

Registrars' Committee – Western Region

Registrars' Quarterly

Spring 2009



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RCVWR
REGISTRARS COMMITTEE
WESTERN REGION

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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. For changes in address, please contact Angela Linn at fnajl@uaf.edu.

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Notes from the officers...

Dear Membership,

The start of 2009 was unlike any other year we have recently experienced. Many of our colleagues have been laid off or have had their salaries and benefits reduced. Our thoughts go out to those colleagues and we hope the best for everyone and their families in the coming year.

Over the past 4 months we have had some progress on some outstanding items. We are pleased to report that we finalized the R.F.P. for our new website and have approved the project's budget. Tony Figoli our website designer has been working diligently these past few weeks and has completed our home page. As soon as our domain issue has been cleared (too long of a story for these notes) we'll have the website up and working. We apologize for this delay. Over the next few weeks these additional pages will be added on: Appointed positions, State Representatives, Upcoming Workshops and events, Stipend and Scholarship Opportunities, Annual Business Meeting, Sponsorship Opportunities, RC-WR History, By Laws, Newsletter archives, Gallery of Images, Disaster Preparedness Resources, Resources and Links, Membership, and What is a Registrar with a link to Wikipedia. If you have any suggestions for the website please send them to Haley Doty your RC-WR Website Manager.

We have also sent out RFPs to some local designers asking them to submit proposals and budgets for a membership roster. We are asking the designer to create a template that can be easily used year after year thus saving the RC-WR annual costs of about \$1800 relating to the publication and mailing of the roster. Our aim is to email this year's roster in a PDF format to the membership by late June or early July.

The By Laws committee has finished working on the revisions for the updated by laws. The officers formed this committee late last year because they felt it was time to update the by laws to reflect accurately how the RC-WR works best and to reflect the use of new technology in relaying information to the membership. We'd like to thank the committee for taking time over the past 5 months to carefully review these by laws, discuss the impact of the changes, and to provide us with the updates. To date the committee reports that many of the revisions they are recommending do not require the membership's approval (vote). Revisions will be made available to the membership in May. A big thank you to the By Laws Committee who consist of former chairs and officers: Cherie Summers, Chief Registrar, Santa Barbara Museum of Art; Paulette Hennem, Museum Curator III, Supervisor Museum Services and Archives, Archaeology, History and Museums Division California State Parks; Holly Young, RC- AAM Vice Chair and Curator of Collections, Pueblo Grande Museum; Sarah Kennington, Former Chief Registrar, UCLA Fowler Museum of Art; Noelle McClure, RCWR Treasurer and Assistant Registrar at the Portland Art Museum. Once updated the By Laws will also be placed on the website for the membership to access.

The membership was sent reminder notices (via email) about membership renewals. If you haven't sent in your membership dues please don't delay. We have a lot of good stuff planned for the members in the upcoming months and we would hate for you to miss out. If you have any questions regarding your membership status please contact Noelle McClure your R.C.W.R. Treasurer.

Your state representatives have been working on organizing workshops or seminars in various states. This past February Amy Wright and Joy Tahan conducted a Collections Round

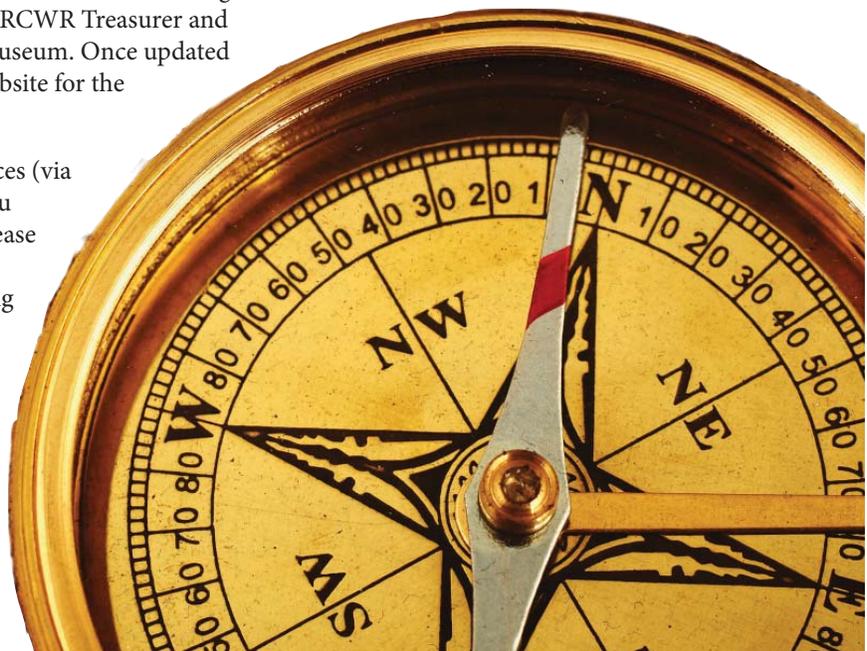


Table Forum at the California Association Museum annual meeting; on May 15 a fine art insurance seminar will take place at the Huntington, Library, Art Collections and Botanical Gardens in Pasadena, CA; Cynthia Low has organized a Collection Round Table Forum at the Hawaiian Museum Association meeting to take place in mid May; the Arizona state representatives are planning a workshop on June 1 on the topic Soft Packing for Internal and External Moves; and the Utah State Representative is planning a workshop (topic tbd) in August. We are also in discussion with PACIN to put on another art handling workshop in November (San Francisco). We hope to report more Fall workshops and seminars in the summer newsletter. We'll be posting up to date information and registration forms for these workshops and seminar on the website, LinkedIn (Group name RC-WR) and Facebook. So don't forget to check these out periodically.

This past fall the RC-WR offered three new W.M.A. Session Proposal Stipends to current RC-WR members who submitted successful session proposals to the W.M.A. San Diego Program Committee. The successful candidates were Louis Goldich, Laura Benites, and Melissa DeBie. We look forward to attending their sessions at this year's WMA conference in San Diego. For more information on the conference please go to www.westmuse.org. Our annual WMA Travel Stipends will once again be offered this year. See the WMA Travel Stipend flyer on page 5.

In addition to our regular programming at W.M.A. (sessions, annual business meeting, pre-conference workshop) we will also be hosting a Helping Hands Brigade Day on Saturday, October 24, 2009. This is a pre-conference event that will be a volunteering opportunity for the membership. The Helping Hands Brigade is a volunteer event in which registrars, conservators and collection professionals share their skills with an institution in the conference's host city, providing a day's worth of volunteer labor for collection based projects such as general cleaning, inventory of collections, condition reporting, re-housing of collections, moving collections and numbering collections. Lunch will be provided by the RC-WR. If you are interested in helping out this year please contact our Helping Hands Brigade Coordinator Allyson Lazar at allyson.lazar@gmail.com.

We know many of our museum colleagues have had or are having their budgets cut or frozen. So to help the membership out we are introducing two new stipends this year. We will offer one Travel Stipend to the IRS conference in Chicago and one to the Tribal Conference in Portland, Oregon. The successful candidates will be responsible for writing reports to be included in the winter newsletter. Details on the IRS stipend will be emailed to the membership in June 2009. See the scholarship ad for the Tribal Conference on page 20.

We are currently looking for New Media Librarian. Over the last few weeks we have purchased conference DVDs from ALI ABA (Boston) and from this year's AAM (Philadelphia). Members in good standing will be able to check these DVDs out for a limited time. So if you were unable to attend either of these two conferences you can still listen to your colleagues share their expertise. We hope the membership will actively use this benefit. If this year's IRS is recorded we will also try to purchase those DVDs for the membership's library.

We have created a new position to help us reach out to our colleagues that deal with Native American cultural items, culturally affiliated Indian Tribes and Native Hawaiian organizations. John George from the Barona Cultural Center and Museum (Lakeside, CA) will assist us in developing ideas for articles, workshops and seminars covering this topic. John will also assist us in drafting the job description for this new position.

It's the year of elections! The Nominations Committee will be sending out a call for candidates in early June. We hope that we have inspired some of you to run for office positions in this year's election. The RC-WR needs well organized, eager individuals to run! So please place your name on the ballot!

AAM Philadelphia is just around the corner. We hope to see many of you at the conference and at the annual RC-AAM Business Luncheon. The RC-WR has submitted their annual report which will be distributed to the attendees at the meeting. If you are unable to attend and would like to receive a copy of this report please email us and we'll send you a copy of the report.

That's all we have to report to date. So remember to send in your membership fees. Your fees help us provide you with the various benefits listed above. Remember to voice your ideas and suggestions to your state representatives or to the officers directly. We need to hear what the membership wants and needs so that we can fulfill our service to the membership.

- Jacqueline Cabrera

RC-WR Chair



Stipends for WMA Conference

San Diego, California, October 25-29, 2009

The RC-WR has three travel stipends for the Western Museums Association Conference, each for the amount of \$750.

Stipend 1: First time attendee

Stipend 2: New registrar for the amount of (less than 4 years in a position)

Stipend 3: Experienced registrar (5 years or more years in a position)

Qualification: Applicant must be a current voting member of RC-WR.

Application: Submit the following:

- Letter of application (indicate which stipend you are applying for)
- A copy of your current resume
- Supervisor's letter of recommendation

Deadline: **July 1, 2009**

Successful applicants will be notified by August 1. The successful applicants will be required to attend the annual meeting luncheon (on Tuesday, October 27, 2009) and will be required to write about a session that they attended at the conference. Their article will be published in the Winter newsletter.

Email all materials to:
Jacqueline Cabrera at jcabrera@getty.edu by July 1, 2009





**RC-WR is socially networked! Are you?
Join up, contribute, connect, network!**

[RC-WR on Facebook!](#)

[RC-WR on Linked in!](#)

Navigating New Media in Collections without Going Adrift

Pre-Conference Workshop at Western Museum Association

Sunday, October 25, 2009

10:00am – 4:00pm

Registration Fee:

\$15 for RC-WR members;

\$30 for non RC-WR members (includes membership fee)

Lunch included in registration fee.

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



Courtesy of LACMA

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.

WMA Schedule for Registrars and Collections Managers

Early-Bird Registration - July 31, 2009, Pre-registration closes - October 12, 2009

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

Insurance Sure

A summary of fine arts insurance terminology and contemporary insurance practices within San Francisco Bay Area museums

Presented at the 2009 California Association Museums Conference.

Imagine for a moment this scenario – During an exhibit deinstallation, the teacup from a tea set shatters. It is beyond repair. No longer a complete set, the tea service has diminished in value. What might the registrar expect in terms of compensation from their insurance plan?



The above scenario and countless other cases involving damage and loss can be a registration nightmare when it comes to dealing with insurance matters. What insurance issues must the registrar know in order to navigate the maze of agents, underwriters, brokers, lawyers, directors and maybe even trustees?

This article is a brief summary of a San Francisco State University Museum Studies thesis completed in 2008. This thesis was created to familiarize registrars and other museum staff with fine arts insurance terminology and practices, as well as present contemporary insurance practices within San Francisco Bay Area Museums.

Contemporary insurance practices within San Francisco Bay Area Museums

In October 2007, 60 museums out of 127 responded to a survey on contemporary insurance practices within San Francisco Bay Area museums. The most startling find was almost half of the surveyed museums identified a person not affiliated with the museum as their primary insurance handler. This finding correlates with the fact that more than 75% of surveyed museums claimed they were under a parent authority such as a university or city/state/federal government.

The key findings mentioned above raise interesting issues in contemporary insurance practices. If individuals not familiar with the needs of a museum are in charge of purchasing and renewing insurance, then are museums ultimately receiving adequate coverage? Are the collections – the cornerstone of any museum – receiving the best possible coverage? Or perhaps today's university risk manager is as savvy about museum needs as he is about university requirements. These questions raise the need for further research into the adequacy of insurance coverage within museums under a parent authority.

Making informed decisions

Knowledge of fine arts insurance will help registrars make informed decisions when the time comes to purchase or renew a policy, or to file a claim. After the antique teacup has shattered, the knowledgeable registrar will now know how to navigate the insurance maze.

Insurance Terms

Agent, broker, and underwriter – An agent is a representative from the insurance company. A broker represents the museum when negotiating insurance policies. Underwriters work for the insurance company and determine how much the museum will pay in order to receive coverage (Willis Insurance Services, 2007).

Clauses – Clauses are similar to chapters within an insurance policy, and deals with specific subjects. For example, a pairs and sets clause allows the museum to claim a total loss for objects that come in pairs or sets (Malaro, 1998). The tea service set that diminished in value in the aforementioned scenario would be covered if the policy contained a pairs and sets clause. The valuation clause describes the compensation the museum will receive if a claim is filed (Willis, 2007).

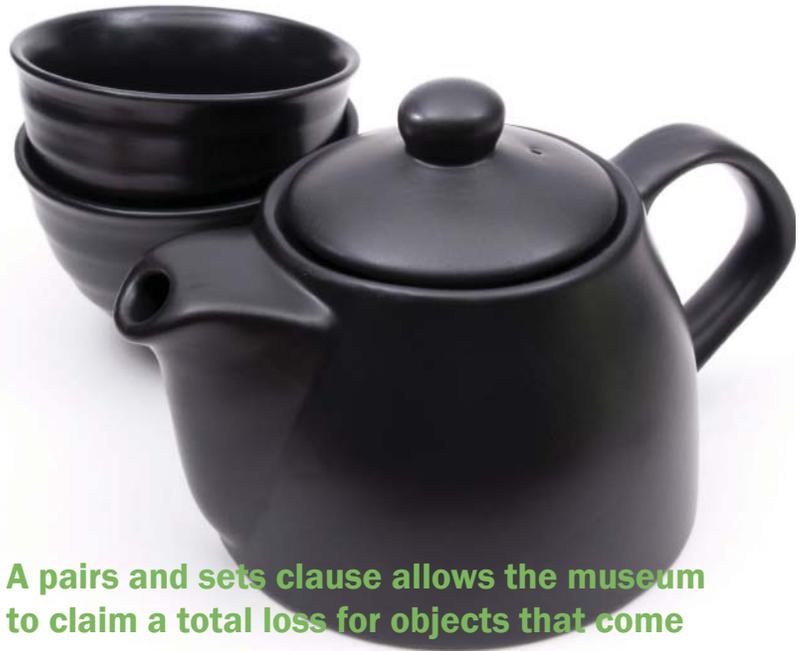
Exclusions – All insurance policies have exclusions. Exclusions exempt the insurance company from having to pay for damage or loss that occurred under conditions not covered in an insurance policy. For example, policies usually contain an inherent vice exclusion. Some collection objects made of organic material will

slowly deteriorate due to its composition. Insurance companies will not insure an object that will destroy itself over time (Willis, 2007). Wear and tear exclusion is also common in policies and states that the insurance company will not cover the cost of objects damaged by wear and tear (Willis, 2007).

Works referenced (APA Style)

Malaro, M. (1998). *A Legal Primer on Managing Museum Collections*. Washington, D.C.: Smithsonian Books.

Willis Insurance Services (2007). *Collections Insurance Basics: Getting Beyond Legalese*. London: Willis Group Holdings



A pairs and sets clause allows the museum to claim a total loss for objects that come in pairs or sets

Protecting Your Collections: Choosing the Right Insurance Policy

- 1.** Gather documents to orient the insurance underwriter and agent with the museum and its collection. These include condition reports, appraisal reports, security plans, facilities reports, and museum brochures. The goal is to convince the underwriter that the museum is a low-risk entity in order to reduce the amount of premium paid.
- 2.** Hire an experienced broker. A broker will be very helpful when negotiating with insurance agencies. The association of Museums website lists a directory of available services (Willis, 2007).
- 3.** Determine what is to be covered in the insurance policy. Try to make the coverage as broad as possible in order to encompass all items in the collection. Know that fine arts coverage is usually split into three sections – coverage for the permanent collection, for items on loan, and for legal liability (Willis, 2007).
- 4.** Be aware of the exclusions in the policy in order to avoid sticky situations in the future.



Fine Art Insurance Seminar

Friday, May 15, 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 Huntington Library, Art Collections and Botanical Gardens, Pasadena, CA

Date: Friday, May 15, 2009

Time: 1:00pm – 5:00pm (Friends Hall)

Panelists: Maureen O'Brien, DeWitt Stern of California Insurance Services
 Sarah C. Barr, Huntington T. Block Insurance Agency
 Victoria France, Robertson Taylor International Insurance Brokers

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

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: 310-44-7225

Your registration form and check must be received by May 8, 2009. No on-site registration will be available.

WMA Pre-Conference Event

Helping Hands

Based on annual events organized by the registrars' committees in the Mid-Atlantic and Mountain-Plains regions, and the Reinforcement Crew at AAM, the Helping Hands Brigade 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. Transportation will also be provided.

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

Location: TBD

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: Allyson Lazar at allyson.lazar@gmail.com.



Save the Date!

“Sustainable Cultural Heritage”

May 11, 2009 in Washington, D.C.

A free, one-day conference on, no registration required, and open to anyone interested.

The National Endowment for the Humanities (NEH) and Italy's Consiglio Nazionale delle Ricerche (CNR) will host “Sustainable Cultural Heritage” on May 11, 2009, in Washington, D.C., at the NEH, in the Old Post Office Building.

The meeting will focus on preventive conservation and explore stewardship strategies that are economically sustainable and environmentally sensitive. Among the topics to be addressed are environmental standards for museum, library, and archival collections and emergency preparedness and response.

Speakers from the U.S. will include Michael C. Henry, Principal Engineer/Architect with Watson & Henry Associates and Adjunct Professor of Architecture at the University of Pennsylvania; Debra Hess Norris, Vice Provost for Graduate and Professional Education and Chairperson, Art Conservation Department at the University of Delaware; Jerry Podany, Senior Conservator for Antiquities at the J. Paul Getty Museum and President of the International Institute for Conservation of Historic and Artistic Works; and James Reilly, Director of the Image Permanence Institute and Professor in the Rochester Institute of Technology's College of Imaging Arts & Sciences. Speakers from Italy will be announced in mid-April when we send out the agenda for the conference.

Registrar Spotlight

Anel Muller

Registrar, Walt Disney Family Museum



How did you begin your career as a registrar?

Unlike many museum professionals, my exposure to museums was limited until I started attending John F. Kennedy University. As a child, I was never exposed to museums. The closest I ever came to a museum was the Hall of Presidents and Carrousel of Progress at Walt Disney World. While most children wanted to ride roller coasters, I wanted to sit in a theatre to learn how the United States had evolved during the 20th century. I believe this experience set the course for my career. It was how I fell in love with history at an early age. I majored in history and attempted teaching for a while but that was not a good fit. I found the JFK program accidentally while doing a Google search. I had not realized that a Museum Studies degree was an option. I knew museums were where I needed to be because these were the places that brought history to life. I applied, was accepted, and the rest is shall we say, is history.

Did or do you have a mentor in the field?

Being a student at JFK, I was taught by the best professors and museum professionals the Bay Area has to offer. They all contributed in molding me into the museum professional I am today. However, the one that had the greatest impact on my life was Gianna Capecci. Gianna taught the Documentation of Collections class at JFK. She was an experienced registrar whose practical approach to collections was punctuated by her fun demeanor. In that class, she gave me all the tools I would eventually need in the real museum world. Gianna took me under her wing when I did an internship at the Charles M. Schulz museum that following summer, where she was the Collections Manager. Since I had no car, she offered to chauffeur me three days a week to Santa Rosa so I bonded with her on those hour-long car trips back and forth from San Francisco. I did my internship in the months leading up to the museum's grand opening. Under Gianna and her assistant Annee Knight, I worked on a variety of museum projects, from condition reports to deciphering Charles Schulz's notes on original ideas for cartoon strips to cleaning plexi and installing UV shields on the museum lights. It was a rare and rich internship. I learned the most from watching Gianna work. During the whole time I was there, I saw Gianna handle even the most frustrating situations with the utmost professionalism. Her laid back sensible approach is something I am still trying to master. To my mind, she was the model registrar.

What is your favorite part of registration work?

Getting the job done! The reality of life for many registrars is that we often work in museums with collection legacies such as multiple numbering systems, multiple databases, and no documentation to explain any of it. Being able to navigate through all of that to finish a project such as completely cataloguing the permanent collection is very rewarding.

What is the most challenging aspect of your job?

Getting the job done! I believe it takes someone with a clear vision, impeccable attention to detail, determination and patience to be a great registrar. This is the best type of person to deal with daily collections challenges. As I mentioned before, many registrars begin their careers at age-old institutions with entrenched or lax procedures. Technical advances are speeding workflow but our jobs now more closely resemble the work of an investigator than a record keeper. Additionally, modern materials with preservation challenges are making their way into museum collections. The combination of all these elements creates a situation many might consider impossible. However,

facing all these challenges, I have seen and been involved in great successes such as making a 30-year old collection publicly accessible for the first time.

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

Personal artifacts, especially those belonging to important historical figures. A brush, a watch, even a pair of dime store eyeglasses reveal a rare insight into the deeper texture of a person. That is a side that most people never get to see creating an emotional connection you cannot get through seeing the person on television or reading about them in a book. There is so much to learn from these objects. To me personal artifacts are the most valuable artifacts in any museum.

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

Recently, I went back to the Charles M. Schulz Museum for the first time in six years and caught their exhibition on Beethoven. It was such a fantastic exhibition. They incorporated artifacts related to Beethoven beside the cartoon strips featuring Schroeder, the boy that idolized Beethoven in the Peanuts strip. They also had an audio tour that would play the Beethoven piece that was mentioned in the strip. It was a small exhibition but it was beautifully executed. The other one that stands out is the Yoko Ono exhibition at SFMOMA a few years back. It was interactive and intellectually accessible to everyone. There was a white phone in the corner with a label saying Yoko was the only person that had the phone number and she could call at any time. I think I stood by the phone waiting to see if Yoko called for at least 20 minutes. Those types of immersive exhibitions are definitely my favorite.

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

I would like to see registration become more integral to museums as a whole, rather than just an appendix to the collection.

Obituary

Gianna A. (Janice) Capecci

Gianna A. Capecci (Janice) 55, died peacefully at home on February 1, 2009 after a hard-fought battle with ovarian cancer.



Gianna A. (Janice) Caecci

Originally from Warren, OH, Gianna moved to the Bay Area in the late 1970s. Because she was “sensitive to beauty,” she made the region her home. Schooled in Fine Arts, Education, and Museum Studies, she became a respected colleague in the museum community, serving as registrar and collections manager at Crown Point Press, Oakland Museum of California, Asian Art Museum, Charles M. Schulz Museum, Society of California Pioneers and, most recently, Fine Arts Museums of San Francisco. She was a valued instructor of Museum Studies at John F. Kennedy University, Sonoma State University, and USF, helping many to start careers in the arts. While helping plan the building of the new Schulz Museum, Gianna met the cute, former Zamboni-driver (now information technology guru) Rick Samuels. They were married in 2006. Just prior, she was offered her “dream job”: managing the Achenbach Foundation’s collection of works on paper for the Legion of Honor. Gianna lived at a tempo that allowed her to savor what she loved most in life: family, friends, food, conversation, land and seascapes, music, wine, olives, and art. She encouraged in others the same passionate attention, and had a special talent for bringing people together to enjoy la bella vita. She will be sorely missed and daily remembered.

Gianna is survived by her devoted husband Rick (Santa Rosa); siblings Louis (Palm Springs), Sandra (Orlando), and John (Minneapolis); and thousands of friends, relatives, and colleagues who honor her unique house blend of kindness, optimism, humor, fairness, loyalty, determination, and grace. In lieu of flowers, the family suggests visiting a gallery or museum, or offering memorial contributions to www.CaringBridge.org, (/visit/giannacapecci) or Memorial Hospice, 821 Mendocino Avenue Santa Rosa, CA 95401. A celebration of Gianna’s life will be planned for a later date.

Mark your calendar



for upcoming RC-WR workshops
and seminars in your state!

ARIZONA

Soft Packing for internal and external movements
Scottsdale, June 1

CALIFORNIA (SOUTHERN)

Fine Arts Insurance Seminar
Pasadena, May 15

New Media Workshop
Western Museum Association
San Diego, October 26

HAWAI'I

Collections Round Table Forum
Hawaiian Museum Association Meeting
Kilauea Military Camp, Hawai'i Volcanoes National Park, May 14 - 16

UTAH

Topic (TBD)
Salt Lake City, August/September

Contact your state representatives for registration details and information.

Digital Photography and Collections

Presented at the 2009 Oregon Museums Association Conference.

The spring meeting of the Oregon Museums Association took place March 15-16th in Lincoln City on the central Oregon Coast. The first workshop was held at the North Lincoln County Historical Society and was presented by Noelle McClure, RC-WR Treasurer and Assistant Registrar at the Portland Art Museum.

Noelle led a thoughtful workshop on integrating digital photography into the collections process. Helpful tips on how to select a camera for your needs included where to find online camera reviews (dpreview.com), and specification considerations for your particular collection needs. A good camera should combine the number of megapixels you anticipate you will need along with a large sensor. The sensor gathers the information, so without a good sensor, a ton of megapixels will not make a noticeable difference. Other things to look for when shopping for a camera included:

- The need for a manual focus, not just auto-focus,
- Metal as opposed to plastic tripod threads; plastic can strip with repeated use,
- Select a camera with a moveable LED screen,
- Having an optical zoom as opposed to a digital zoom, and
- The ability to capture a large file size.

Practical demonstrations included how to take photographs using a copy stand, and tips on how to get a level and squared photo. Additional techniques included how to create neutral backgrounds and setups, and how to make an inexpensive and portable foamcore “white box” to help reflect light on to your objects without needing expensive lighting

systems. Objects from the North Lincoln County Historical Society were brought out so attendees could practice taking their own photographs and get a feel for practical digital photography.

Once the photograph is taken, how it is stored and used was also discussed. Saving and archiving an unedited version is key as it has the greatest amount of information. If you need to produce an edited version, say that only shows part of the photograph, you can make a copy and crop and resize as needed with that copy, always leaving the original photo data intact. Expensive and complicated software is also not a requirement. Noelle uses Photoshop Elements which is more than adequate for her needs. She can even produce an annotated condition report with areas of damage circled and noted with text!

A ton of useful information on digital photography was offered and everyone from the novice to the expert could gather new tips and techniques to use. All attendees had great questions and offered suggestions that had worked well for them. All in all, a great introduction to digital photography for your collection!



Noelle McClure and a group of attendees at the Oregon Museums Association Conference.

Career Strategies and Advice

As museums, auctions houses, galleries and performing arts centers continue to initiate hiring freezes and downsize workforces, it's imperative for employees at these organizations to be proactive about their job-seeking skills. At Thomas & Associates, Inc., we are currently seeing hundreds of new resumes come in daily, and it's important to realize that every resume sent has to make its impression in a crowd. Even if you're currently employed at a rewarding position and have no immediate plans to move on, it pays now more than ever to prepare for doing so. The following are steps you can take now to arm yourself against a possible layoff and turn unemployment into an opportunity to actually advance your career:

1. Don't panic!

2. Don't procrastinate!

3. Review your resources. Your resume, cover letter and references are part of a total approach to your job search and they must work consistently and clearly to advance your skill set and represent your experience and objectives.

4. Be aware of trends in the arts and culture industry. Has there been a cut-off in specific types of funding in your community?

Is there an upswing of interest in certain programming? What organizations are relying more on project work or consultants? All of these will help you create a sense of what opportunities might exist outside of a full-time position. Ask yourself – How can I be useful?

5. Network, network, network. Your best resource for finding a position is through your friends and colleagues in and out of the industry. Expand and nurture your professional relationships.

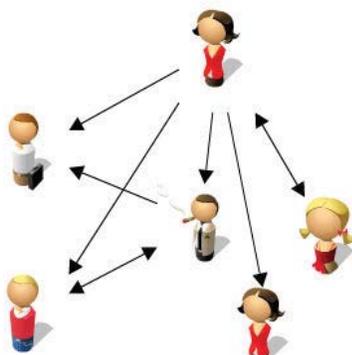
6. Consider a career advisory session to make sure your resume, interviewing skills and references best represent your abilities, your goals and your career path. A consultant with arts-specific experience is best suited to help you revise or create these resources, address career-change questions and help provide long-term perspective.

7. Plan positively. Don't think that a challenging job market means that you need to settle for a lesser position. Taking a proactive approach will allow you to find opportunities that help you make important steps in your career path.



CHECKLIST FOR EMPLOYERS IN A DOWNTURN: DOS & DON'TS

Even during our economic climate, arts and culture organizations still need to run programs, develop boards and hire for key roles. Whether replacing a retiring executive director or commencing an annual campaign, it's important to keep thinking strategically despite possible financial concerns.



Think strategically about organization

Made with lovelycharts.com

The following tips may prove useful:

- **Review your organizational chart:** how do responsibilities flow in your organization? Are there roles that can be combined, eliminated or added? A comprehensive review of your organizational chart can help you make sure that necessary priorities are being allocated to the proper administrative channels.
- **Be aware of weaknesses:** is your staff spread too thin? Is your board uncommunicative? Are your facilities cramped or out of date? Be poised to make swift decisions that will move your organization forward and be aware that your flaws are actually needs.
- **Know employment requirements:** when hiring, review the full job description and revise it as necessary. What is its relevance? What are the core responsibilities? What are the immediate tasks? Are there functions that can be added, combined or removed? What is the current salary rate for an equivalent position? The more you know about your own long-term expectations and needs, the more ably you will be able to gauge applicants.
- **Don't put off hiring:** if you need a position filled, fill it. Assuming that conditions for both employees and employers will change drastically in your favor in a few months or even a few years are likely to be unrealistic and counterproductive even if true. The right employees for your business or organization are going to be as challenging and as important to find regardless of the general financial state of the world.
- **Think long-term:** any position worth filling or program worth doing is a position or program with long-term value to your organization. Never give up your own professional standards or take on an employee whose experience you are uncertain about. Stopgap measures seldom serve even their immediate purpose.
- **Consider hiring a consultant:** select a consultant with a background in arts and culture who can help you prioritize and then address each of these key aspects in turn. Board management, employee relations and organizational development can all be tackled with the assistance of an expert whose outside viewpoint can provide much-needed impartiality, crisis-oriented support and professional context.
- **Communicate, communicate, communicate:** Should your organization need to downsize and reduce your workforce, communicate as soon as possible with employees. Explain how choices are being made and try to eliminate programs and activities that are not core to mission before you lay-off your most valuable and important resource – your people!

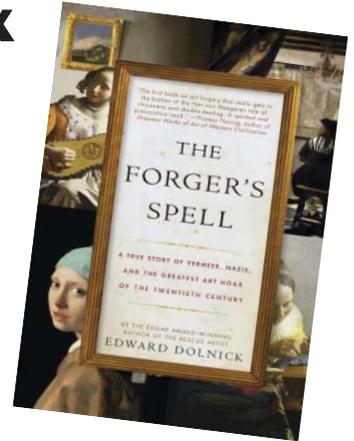
For more information, visit www.artstaffing.com.

Book Review

The Forger's Spell: A True Story of Vermeer, Nazis, and the Greatest Art Hoax of the Twentieth Century

by Edward Dolnick
ISBN 978-0-06082-541-6 (hardcover))
Publisher: Harper
Publication Date: July 2008
Hardcover: \$26.99

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



From the 1930s through World War II, small-time artist and dealer Han van Meegeren pulled off one of the greatest and most notorious art hoaxes of all time. Himself at best a mediocre artist, van Meegeren forged multiple Vermeers, managed to convince the most respected art scholar of the time that the paintings were real, and eventually sold the paintings throughout Europe, most notably to the collectors of the Third Reich including Goering and Hitler himself. What made this hoax so infamous are not just the personages involved, but the fact that the van Meegeren forgeries weren't just fake Vermeers, they were badly painted fake Vermeers. Yet he managed to fool not only sophistic collectors such as Goering; the van Meegeren forgeries convinced preeminent scholar Abraham Bredius, who in the last years of his life was eager for one more notable find to cement his reputation. In Dolnick's *The Forger's Spell*, the author examines not only the techniques of forgeries and the history of the events, but touches on the psychology of the major players that made the entire hoax possible.

Dolnick, a science journalist and Edgar Award winner for his examination of the 1994 Munch heist in *The Escape Artist*, studies the life and times of van Meegeren and the unique personality traits that enabled him to dupe the world and the Third Reich. Van Meegeren was an artist scorned at his early exhibitions for his either overly sentimental or overly morbid paintings; in part, his forgeries (began in 1922 and progressing to the Vermeer scheme) were his method of "proving" that he was in fact a

great artist. The situation changed from rote fraud to a more dangerous plot as his "Vermeers" were placed in the hands of high-ranking Nazi officials who were looting and purchasing for their own collections. But instead of backing away from the danger, van Meegeren painted more, becoming wildly rich in his occupied Amsterdam but burning through his money like paper, perpetuating the need for the painting and arranging of sales of even more "Vermeers." But after the war when Goering's property was catalogued and the van Meegeren Vermeer was found in his collection, the artist was arrested as a collaborator, accused of selling Dutch cultural property to the Nazis. With his life on the line, van Meegeren admitted to the forgery, but became a Dutch folk hero for duping the enemy.

Dolnick's writing in *The Forger's Spell* is breezy and quick, writing obviously for the general public but with enough actual information on the science of art forgery to make the read solid enough to escape the fate of a light beach read. He raises questions in the fields of art history and science as to why available tools aren't always used to authenticate paintings. Dolnick also interestingly interviews modern, admitted forgers, demonstrating the motives and means of the forger and examining techniques used throughout history to forge artwork. But the writing suffers from a clear admiration for the subject: Dolnick seems to buy into the myth of van Meegeren as a folk hero, and his occasional admiration of the unscrupulous painter is sometimes palpable. He does, however, manage to raise ethics-lite questions

such as if a forged painting that delights the eye or the owner has done its job regardless of its intention.

“Forgery is a strange crime,” Dolnick notes at the beginning of *The Forger’s Spell*; “...a craft as much as an art, a battle of wits between the con man on one side and connoisseurs and scientists on the other.” Dolnick every so often seems clearly on the side of the con throughout the book. But regardless of his bent towards believing in the mythology of van Meegeren, *The Forger’s Spell* is still a notable book, far better suited for the general public than experts, but an interesting read nonetheless.

Note: In September 2008, art historian Jonathan Lopez published *The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Han van Meegeren*. The *New York Times* called the book “...profoundly researched, focused, [with] absorbing depth...Lopez debunks the myths, savored by Dolnick, which cast the forger as a romantic avenger...” *The Man Who Made Vermeers* is published by Houghton Mifflin Harcourt, ISBN 978-0-15101-341-8, \$26.00 (hardcover)

CALL FOR PROPOSALS

reflect on tech
[working title]



California Association of Museums
Annual Conference
March 3-5, 2010
San Jose

Deadline: June 12, 2009
www.calmuseums.org

You may not be able to completely protect your collection from forgery, but you can help protect it from theft.

Object ID Checklist

Take Photographs

Photographs are of vital importance in identifying and recovering stolen objects. In addition to overall views, take close-ups of inscriptions, markings, and any damage or repairs. If possible, include a scale or object of known size in the image.

Answer These Questions

Type of Object: What kind of object is it (e.g., painting, clock...)?

Materials and Techniques: What materials is the object made of (e.g., brass, wood, oil on canvas)? How was it made?

Measurements: What is the size and/or weight of the object? Specify which unit of measurement is being used and to which dimension the measurements refers (e.g., height, width, depth).

Inscriptions and Markings:

Distinguishing Features:

Title, Subject, Date or Period

From The International Standard for Describing Cultural Objects Initiated by the J. Paul Getty Trust in 1993 Council for the Prevention of Art Theft.

The New Tax Form 990: Part 2

Presented at the 2008 Western Museum Association Conference.

I RECENTLY attended PART 2 of the 990 seminar entitled The New Tax Form 990: Drilldown presented by AAM. This on-line review detailed some of the more important changes to the 990 and included as panelists Betty Brewer, President & CEO, Minnetrista, Indiana, Casey Steadman, CFO, Atlanta History Center and Marc Azar, CPA from Smith & Howard, PC, Atlanta.

To provide a bit of background, IRS 990 is submitted as a way for tax-exempt institutions to report their financial status to the Internal Revenue Service. Since the Enron scandal five years ago, there has been a push by the federal government for greater “transparency” in the non-profit community as well: the redesign of the 990 was seen as a way to help establish this accountability. Sound familiar?? And according to Marc Azar, the 990 form was forty years old and probably needed an upgrade.

Below I’ve touched on some key changes which I will review again and also discuss new ones:

- The core form includes 10 pages which have been tweaked and redone and the SCHEDULES have grown from 2 TO 16; most institutions will be completing 4-8 of the schedules.
- The four main schedules which most institutions will be completing are D, G, J and M.

CORE FORM:

An insurance broker is a museum’s adPART IV is a CHECKLIST OF REQUIRED SCHEDULES. This section was created to help advise a filing organization what schedules they need to complete while providing a quick overview of the kinds of activities the organization is involved in.

Minnetrista in Indiana is on a calendar tax year which means their fiscal year began January 2008: they will be required to complete the new 990 tax form this year. Betty Brewer, their President and CEO, began their review last summer with the CHECKLIST from the Core form which helped establish what

needed completion. Ms. Brewer developed ad hoc committees from her board and staff to help complete the core sections and policy statements. For instance, she assigned policy of review of their Document of Retention and Destruction to their Archivist and VP of Finance and Operations.

Again, completion of the 990 requires involvement from many staff members, not just your financial officers, and forces cross functional decision making. And as Ms. Brewer indicated, the more information you can provide your accountant, the less costly it will be for your institution.

PART V – STATEMENTS REGARDING IRS FILING AND TAX COMPLIANCE. Museums are now required to list HOW MANY 8282s were completed for the tax year. But as pointed out by Casey Steadman of the Atlanta History Center, most curators typically accept works with the view of holding them longer than 3 years; in other words, this section should not be problematic to complete.

PART VI is a section for GOVERNANCE, MANAGEMENT AND DISCLOSURE. Section A includes detailed questions regarding an organization’s governing body and board of trustees. Basically, the IRS is looking for information regarding “non-normal” activities which are defined as activities which fall outside typical day to day business transactions. For instance, if a board member sells his or her home to another board member outside of the established real estate transaction process, this is considered a “non-normal” activity.

Section B also includes questions regarding salary compensation and conflict of interest policies and how they are used and monitored.

SCHEDULES

SCHEDULE D – SUPPLEMENTAL FINANCIAL STATEMENTS

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 VI – Investments – all assets must be listed here and an institution can no longer simply attach a fixed assets list.

SCHEDULE G – SUPPLEMENTAL INFORMATION REGARDING FUNDRAISING OR GAMING ACTIVITIES

If your institution spent more than \$15,000.00 in “fundraising” to a third party, your organization will have to complete this schedule. The IRS wants to avoid abuses like school children selling gift wrap with little return (i.e. .30 cents per dollar).

The IRS also wants to know if you are complying with state and local authorities with regard to raffles and auctions. For example, Casey Steadman indicated that when the Atlanta History Center holds a raffle, they must notify the County Sheriff where the raffle is taking place.

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.

PART I includes questions about travel and according to Marc Azar, if you bring a spouse or companion, it is becoming harder to justify their participation in a conference as a non-taxable benefit.

SCHEDULE M – NON CASH CONTRIBUTIONS. Basically this schedule addresses the use of collections valued at \$25,000.00 or over. The presenters were unable to address live collections (zoos and aquariums) but the American Public Gardens was suggested as a possible reference site with regard to completing this section. They can be found at www.publicgardens.org.

CONCLUSION

The 2008 990 form is available in final format at www.irs.gov under forms. All panelists stressed that you can no longer give your accountant only figures as there

are numerous areas requiring narrative explanation but don't get too “flowery” just be precise and thorough.

Good luck with the form! I am not a tax expert but have learned a lot listening to these on-line seminars and would be happy to help you any way I can. I can be contacted at slucke@uam.ucsb.edu.

CONFLICT OF INTEREST

Appendix A, IRS Form 1023

American Heart Association www.americanheart.org (<http://www.americanheart.org/presenter.jhtml?identifier=3023759>)

Gates Foundation, www.gatesfoundation.org (<http://www.gatesfoundation.org/about/Pages/conflict-of-interest.aspx>)

WHISTLEBLOWER

National Council of Nonprofit Associations, [www.ncna.org](http://www.councilofnonprofits.org/?q=whistleblower) (<http://www.councilofnonprofits.org/?q=whistleblower>)

The Nature Conservancy, www.nature.org (<http://www.nature.org/aboutus/leadership/art15485.html>)

RECORD RETENTION/DESTRUCTION

National Association of Corporate Directors, www.nacdonline.org (<http://www.nacdonline.org/images/GovernanceGuidelines%20050617.pdf>)

Donors Forum, www.donorsforum.org

Yale University, www.edu/ppder/policy/1105/1105.pdf

State News

ALASKA

(Maria McWilliams)

Grey Everette Reuther

Son of Angela Linn and Josh Reuther

Born January 25, 2009 at 7:53 am at the Fairbanks Family Health & Birth Center, Fairbanks, Alaska.

Weight: 6 lbs. 12 oz

Length: 19"



Grey Everette Reuther

ARIZONA

(Pat Evans & Kara Kelly)

Pueblo Grande Museum, Phoenix

Hard economic times have caused changes in staff at many museums, including Pueblo Grande. The full time staff has been reduced by half, including the curator of exhibits position. Remaining staff will absorb as many duties as possible. There are two items of good news: all of the staff members were moved to other jobs in the City, and the positions are suspended rather than being eliminated. Also, since attendance has increased, the Museum may be able to add some part-time hours since it has generated additional revenue.

The Museum opened its changing exhibit, Pieces of the Puzzle, which

is based on recent archaeological research, both in the field and re-examination of existing collections. The exhibit will run at least through the year, and may be traveling to other venues.

Scottsdale Museum of Contemporary Art, Scottsdale

SMoCA is very sorry to say goodbye to preparator Wylwyn Reyes, who will be returning to school full-time. Meanwhile we congratulate exhibitions manager Laura Spalding Best on her marriage to Matthew Best on February 28th.

Exhibition News

Current exhibitions at **SMoCA** will be extended to both save costs and to allow additional visitors the pleasure of viewing them. At the Crossroads of American Photography: Callahan, Siskind, Sommer will run through August 9. Seriously Funny will continue through July 5. Summer will bring exhibitions drawn from the permanent collection:

Unexpected Wegman (July 19, 2009 to January 24, 2010) grows out of SMOCA's collection of forty-five William Wegman prints. Produced with Segura Publishing Company, these unexpected, light-hearted renderings offer an unusual window into this important conceptual artist's playful and questioning thinking.

tCollecting Exhibitions: Ten Years of Acquiring Art through Exhibitions (July 18 through fall, exact date to be determined) will present more than forty works that have been collected directly from or as a result of exhibitions at SMOCA.

The **Heard Museum** is nearly finished installing new compactor artracks funded by the National Endowment for the Arts, Dr. Scholl Foundation, and the Bay and Paul Foundations.

New exhibitions at the **Center for Creative Photography** include

Odyssey: The Photographs of Linda Connor through June 21.

This work explores sacred spaces around the world. The permanent collection gallery will feature women photographers who work in alternative processes. A fun reception and lecture happens on April 23 when renowned food writers Naomi Duguid and Jeffrey Alford talk about food from India, Nepal, and Pakistan. University budget issues have led to the dismissal of two valued staff members – the Assistant Director and the Head of Imaging. This has in no way interrupted our business but we are devastated to see our colleagues go. The registration department is ever vigilant in making sure that all building and collection obligations and standards are met and maintained during this transition period.

NORTHERN CALIFORNIA

(Maren Jones and Joy Tahan)

Heart Art Gallery, Saint Mary's College (Moraga, CA) submitted to the NEH for a preservation assistance grant to do a conservation assessment of its William Keith Collection -- received \$6000 and is currently performing the assessment with husband and wife painting conservators Andrea Rothe and Jeanne McKee-Rothe.

Jacki Arase, RC-WR Newsletter Assistant Editor had a baby boy on March 3, 2009. Welcome Kyle!



Exhibition News

Contemporary Jewish Museum

(San Francisco, CA) has just opened *Jews on Vinyl*. What started out as a mutual affinity for kitschy Jewish album covers—think Neil Diamond baring his chest hair on the cover of *Hot August Night* or Barbra Streisand in hot pants on the cover of *Streisand*—soon became a quest for identity, history, and culture between the grooves of LPs. Together, guest curators Roger Bennett and Josh Kun embarked on a thrilling journey, scouring the world to collect thousands of vinyl LPs from attics, garage sales, and dusty archives. Pieced together, these scratched, once-loved and now-forgotten audio gems tell a vibrant tale: the story of Jews in America. *Jews on Vinyl* is a unique exhibition based on their new book: *And You Shall Know Us by the Trail of Our Vinyl: The Jewish Past as Told by the Records We Have Loved and Lost*, which spans the history of Jewish recorded music from the 1940s to the 1980s, weaving an account that begins with sacred songs and ends with the holy trinity of Neil, Barbra, and Barry. The exhibition features a soundtrack of highlights from these LPs to provide opportunities for Museum visitors to experience forgotten moments in Jewish American pop history. Much of the music is no longer available in any format and through this exhibition, audiences will have the unprecedented opportunity to explore new perspectives on Jewish identity and history through this exciting aspect of Jewish culture. Through June 9, 2009.

The **Oakland Museum of California** goes deep into the forest primeval to reveal the spectacular beauty of the Giant Sequoia, found nowhere on earth but California's Sierra Nevada. *Future of Sequoias: Sustaining Parklands in the 21st*

Century (Feb 7–Aug 23, 2009) features photographs by Jeff Jones and prose by retired National Park Interpretative Ranger William C. Tweed, who share a deep respect and concern for the parks that harbor the magnificent trees.

Legion of Honor (San Francisco, CA) opens *Artistic Luxury: Fabergé, Tiffany, Lalique*, the first comparative study of the work of the three greatest jewelry and decorative arts designers at the turn of the 20th century: Peter Carl Fabergé, Louis Comfort Tiffany, and René Lalique. Their rivalry found its stage at the 1900 World's Fair in Paris—the only exposition where all three showed simultaneously and where the work of each was prominently displayed. Some of their most elaborate designs for the Paris World's Fair are reunited for the first time in a gallery recreating the ambiance of this opulent international exposition. Looking critically at the development, design, and marketing of each firm, this exhibition explores how these designers responded to the demand for luxury goods in the years leading up to World War I. Through May 31, 2009.

SOUTHERN CALIFORNIA

(Amy Wright)

Charles Carroll has recently joined the Fowler Museum at UCLA's staff as the new Chief Registrar. Charles has previously worked as the Chief Registrar at the Dayton Art Institute and as Registrar at the Museum of Fine Arts, Houston.

Several of us recently traveled to the California Association of Museum's Annual Conference held this year in San Francisco. Anne Mersmann, Associate Registrar at Santa Barbara Museum of Art, presented a session on deaccessioning, while Victoria France, Managing Director of the

Fine Art Division of Robertson Taylor International Insurance Brokers, presented an informative introductory session on the basics of fine arts insurance. Steve Comba, Assistant Director/Registrar of Pomona College Museum of Art, moderated a session on student access to university art collections, while I moderated a round table discussion with the Northern California Representative, Joy Tahan.

NEVADA

(Melissa de Bie)

The 2009 Institutional Project Grant-- provides financial assistance to conduct small projects that improve the quality of their museum operations. Deadline- November 30, 2008. www.nevadamuseums.org/projectgrants.html

Exhibition News

Nevada Museum of Art (www.nevadaart.org), Reno, Nevada is showing:

Rommelo Yu: Remembering Abu Ghraib. November 22, 2008 - February 7, 2009.

Long May She Wave: A Graphic History of the American Flag. October 25, 2008 - February 22, 2009.

Katie Holten: Atlas of Memory. September 27, 2008 - May 17, 2009.

Las Vegas Art Museum (www.lvam.org), Las Vegas, Nevada is showing: *L.A. Now*. December 12, 2008 to March 8, 2009

UTAH

(Carrie Snow)

The The BYU Museum of Art recently held an Artist Reception & Exhibition Opening for Dan Steinhilber on January 22, 2009. The

State News

Museum is also looking forward to two more openings in the near future, 'Visions of the Southwest' on February 12, and Walter Wick: Games, Gizmos and Toys in the Attic on February 26, 2009.

The Monte L Bean Museum is looking announced plans this fall for an expansion project. The expansion hopes to 1) promote world class research with its remarkable research collections; 2) provide patrons with informative and engaging exhibits; and 3) strengthen the educational experience for students. They have also added Katy B. Knight as the Museum Education Professional. As a final flourish, The Annual Photography Exhibit and Competition for 2009 has been announced. The exhibit will run from February 13, 2009 to March 21, 2009.

The Museum of People's and Cultures is offering a new program for

docents. MPC docent responsibilities include: Leading Tours, Conducting Programs, helping Special Events and Generally Representing the Museum to the Public. The course is funded in part by the Utah Humanities Council.

Exhibition News

On February 10th the Utah Museum of Fine Arts will premiere an extraordinary exhibition of American Indian art from the John and Marva Warnock Collection. Splendid Heritage: Perspectives on American Indian Art will present 144 objects of unique artistry and powerful cultural expression from the Native people of the Plains, Plateau and the Northeast.

The Springville Museum of Art will start the 2009 New Year with six exhibitions The exhibitions include: Fused, Formed, Fired: Works by Jeannine Young, Dahrl Thomson and

Anne Gregerson, A Well-Woven Life the work of Utah fiber artists Susan Madden and Joyce Marder,

Geometry of the Land: The Paintings of Rob Colvin, Carlos Andreson Retrospective, and Henry LeRoy Gardner Retrospective.

The 37th Annual Meeting of the
American Institute for Conservation
of Historic and Artistic Works

conservation
2.0
new directions

Join us **May 19-22, 2009** in
Los Angeles. Visit www.aic-faic.org for
meeting and registration details.

AIC | 1156 15th Street, NW, Suite 320
Washington, DC 20005-1714
202.452.9545 | info@aic-faic.org | www.aic-faic.org

WASHINGTON

(Michole Christopher and Hollye Keister)

The Burke Museum just opened a major new exhibit. *Coffee: The World in Your Cup* presents the story of one of the world's most widely traded commodities and how it has impacted cultures, economies, and environments across the globe. Photos, maps, artifacts, and hands on demonstrations help visitors explore the fascinating world behind the coffee we drink. On view now through June 7, 2009.

Burke Education staff has been hard at work re-creating the traveling Burke Boxes to expand and improve the program. In addition to the content of the Box, students and teachers can now access an online curriculum that works in companion with the Burke Boxes. The Burke Web Team recently launched an award-winning online learning program aimed at children ages 6-12 called *Burke Kids*. *Burke Kids* features games and activities that help kids learn about biology, geology, anthropology and more.

We are excited to welcome Dr. Dear Dartt-Newton to the Burke Museum as the new Curator of Native American Ethnology, replacing Dr. James Nason , who recently retired. Dr. Dartt-Newton is a member of the Coastal Band Chumash and recently received her PhD in Anthropology from the University of Oregon.



One Day Workshop
**Soft Packing for
Internal and External Moves**

June 1, 2009

10am - 4:30 pm

At the Scottsdale Museum of Contemporary Art

\$20 for RC-WR members

\$35 for non-members (includes membership fee)

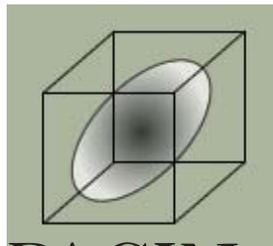
Are you sending objects out on loan, moving into a new facility or moving objects around in your current facility? Does your institution lack the funds for professional crating and moving services well, you're not alone. Come to this one day workshop and learn how to pack objects safely, without crating. We'll talk about what packing supplies are appropriate in what circumstances and how to soft pack a variety of object types from pottery to paintings. The workshop will include demonstrations on how to soft pack several objects including a piece of pottery, a Kachina Doll, and a framed painting.

For more information contact the RC-WR Arizona State Representatives.



All participants will receive a copy of the PACIN publication, *Soft Packing Methods and Methodology for the Packing and Transport of Art and Artifacts*.

Sponsored by



RCWR
REGISTRARS COMMITTEE
WESTERN REGION

Registration Form

Please fill out and mail this form along with your payment of \$20 for current members of RC-WR or \$35 for Non-members (includes membership fee) to:

Kara Kelly
Museum of Northern Arizona
3101 North Fort Valley Road
Flagstaff, AZ 86001

Registration Deadline: May 15, 2009
On-site registration will not be available

Name
Institution Affiliation
Title (for your name badge)
Address
City, State, Zip
Phone
Email address

Please make checks out to **Registrar's Committee Western Region**.

From our fellow registrars abroad...

Editorial Note: The officers of the RC-WR were inspired by the UKRG new website designed to get up to date information to their membership. As you know the RC-WR has been working on getting a similar website up for its membership. The UKRG is a very well designed website and we encourage all of our colleagues to check it out. Congratulations UKRG!

Welcome to the new United Kingdom Registrars Group web site and brand!

Our new web site is now up and running. It has been designed to fit with our new visual identity. We hope it will provide an easier and contemporary forum for UK Registrars, so please take a moment to explore the new pages. Please note that our web address has now changed to www.ukregistrarsgroup.org

New UKRG Brand - The Committee worked with Red Leader Industries to develop a fresh, clear, modern and flexible brand that will represent the Group, its reputation, its objectives and aspirations; a brand that will be consistent across all our activities. The new brand was launched at the Annual General Meeting on 31 October and at the November European Conference in Basel. It is now very important that all members start using the UKRG publications in the new brand design and also guide other colleagues (non-members) to use them, i.e. Facilities Report, Display Case & Security Supplements and Courier guidelines. All of them can be found on the web site.

E-bulletin - One of the features of the new web site is a dedicated news page to be updated monthly. Once a month all members now receive an e-bulletin informing them of all the news, job adverts and other new announcements to be found on the web site. Please let us know what you think of the new e-bulletin.

Membership Database - One of the important applications we have set up is a database to manage our membership list. Members will be automatically subscribed to this database. New signed up members are notified by email and can

unsubscribe if they so wish, or forward emails to friends.

Members can now edit their details on the web site themselves. By doing so when your details change, you help UKRG keep our membership list up-to-date.

There is also now a facility to help members log in if they have forgotten their password. It is essential that all members keep their login details handy in order to access the members area.

Your contribution - We aim to build up a bank of photographs and images, including taking photographs at all events, and to evaluate the new site over the coming year.

If you are happy to share photographs of your building, galleries, an exhibition installation, unloading of crates from a lorry, an old or new store, or any other eye-catching pictures, we would be happy to add them to the site.

It is also essential that we get feedback about the site, including what you think works well or any problems you've had and any ways in which you think the site can be improved. There is a feedback form on the site for this purpose. You will all be able to contribute news articles, FAQs and photographs of Registrars at work (and at play). This site is for you. Help us make it work for you.





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:

SEATTLE
WATERTOWN HOTEL
UNIVERSITY OF WASHINGTON
APRIL 22 - 24, 2009

EUGENE
UNIVERSITY OF OREGON
JUNE 3 - 5, 2009

WORKSHOPS:

care of collections

- textiles
- books
- paper and photographic materials

preserving museum collections

- 101 & 301

emergency preparedness intensive for material culture collections (3-day series)

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.

www.bacc.org | wrfso@bacc.org | 619.236.9702



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.

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.



The RC-WR is looking for a new Media Librarian.



The Media Librarian shall administer the media library, which includes making additions and filing requests from members who wish to borrow CDs and DVDs. The position shall determine the amount to include in annual budget for adding resources to the library including mailing costs. They shall ensure that the library holdings are current and relevant to the RC-WR members, cull the holdings as appropriate. The position shall submit short announcements of new additions to the library in each quarterly newsletter and reminding the membership of this service and how they can make use of it.

Members who wish to donate their past A.A.M. or Ali-ABA cds please send them to Jacqueline Cabrera (mailing address on the back of the newsletter).

If you are interested in filling this position please contact Jacqueline Cabrera at jcabrera@getty.edu

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

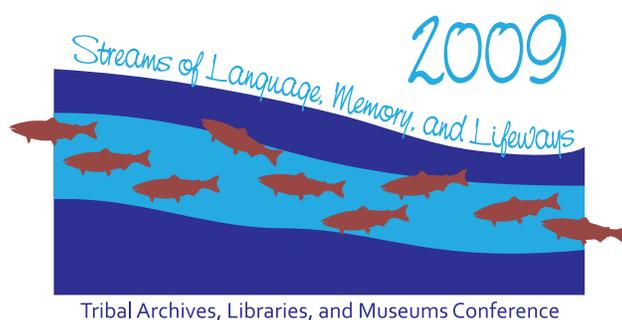
Streams of Language, Memory & Lifeways for Tribal Archives, Libraries and Museums Conference

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 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.

The application process is competitive and will be based on demonstrated financial need. Scholarship Applications will be accepted until **May 31, 2009** so please don't wait! You will find the criteria, what financial assistance you can request and, who to contact for more information on the website.



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

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

RC-WR 2008 - 2009

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We want your great ideas!!

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

DEADLINES

- Tips and how-to advice by June 31st
- Articles by June 31st
- State news and state rep articles by July 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: Registrars Committee ▪ Western Region</p>	<p>please mail membership application to: 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>membership categories _____ :</p>	
<p><u> </u> VOTING</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> NON-VOTING</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>new member _____ renewal _____</p>	<p>membership dues: \$15</p> <p>contribution: _____</p> <p>total enclosed: _____ thank you!</p>

Don't forget...

-  **Fine Arts Insurance Seminar, Pasadena - May 15, 2009 (registration May 8th)**
-  **Collections Round Table Forum, Hawaii - May 4-16, 2009**
-  **UMA Call for proposals deadline, Utah - May 31, 2009**
-  **Soft Packing for Internal and External Movements, Scottsdale - June 1, 2009**
-  **CAM Call for proposals deadline - June 2, 2009**
-  **WMA Travel Stipend application deadline - June 12, 2009**
-  **Tribal Conference, Portland - October 20-22, 2009**
-  **IRS Travel Stipend application deadline - September 1, 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 2009**

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

To: