LEED (Leadership in Energy and Environmental Design) silver-level certification. Further suggestions in the book include creative uses of exhibition materials, such

as recreating exhibition banners into saleable totes and bags, using biodegradable materials for exhibition graphics, donating or trading materials with other institutions instead of sending them to the landfill, or even reselling safe items as at the Recycle Shop at the Boston Children’s Museum (<http://www.bostonkids.org/exhibits/recycle.html>). Some institutions further take the opportunity to incorporate their green practices into public education. For example, the Oregon Museum of Science and Industry’s worm bin composts pre-consumption food waste from their café operations; this 30-square foot compost bin is located outside of the Museum with interpretive signs explaining the composting process to visitors.

The correlation between exhibitions and energy use is also highlighted in *The Green Museum*, along with several ways to mitigate energy use during exhibitions with proper planning and preparation. Collections staff have known for years that low light levels are essential for particularly sensitive material culture such as textiles or paper; this knowledge has resulted in many institutions installing motion sensor lights in display cases or whole rooms. However, this conservation step is also an energy-efficient way of lighting exhibitions or galleries, particularly in rooms with low visitor use. Furthermore, use of lighting with motion sensors can result in lower use of cooling systems for the room or building, providing another economic and environmental benefit. Even high-traffic museums can benefit from motion sensor lighting; a study done at the



Abby Aldrich Rockefeller Folk Art Museum at Colonial Williamsburg, which welcomes 250,000-275,000 guests annually, showed that the motion sensor lights in their textile galleries are off 45 percent of the time, even on busy days.

Perhaps the most practical part of *The Green Museum* is a section on starting green practices. Museums may have few or no green practices in place; this book espouses forward planning and building a “green team” of staff to plan and implement green practices into their operations. The authors maintain that planning is essential to beginning and perpetuating the green journey, and that institutions should start small, such as beginning recycling programs, before moving on to larger projects. Leadership and changing roles must exist within a committee to meet new challenges, as well as to sustain the work of a green team.

Overall, *The Green Museum* offers practical options to institutions looking to apply and maintain environmentally conscious practices into their everyday operations. Although this book may not be of specific interest to collections professionals outside of practical suggestions in the areas of exhibition and display, *The Green Museum* would be helpful to any museum professional interested in implementing new practices or fostering and growing practices already in place at their institution.



### **“Greening” your Collections office:**

- Check with your office supplier about purchasing notebooks, copy paper, sticky notes, and other stationery materials made with recycled content. Switch to re-writeable CDs, reusable inter-office envelopes, and reuse your file folders. Bring a ceramic coffee mug from home, or look into reusable coffee cozies instead of the cardboard insulators found at most coffee shops (<http://sevensmooches.com/page15.html>).
- Mat board ends and waste from matting and framing your works on paper can be valuable to print studios for inking etching plates. Check with local university art departments or independent printmaking studios or nonprofits to see if they might need your scraps.
- Old or out-of-use crates may seem like nothing more than fodder for the landfill while they take up valuable storage space, but you might be amazed at who would be interested in them. The wood alone in many crates is valuable raw material for many projects. Try offering them on [Craiglist.org](http://Craiglist.org) or [Freecycle.com](http://Freecycle.com) for free or at a low cost as an alternative to trashing them. Conversely, crates can sometimes be retrofitted to work for different objects than what they were intended.
- Switch to zero-volatile organic compound (VOC) paints and sealers. Paints emit low-level toxins into the air which can have long- and short-term health effects; low- or zero-VOC paints reduce the toxins released into the air and breathed in by staff and visitors alike. National manufacturer such as Sherwin-Williams and Benjamin Moore produce low- and zero-VOC paints.
- To further reduce material use, experiment with painting exhibits only in the “area of vision” where the object or label is of utmost importance, as recommended by Tim McNeil of the Design Museum at the University of California, Davis.

## Further Readings

*The Green Guide: The Complete Reference for Consuming Wisely*, eds. Donna Garlough, Wendy Gordon, and Seth Bauer (National Geographic, 2008, \$21.95; website at [www.thegreenguide.com](http://www.thegreenguide.com))

*Farewell, My Subaru: An Epic Adventure in Local Living*, Doug Fine (Villard Books, 2009, \$15.00)

*Cradle to Cradle: Rethinking the Way We Make Things*, William McDonough and Michael Braungart (North Point Press, 2002, \$27.50)

*Hot, Flat, and Crowded: Why We Need a Revolution – and How It Can Renew America*, Thomas L. Friedman (Farrar, Straus, and Giroux, 2008, \$27.95)

*The World System and the Earth System*, eds. Alf Hornborg and Carole L. Crumley (Left Coast Press, 2006, \$34.95)

*The Urban Homestead: Your Guide to Self-Sufficient Living in the Heart of the City*, Kelly Coyne and Erik Knutzen (Process Publishers, 2008, \$16.95)

*Stuff: The Secret Life of Everyday Things*, John C. Ryan and Alan T. Durning (Northwest Environmental Watch, 1997, \$9.95)

*Not Buying It: My Year Without Shopping*, Judith Levine (Free Press, 2007, \$14.00)

*Living Like Ed: A Guide to the Eco-Friendly Life*, Ed Begley, Jr. (Clarkson N. Potter Publishers, 2008, \$18.00)



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## ONLINE GREEN RESOURCES

The Greening of Historic Properties National Summit, a forum organized by the Pittsburgh History and Landmarks Alliance, the Green Building Alliance, and the National Trust for Historic Preservation: [www.gbapgh.org/Programs\\_PHBG.asp](http://www.gbapgh.org/Programs_PHBG.asp) (with links to case studies and recommendations)

Greening Your Science Center from the New England Science Center Collaborative: [www.sciencecentercollaborative.org/greening.php](http://www.sciencecentercollaborative.org/greening.php)

FlashBags, a company that converts exhibit banners into bags for retail: [www.flashbagsonline.com](http://www.flashbagsonline.com)

The Madison Children's Museum site for designing and building greener exhibitions and spaces: [www.greenexhibits.org](http://www.greenexhibits.org)

The University of California at Davis Design Museum, which pursues experimental design installation and practices: [www.designmuseum.ucdavis.edu](http://www.designmuseum.ucdavis.edu)

Skyline Design, an exhibition design firm offering sustainable "Greenplay" systems for children's spaces: [www.skydesign.com/greenplay](http://www.skydesign.com/greenplay)

The U.S. Department of Energy Office of Energy Efficiency and Renewable Energy: [www.eere.energy.gov](http://www.eere.energy.gov)

Database of State Incentives for Renewable Energy (DSIRE), an information source on state, local, utility, and some federal incentives promoting renewable energy: [www.dsireusa.org](http://www.dsireusa.org)

Environmental Grantmakers Association, a project of the Rockefeller Family Fund, with members of over 250 worldwide organizations: [www.ega.org](http://www.ega.org)

# State News

## ARIZONA

*(Pat Evans & Kara Kelly)*

More than 39 people showed up for the RC-WR workshop “Soft Packing for Internal and External Moves” at the Scottsdale Museum of Contemporary Art. All seemed attentive and engaged as they listened to two speakers in the morning and a packing demonstration in the afternoon. MasterPak, Metal Edge, and Art Solutions handed out samples to everyone.



*Alex Kutchins of Art Solutions demonstrates soft packing methods and materials at the Scottsdale Museum of Contemporary Art, RC-WR workshop on soft packing.*



*Carmen Li of the Museum of Northern Arizona presents at the RC-WR workshop in Arizona on Soft Packing*

*Participants at the RC-WR workshop on soft packing held at the Scottsdale Museum of Contemporary Art watch eagerly as Alex Kutchins demonstrates packing techniques.*



## CALIFORNIA

(Maren Jones and Joy Tahan)

Summer 2009 involved much exhibition traveling and coordinating logistics for the registrars at the **Asian Art Museum**.

Cathy Mano, Registrar just returned from Japan where she oversaw the condition checking, packing and shipping of the Museum's latest exhibition *Lord's of the Samurai*, which is on display through Sept, 20. The exhibition features more than 160 works from the Hosokawa family collection housed in the Eisei-Bunko Museum in Tokyo, and from Kumamoto Castle and the Kumamoto Municipal Museum in Kyushu. Objects on view include suits of armor, armaments (including swords and guns), formal attire, calligraphy, paintings, tea wares, lacquerware, masks, and musical instruments. The Asian Art Museum is the only U.S. venue for this exhibition.

Sharon Steckline, Senior Registrar recently returned from Beijing, Shanghai and Nanjing, the third time in 3 years. She was overseeing the return shipping, unpacking and condition checking of over 100 objects borrowed for the *Power & Glory: Court Arts of China's Ming Dynasty* exhibition that was held at the Indianapolis Museum of Art and the St. Louis Art Museum, and was viewed by over 200,000 people, before the objects were finally returned home to China.

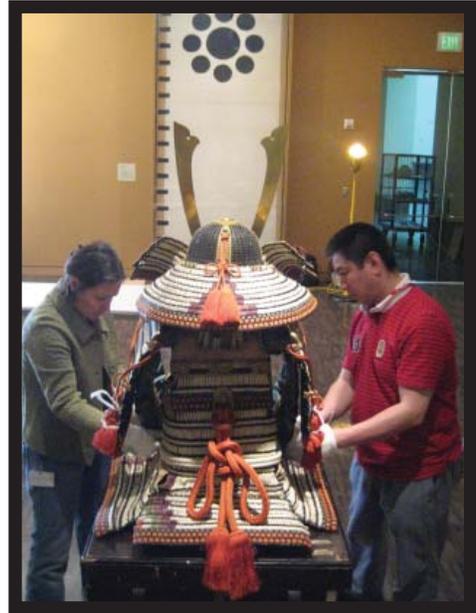
Cristina Lichauco, Assistant Registrar is coordinating the exhibition *Emerald Cities: Arts of Siam and Burma* October 23, 2009 – January 10, 2010, which is drawn exclusively from the museum's extensive holdings of artworks from this

region and period; many of the artworks have never before been on view and the majority are from the Doris Duke Collection that the museum acquired in 2002. The more than 100 artworks include gilded and mirrored ritual vessels, puppets, black lacquer and mother-of-pearl inlaid furniture, and vibrant, colorful paintings.

*Photos, top to bottom:*  
Top - Cathy Mano with Japanese installer working on *Lord of the Samurai* exhibit.

Middle - Sharon Steckline front, far right with Chinese unpacking team at the Palace Museum in the Forbidden City. Everyone was required to wear masks while at work due to concern over the Swine Flu.

Bottom - Cristina Lichauco working on the exhibition *Emerald Cities: Arts of Siam and Burma*.



# State News

## State of the State: An Update from California State Parks

Many colleagues have asked or perhaps wondered how State Parks staff responsible for museum collections at over 150 park units is holding up in light of the current budget crisis and threats that most will be required to shut down. One of my co-workers uses Dali's famous melting clocks as a metaphor for our current reality where things we used to rely on are no longer what they were. It is definitely surreal.

Yes, we have been furloughed; we've worked on multiple budget scenarios and we've developed plans for mothballing collections should some or all of our historic houses and/or museums be forced to close. We've had to add new terms to our vocabulary such as caretaker status (a military term for a non-operating facility with minimal staff to safeguard against loss and damage), self-directed furlough (you pick your own furlough days; this option was discontinued right away) and Partner Operators (who could operate a park unit on our behalf for a limited period).

Participating in the recent Collections Conundrums webinar as a group was a powerful reminder of what our top priority is and must continue to be – the responsible care and management of the collections we hold in trust for the citizens of California.

We appreciate your continued expressions of support.

Submitted by Paulette Hennum, Supervisor, Museum Services and Archives, Archaeology, History and Museums Division CA State Parks

For the past few years a group of **Bay Area Registrars and art service vendors** have been getting together every 4 or 5 months for a cocktail soiree. Typically, Maren Jones and I pick a date and a venue and I broadcast our plans via e-mail. The list is very informal and basically started out as people we know personally and professionally, ranging from 20-something Assistant Registrars and art handlers to seasoned veterans of museums and commerce. Everyone is welcome and newcomers are often added to the list. Sometimes the group is only 4 or 5 people while other times a crowd of 25-30 show up. At the very least, Maren and I both know we will be there and will have an enjoyable evening with each other. Certainly, an emphasis is on Registrars getting together to share their war stories, computer tips, and friendly networking, but it is also an opportunity to see

our service friends with whom we spend so much time on e-mail, the telephone, and on loading docks. Our most recent event was at the Lounge Bambuddha at the Phoenix Hotel, suggested by Cathy Mano, Sharon Steckline, and Brent Powell of the Asian Art Museum. I think we gave the substitute bartender a heart-attack because on a Wednesday night in the Tenderloin the Lounge usually gets one or two guests. We were an exuberant crowd of 30 plus! However, being Registrars, we all patiently waited our turn for fruity drinks and didn't leave any empty glasses in the planters.

Let us know if you are ever in the Bay Area and would like to join in the fun. - Donna Mauro Independent Registrar / Collections Manager, NEW: 3710 Sacramento Street #315, San Francisco CA 94118, NEW: phone 415.525.4035, Mobile 415.297.9752

*Curators from the Archaeology, History & Museums Division and Northern Service Center participated in an American Association of Museums webinar on "Collections Conundrums" on July 15, 2009. The webinar covered tricky collections issues like undocumented objects and doorstep donations. Attendees were (top row, left to right): Becky Carruthers, Christina Swiden, Intern Chris Smith, Linda Walton, and Sariah Groff; and (bottom row, left to right) Paulette Hennum, Katie Metraux, Winnie Yeung, and Wendy Franklin.*



Leni Velasquez is the new Registrar for Exhibitions at the **Fine Arts Museum of San Francisco**.

Linda Waterfield is the new Registrar for Permanent Collections at the **Fine Arts Museum of San Francisco**.



Getty registrars attending AAM-Philadelphia. LtoR: Jackie Burns, Jacqueline Cabrera, and Kanoko Sasao.

## HAWAII

(Cynthia Low)

There are several projects going on in Hawaii through the help of grants and individual foundations. Some are first-time awards while others are going strong over the past years.

Sponsored by The National Arts Program Foundation of Malvern,

Pennsylvania, the Honolulu Mayor's Office of Culture and the Arts is in its fourth year of having **The National Arts Program in Honolulu**, a City and County of Honolulu art exhibit and award program for City and County of Honolulu employees and their families. It was from July 13 - 28, 2009 at Honolulu Hale (City Hall). [www.honolulu.gov/moca](http://www.honolulu.gov/moca)

**The Contemporary Museum** (TCM) has been awarded a \$30,000 Access to Artistic Excellence matching grant by the National Endowment for the Arts, a Federal agency. The grant will be used to support the publication of a handbook of selected works in the museum's permanent collection. It is the first NEA grant TCM has received and marks the first major initiative to document and interpret its collection.

TCM has also received support for two of their current exhibitions. The Andy Warhol Foundation for the Visual Arts has provided funding for their exhibition of Yoshihara Suda with additional in-kind support by Japan Airlines. Japanese artist Yoshihiro Suda is known for his

installations of delicate carved and painted wooden plant life. Suda's sculptures of indigenous Japanese plants and flowers are meticulously created. July 11 - October 18, 2009 - Makiki Heights Galleries.

The Nimoy Foundation is part sponsor for TCM's artist in residence project titled Overlook: Michael Arcega. The artist will develop three monkeypod trees on the museum site with structures based on tent architecture connected by a network of ropes. July 11 - October 25, 2009 - Makiki Heights Gardens [www.tcmhi.org](http://www.tcmhi.org).

**The Honolulu Academy of Arts** is the recipient of a grant from the National Research Institute of Cultural Heritage. The grant will provide funding for the conservation of 23 Korean ceramic works in the collection. This is the second time the museum has received this award. The conservation will be completed by June 2010 and placed on exhibition.

A series of current and upcoming exhibits will feature the Academy's extensive collection of works on paper.



The Iolani Palace recently installed new rolled textile storage equipment through a NEA grant in May. The Palace is also in the process of going through the Institutional MAP, with our assessor James Vaughan scheduled to visit at the end of July. [www.iolanipalace.org](http://www.iolanipalace.org)

## State News

Katsushika Hokusai's entire "Thirty-six Views of Mt. Fuji" series, one of the museum's masterpieces will be presented for exhibition this fall. Fragile and sensitive to fading, many of the prints in this series are among the Academy's rarest and most precious works, and have not been shown in a decade. Sept. 23, 2009-Jan. 3, 2010 Henry Luce Gallery. [www.honoluluacademy.org](http://www.honoluluacademy.org).

The **Hawaii Museums Association** held its conference on May 14-16 at the Volcanoes National Park. The attendees were treated to a diverse group of entertaining speakers as well as a tour of the National Park museum. Keynote speaker Ku Kahakalau spoke on the formation and development of their charter school Kanu o ka A'ina Learning Ohana. It was an inspiring presentation on how to stay true to one's mission and the choices institutions must make to navigate through these rough times.

Session presentations covered topics related to museum life here in Hawaii such as statehood, survival tactics for our local museums, as well as

*Right: Cynthia Low, Honolulu Academy of Arts, at her cabin at the Kilauea Military camp.*



*Below: Mother Nature at work and a guided walk of the Volcanoes Visitors Center.*



NAGPRA issues in relation to native Hawaiian objects.

There were also a number of great presentations on digital preservation, living collections, and the development of the LEEDS certified building at the National Tropical Botanical Garden.

Although we were at the mercy of the volcano and her sulphur levels it was a wonderful experience.

## NEVADA

*(Melissa de Bie)*

The **Nevada Museum of Art** approved its 2009/2010 Board of Trustees and Executive Committee at the annual meeting of the Museum membership on Tuesday, June 2. During the meeting, the Membership accepted the slate of officers nominated for the executive committee including: Michael Hillerby, Chair; Maureen Mullarkey, Immediate Past Chair; Stacey Crowley, Chair-Elect; Peter Pool, Secretary; Ron Zideck, Treasurer; John Badwick ; Kathie Bartlett; Wayne Prim; and John Worthington. In addition, the following community members were approved as additions to the Museum's Board of Trustees: Michael Alonso; Michele Basta; Jeanne Blach; Martin Cohen; John C. Deane; and Chris Nelson. Trustees with continuing terms are: Robert Anderson; Andrea Angelo; Susan Baker; Marybel Batjer; Peter Bessette; Reed Bingham; Robert Boisson; Rebecca Dickson; Russell Dudley; Valerie Glenn; Mimi Ellis Hogan; Brian Kennedy; John La Gatta; Howard A. Lenox, Jr.; Heidi Loeb; Barbara Marsh; Sari Rogoff; Janice Rude; Garrett Sutton and Jean Venneman.

"The Museum is very fortunate to have such a distinguished board of trustees working on its behalf," said

David Walker, Executive Director/CEO, Nevada Museum of Art. "These philanthropists, community leaders and arts advocates are ushering the Museum into a new and exciting era."

During the annual meeting, the Museum also presented its redesigned 2008 annual report. The 28-page, full color document details the Museum's exhibitions, collections, acquisitions, programs, promotions and donors. The document is being produced in an electronic PDF format and is available for easy download on the Museum's Web site – [www.nevadaart.org](http://www.nevadaart.org). In addition, the report will be sent electronically to Museum members and email subscribers.

On June 26 at 6pm, the Museum held its first event with the newly approved trustees and executive committee during the Members' Premiere of Faces: Chuck Close and Contemporary Portraiture. The event will feature a talk by Carolyn K. Carr, Deputy Director and Chief Curator of the Smithsonian Institution's National Portrait Gallery, as well as the chance for community members to contribute to a huge Chuck Close-style portrait on the Wilbur D. May Sculpture Plaza. Details at [nevadaart.org](http://nevadaart.org).

The Nevada Museum of Art welcomes special guest Sam Gugino, contributing editor to Wine Spectator magazine to its 25th annual A Taste For Art wine tasting and food pairing event to be held Friday, August 14 at the Nevada Museum of Art. General admission tickets are \$75 per person / \$65 Museum members. Tasting Plus tickets are \$200 per person. See the Museum's Web Site for more details – [nevadaart.org](http://nevadaart.org).

As an award-winning chef, cookbook author and guest on TV's Food Network, Gugino has

also contributed to the New York Times, Cooking Light and Cigar Aficionado. Throughout the wine tasting event, Gugino will offer lively cooking demonstrations in the Prim Theater. During the 45-minute demonstrations, Gugino will take audience questions and explain how to prepare healthy, savory dishes even when time is short. His Low-Fat Cooking to Beat the Clock cookbook will be available for purchase and book signing throughout the evening.

The Nevada Museum of Art announces Faces: Chuck Close and Contemporary Portraiture as its summertime feature exhibition, offered as part of Artown, a local, month-long celebration of cultural-diversity and artistic innovation. Faces will be on exhibit at the Museum from June 27 through October 18, 2009. The exhibit invites visitors to take a giant step into the life of the modern portrait and examine works as large as eight feet by four feet in size.

Drawn from the private holdings of San Francisco collectors Doris and Donald Fisher, Faces features 11 portraits by Close, a leading figure in contemporary American art for nearly 40 years. Other highlights of the exhibition include works by some of the world's best known and most respected artists such as Cindy Sherman, Shirin Neshat, Jim Dine, Gerhard Richter and Andy Warhol. Intended to examine a wide range of artistic approaches to capturing the myriad expression of the human face, Faces will also challenge the idea of what constitutes a portrait.

# State News

## OREGON

(Nicole Nathan)

Donald Urquhart, Director of Collections Management at the **Portland Art Museum**, is attending the Getty Leadership Institute July 11-31, 2009.

The **Mission Mill Museum** in Salem was the recipient of the prestigious Heritage Tourism Award from the Oregon Tourism Commission and Travel Oregon for 2008. The award recognizes outstanding use of Oregon's cultural or natural history by an Oregon individual, organization, business, community, or region, in order to draw visitors to the state. The award was presented on April 19th at the "Celebrate Our Stars!" Awards Presentation Evening. It was the opening event of the 25th annual Governor's Conference on Tourism at the Salem Conference Center in Salem, Oregon. Peter Booth, Executive Director and Keni Sturgeon, Curator of Mission Mill Museum accepted the award.

"This is a great honor for the Museum," said Peter Booth, Executive Director. "It recognizes the many hours of hard work that went into developing Facing Statehood. I am really proud of the exhibition's curator, Keni Sturgeon, her curatorial team, and the long list of people who assisted us in pulling this Oregon sesquicentennial story together."

In 2008, Mission Mill Museum researched and developed Facing Statehood, a sesquicentennial exhibition that reflects on the years leading up to Oregon's admission into the Union as the 33rd state. The purpose of the project was to create a compelling story that could be translated into an exhibition that would draw visitors to the Museum, educate them about the origins of our community, inspire them to

preserve our heritage, and ask them to consider Oregon's future.

"Normally the finished program or exhibit is what gets the credit, deservedly so," said Booth. "It's a rare situation when a museum professional gets the opportunity to honor the dedication and effort that goes on behind the scenes. This particular curatorial project is the largest that Mission Mill Museum has ever undertaken and is one of the largest museum sesquicentennial exhibits in the Willamette Valley."

Another factor that makes the curatorial development of Facing Statehood outstanding was the extent of the collaborative research effort. Sturgeon worked with numerous historical societies, museums, libraries, universities, businesses, newspapers, and private collections, including Oregon State Library, Willamette University, Marion County Historical Society, Oregon Historical Society, to secure information, images, photographs, original reminiscences and artifacts. One of the Museum's significant partners was the Cultural Resources Department of the Confederated Tribes of Grand Ronde, who helped secure images, objects, and maps; provided quotes from past and present-day tribal community members; and translated English text to Chinuk-Wawa, the living Native language that is most closely related to Kalapuya.

The Mission Mill Museum's Facing Statehood opened February 14, 2009 and runs through May 2010. For more information please visit <http://www.missionmill.org>.

The Oregon Nikkei Endowment has hired **Nicole Nathan** as their new Director of Collections and Exhibits

## UTAH

(Carrie Snow)

The **Utah Division of Arts and Museums** announced the recipients of the 2009-2010 fiscal year Museum Development and Project Support Grants. The Office of Museum Services (OMS) Advisory Board recently approved a total of \$256,575.60 to be distributed to 64 museums across 36 Utah cities and towns.

On June 9, **BYU's Museum of Peoples and Cultures (MPC)** began their program Mornings @ the Museum, which provides families in the community with fun summer activities. The program is designed for children ages 4-11 and provides an hour of cultural presentations, stories, and hands-on, take-home activities.

If you are one of the 200 million Facebook users across the country, the **BYU Museum of Art** invites you to become a MOA fan.

University of Utah College of Fine Arts Dean Raymond Tymas-Jones announced that David Dee has resigned as director of the **Utah Museum of Fine Arts (UMFA)**. Gretchen Dietrich has been asked to serve as interim director while the College of Fine Arts conducts a national search for a new director.

## WASHINGTON

(Cory Gooch)

Michelle Kinney at **Tacoma Art Museum** had a baby girl, Genevieve, in March.

In May, a new Senior Registrar joined **Vulcan, Inc.** Karen Christenson, who formerly worked at the Fine Arts Museums of San Francisco, and the Portland Art Museum. She and her husband are happy to be back in the PNW. (Susan Slepka-Squires is

still at Vulcan, but she is the Chief Registrar.)

In January Cory Gooch traveled to Egypt, along with RC-WR Chairperson Jacqueline Cabrera, to give two days of training to the registrars of the **Egyptian Museum** in Cairo; their department formed a year ago and is the first in Egypt.

Also, Cory is in her second year on the **Advisory Board of the UW's Museum Studies Certificate Program**. They have not had a registrar on their advisory board before, so it's about time they did! The students from this program have a practicum course in their spring quarter in which they do a project in association with a cultural institution in Washington; they also often go on to become employees or volunteers in our cultural institutions, so if any WA registrars or collections managers wish to give some feedback or suggestions to the program, contact Cory.

Millions of objects and specimens from the ethnology and geology collections at the **Burke Museum** will be moved into new storage units over the next two years. The renovation of collections storage areas is funded through a Federal Emergency Management Agency's (FEMA) Hazard Mitigation Grant, a special project geared to reducing potential seismic damage to the important collections housed at the Burke. More than half of the geology collections, ranging from dinosaur bones to fossil flowers, will be moved into the new compactors. The entire textile collection, contemporary Northwest Coast print collection, and the Steinman collection will be moved from shelving onto the compactor units.



*Ethnology staff struggle to care for large objects stored on open shelving. Compactors will replace the shelving and improve accessibility. Courtesy Burke Museum.*



**Are you thinking of submitting a session proposal for next year's W.M.A. conference in Portland?**

**Then you might be eligible to win a free basic registration to the conference!**

This year the RC-WR is giving away four registrations to current RC-WR members who submit proposals to the W.M.A. Portland Program Committee. The W.M.A. deadline is November 1, 2009.

**To qualify:**

- You must be a current member of RC-WR in good standing (at least one year)
- Your session must be approved by the W.M.A. Program Committee (final approval takes place on 1/29/10)
- Your session must cover topics of registrarial or collection management Interest
- You must inform the Chair that you will be submitting a session by October 28, 2009.

Once your session receives final approval your name will be placed into a raffle. On February 1, 2010 four names will be pulled; winners will be notified by February 9, 2010.

Each stipend is for the amount of a basic registration (not including evening events or luncheons) for next year's WMA conference in Portland.

For information on proposal submission guidelines please refer to the WMA website at <http://www.westmuse.org/>

If you need assistance in submitting a proposal please do not hesitate to contact one of the RC-WR officers. Contact information is listed on the website: [www.rcwr.org](http://www.rcwr.org).

If you have any other questions please do not hesitate to contact Jacqueline Cabrera, RC-WR Chair at [jcabrera@getty.edu](mailto:jcabrera@getty.edu).

April 30-May 4, 2009

# Philadelphia! AAM Conference

Photos from the RC-AAM's "Hands on Collections Care Workshop: Disaster Recovery: What to Do When the Water Recedes" at the American Association of Museums conference in Philadelphia, PA, 2009.





## ARTWORKS **SAN DIEGO**

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## The RC-WR is looking for a New Membership Coordinator

The New Membership Coordinator will assist the officers in inviting colleagues to join the RC-WR. They will specifically work with the Secretary in this capacity and with the Chair as needed.

If you are interested in filling this position please contact Angela Linn at [angelajlinn@mac.com](mailto:angelajlinn@mac.com).



Check out your new website at [www.rcwr.org](http://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 [haleydoty@lbma.org](mailto:haleydoty@lbma.org).

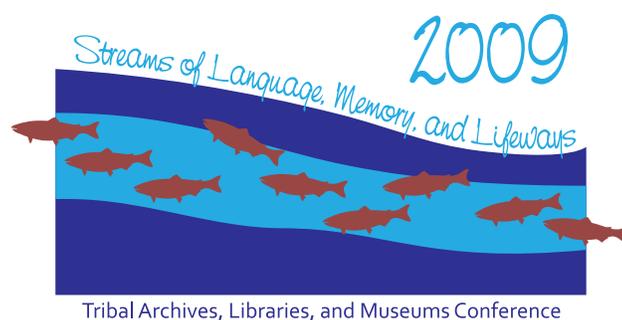
# The RC-WR sponsors a scholarship for the Tribal Conference -

## Streams of Language, Memory & Lifeways for Tribal Archives, Libraries and Museums Conference

Portland, Oregon, October 19 – 22, 2009

The Scholarship Application is now available for the 2009 Streams of Language, Memory & Lifeways for Tribal Archives, Libraries and Museums National Conference.

Please visit [www.tribalconference.org](http://www.tribalconference.org) to submit an on-line application or to print one for mailing. This conference is funded by a Librarians for the 21st Century grant through the Institute of Museums and Library Services which is enabling us to offer limited financial assistance to those tribal folks who may not otherwise be able to attend.



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### Streams of Language, Memory, and Lifeways: Tribal Archives, Libraries & Museums 2009 National Conference

Pre-Conference: Monday, October 19, 2009  
Tuesday-Thursday, October 20-22, 2009  
Red Lion Hotel on the River, Portland, Oregon  
[www.tribalconference.org](http://www.tribalconference.org)

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## Fine Art Insurance Seminar Seattle, Washington Friday October 2, 2009

Refresh your knowledge on the basics of museum and exhibition insurance. Learn how to purchase fine art insurance or what you can do to improve your current policy. Learn some of the current issues in dealing with exhibition insurance on a domestic and international level. Learn from experts in the field. Attendees will have an opportunity to dialogue with the panelists and seek advice about their own institution's current policy issues.

**Location:** The Seattle Art Museum (Downtown), 1300 First Avenue Seattle, WA 98101-2003, T: 206.654.3100

**Date:** Friday, October 2, 2009

**Time:** 1:00pm – 5:00pm (Nordstrom Lecture Hall)

**Panelists:** Sarah C. Barr, Huntington T. Block Insurance Agency  
Victoria France, Robertson Taylor International Insurance Brokers  
Cathy Rutherford, Claims Adjuster, VeriClaim Inc.

**Registration Fees (includes seminar materials and a coffee/tea service):**

RC-WR members: \$10

Non RC-WR attendees: \$25 (includes one-year membership fee to RC-WR)



Name:		
Title:		
Institution:		
Mailing address:		
Telephone #		Email address:

- RCWR Member \$10**
                         
  **Non RCWR member \$25**
                         
  **Receipt requested**  
 New Member or  Renewing

**Make your check out to:** Registrar Committee Western Region

**Mail your check to:** Jacqueline Cabrera, Chair - RCWR  
c/o Villa Registrar Office  
J. Paul Getty Museum  
1200 Getty Center Drive, Suite 1000v  
Los Angeles, CA 90049  
T: 310-440-7225

Your registration form and check must be received by September 28, 2009. No on-site registration will be available.  
[www.RCWR.org](http://www.RCWR.org)

# RC-WR 2008 - 2009

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## Officers

### CHAIR

Jacqueline Cabrera,  
Associate Registrar for the Getty Villa  
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1200 Getty Center Drive, Suite 1000v  
Los Angeles, CA 90049  
310/440-7225, FAX 310/440-5114  
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### VICE-CHAIR

Vacant

### SECRETARY

Angela J. Linn, Collections Manager  
Ethnology & History University of Alaska  
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### TREASURER

Noelle McClure, Assistant Registrar  
Portland Art Museum  
1219 SW Park Ave  
Portland, OR 97205  
503/276-4335  
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---

## Appointed Positions

### AAM LIAISON

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Santa Barbara, CA 93106-7130  
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### CSI: REGISTRARS EVENT COORDINATOR (2009)

Allyson Lazar  
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Management Specialist  
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### DEVELOPMENT OFFICERS (Co-Reps)

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olivia.anastasiadis@nara.gov

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### MEDIA LIBRARIAN

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### MUSEUM STUDIES LIAISON

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### MEMBERSHIP COORDINATOR

Vacant

### NEWSLETTER EDITOR

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## State Representatives

### ALASKA

vacant

### ARIZONA (Co-Reps)

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sarah.tyler@ishs.idaho.gov

## **NEVADA**

vacant

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Nicole Nathan, Principal  
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## **UTAH**

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## **WASHINGTON** (Co-Reps)

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Cory Gooch, World Class Registrar  
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Seattle, WA 98116  
206/529-5113  
coryg@worldclassregistrar.com

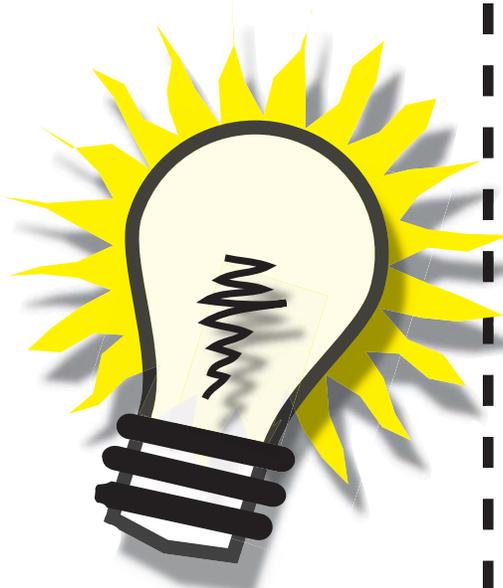


**We want your great ideas!!**

**Send us articles, ideas for upcoming issues, and tips and advice.**

**DEADLINES**

- Tips and how-to advice by November 1st
- Articles by November 1st
- State news and state rep articles by November 15th



# REGISTRARS' COMMITTEE - WESTERN REGION

## ▪ ▪ ▪ join us today ▪ ▪ ▪

- Membership dues for the RC-WR are \$15.00 per calendar year (January 1 through December 31) ▪
- Contributions to RC-WR above your annual dues are always welcome ▪

## ▪ ▪ ▪ membership application ▪ ▪ ▪

<p>Please make your check payable to: <b>Registrars Committee ▪ Western Region</b></p>	<p><b>please mail membership application to:</b> Noelle McClure, Assistant Registrar, Portland Art Museum 1219 SW Park Avenue--Portland, OR 97205</p>
<p>name: _____</p> <p>title: _____</p> <p>institution: _____</p>	<p>mailing address</p> <p>street: _____</p> <p>city: _____ state: _____</p> <p>zip code: _____</p>
<p>phone: _____</p> <p>e-mail: _____</p>	<p>institution's address ( ): _____</p> <p>street: _____</p> <p>city: _____ state: _____</p> <p>zip code: _____</p>
<p><b>membership categories</b> _____ :</p>	
<p><u>        </u> <b>VOTING</b></p> <p>(Museum professionals who reside in the Western Region such as registrars, collections managers, conservators, curators, administrators, corporate, contract or independent registrars, students, volunteers, retirees, etc.)</p>	<p><u>        </u> <b>NON-VOTING</b></p> <p>(Museum professionals who reside outside the Western Region – or – who are not professional registrars and who are associated with a for-profit organization that provides goods or services to cultural institutions.)</p>
<p><b>new member</b> _____ <b>renewal</b> _____</p>	<p>membership dues: \$15</p> <p>contribution: _____</p> <p>total enclosed: _____ <b>thank you!</b></p>

# Don't forget...

-  **Fine Art Insurance Seminar, Seattle - October 2, 2009**
-  **Tribal Conference, Portland - October 20-22, 2009**
-  **Helping Hands Brigade, WMA San Diego - October 24, 2009**
-  **Pre-Conference Workshop: New Media, San Diego - October 25, 2009**
-  **RC-WR Annual Business Meeting, San Diego - October 27, 2009**
-  **Western Museum Association Conference, San Diego - October 25-29, 2009**
-  **PACIN/RC-WR Art Handling Workshop, San Francisco - November 20, 2009**

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

Stamp  
needed

**To:**