Registrar's Quarterly

Spring 2012

RCWR
REGISTRARS COMMITTEE
WESTERN REGION

MESSAGE FROM THE CHAIR

Nicole Nathan As the saying goes, the only thing you can count on is change, and the RC-WR is no different!

It's with sadness that I let you all know that RC-WR Treasurer Melissa Stabile and her family will be leaving the western region and returning to Colorado this summer. We have thoroughly enjoyed her time with us on the Board and she will be sorely missed. Taking on the Treasurer duties will be Kathleen Daly of the Oregon Military Museum, runner up in the past election and current Oregon co-rep.

Tracy Johnson, our other Oregon co-rep is moving on to a new adventure in her native British Columbia. Tracy will be the Museum Manager at the Oliver and District Heritage Society in the heart of B.C.'s wine country. Please help me wish Melissa and Tracy well!

That means we need a rep or two co-representatives for Oregon. If you are interested, please contact me or any of your officers.

We welcome new southern California representative Clare Haggarty who is the Civic Art Collections Manager for the Los Angeles County Arts Commission. Clare will be assisting with logistics at the Palm Springs WMA meetings. In addition, Brian Eyler of the Nevada Museum of Art will be taking the reins of the Nevada representative position from long-time contributor Sue Ann Monteleone. Thanks to Sue Ann for her service, and welcome to both Clare and Brian!

The preliminary program is out for this fall's Western Museum Association meeting in Palm Springs, CA and there are two pre-conference workshops for collections professionals. Join us for *CSI: Registrars* at Cabot's Pueblo Museum on Saturday, October 20 from 9:00 AM–4:00 PM and *Cockled, Frayed, and Friable: A Conservator's View to the Art of Condition Reporting* Pre-Conference Workshop at Sunnylands Sunday, October 21, 9:00 AM–4:00 PM. Register for either by contacting RC-WR Secretary Heather Bouchey at heather.bouchey@pam.org

If you have an idea for an article, or issue you've come up against lately, send it our way.

Thanks again to all our corporate sponsors who continue to support RC-WR stipends, workshops, and professional development.

Best wishes for a great summer!

Newsletter Design by Allison Rogers Graphic Design

Since 1979, the RC-WR has cooperated with the RC-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.

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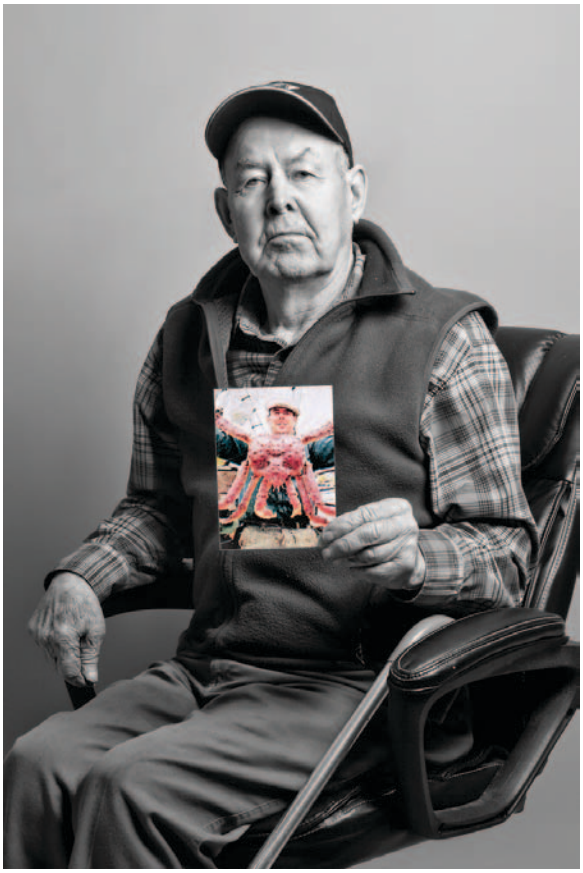
OVERVIEW

THE KING CRAB PORTRAIT PROJECT

News from Kodiak Maritime Museum As the King Crab boom peaked in the mid 1960s, everyone in Kodiak knew that something extraordinary was happening. There were suddenly thousands of young people in town, new crab boats arrived every week, and fortunes were being made and spent with equal abandon. The fishery was also extremely dangerous. Dozens of Kodiak fishermen lost their lives at sea every winter. The elements of youth, money, and danger made Kodiak an exhilarating place to be. Then, in 1982, it ended.



Patty Mullan

The crab went away, for reasons still not fully understood. People moved on to other fisheries, to other occupations, or off the island. The fishermen got older and started having kids. The town quieted down, but the stories remained, filtering through the collective memory of Kodiak and other fishing communities along Alaska's Gulf coast and down to Seattle; stories of huge catches and crazy paychecks, of wild behavior and hard, hard work, of being young and invincible, of a fishery that seemed at the time to be forever.

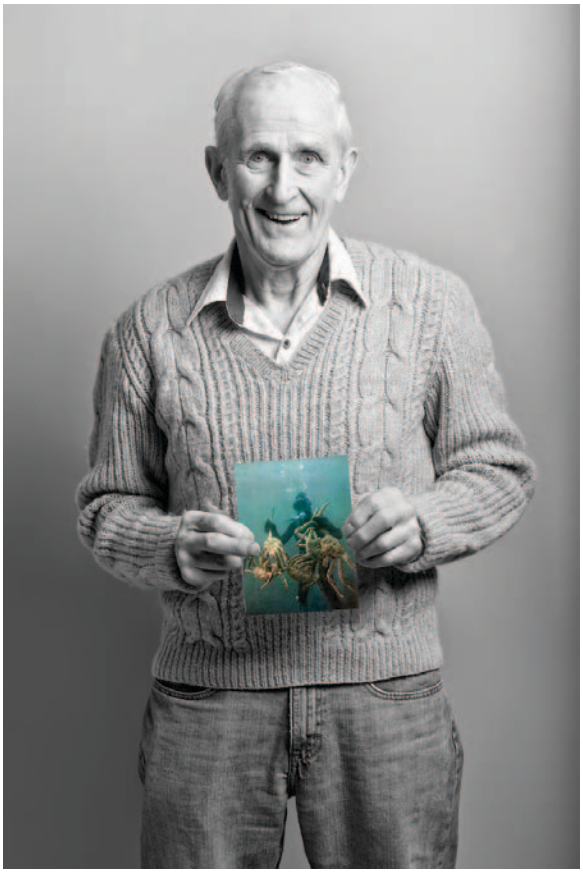
It was that feeling, those stories, which Kodiak Maritime Museum (KMM) has tried to capture in its ongoing oral history project, before the people who had lived them go away themselves. On its own, the oral history project has been very successful in preserving the stories and creating an audience for them in both Kodiak and beyond. Yet, while these oral histories have immense value in and of themselves as pieces of the collective Kodiak memory, they lack a certain connection to the present. The voices are real, but they are disembodied, remembering an invisible past.

The board and staff of KMM realized early on that some kind of visual grounding was necessary to link the voices on the recordings with the physical presence of the people who were speaking to us, that both sound and light were necessary to make the audio recordings truly effective in any future museum interpretation exhibit. There needed to be something people could see which helped them understand not merely what the king crab boom looked like, but what it felt like.

The board and staff of the museum talked about this problem from the beginning of the oral history project, and had even considered doing the interviews on video to answer this concern. However, production costs, uncertainty about quality control of the final product, and lack of a medium to deliver the videos to an audience dissuaded the museum from pursuing this avenue. The board also considered using predictable photos of the oral history participants taken in front of boats and canneries, but gradually it became apparent that the voices needed faces. More than anything, the faces of the participants had as much history etched into them as the stories did, and because faces speak to us in ways that objects never can, and these faces could connect the present to the past.

News from Kodiak Maritime Museum continued...

The faces of the people in the oral histories, now elderly or middle aged, held their own history within them, in their lines and gray hair and whatever their eyes had to say. They held the history of the community too, as survivors who brought the communal past with them into the room. The museum realized too that creating images of people's faces was something within its abilities, both institutionally and financially.



Guy Powel

In the process of thinking about making photographic portraits, I remembered Richard Avedon's series, "In the American West." In the early 1980s, Avedon had taken a series of remarkable black and white photographs of ordinary people in state fairs and rodeos in the Great Basin area of the West. Avedon photographed his subjects in a diffuse light against a white background. With no background details to distract the viewer's attention, the innate humanity of the individuals filled the images and the images became emotional statements as much as documentary artifacts. After discussing it with photographer, Alf Pryor of Dead Humpy Studios in Kodiak, we decided it was a template that would suit the KMM portrait project.

Just before shooting began, it occurred to me that a way to bring the past into the photographs would be to have the people in the portraits hold pictures of themselves taken during the king crab era. I asked the subjects to bring in snapshots of themselves from their scrapbooks. We had them hold a white 6 x 8 inch card for the shooting and then Alf used Adobe Photoshop to turn the snapshots into the portraits afterwards. It worked. Having two images of the same face made explicit the continuum of time we all carry within us through our own experience.

The project not only augmented the voices of the oral history project by creating a series of visual documents, but brought fishermen, bartenders, cannery workers, and store owners—a slice of the consciousness of the community—into the museum as participants, into the interpretive process itself. The staff and board of KMM wanted the project to interpret the past, but also to be vitally relevant to the community whose history was being interpreted. Creating a visual and emotional link between the present and the past while including the community in the process turned out to be a very good way to do that. After a successful exhibition in Kodiak last year, the portraits are now going on the road to various museums around Alaska. ■

—Toby Sullivan, Executive Director, Kodiak Maritime Museum

REGISTRAR SPOTLIGHT: HOLLY CUSACK-MCVEIGH

Marnie Leist, Registrar, Alutiiq Museum and Archaeological Repository, Kodiak, Alaska interviews Dr. Holly Cusack-McVeigh (photographed at left), Curator & Collections Manager, Pratt Museum, Homer, Alaska

How did you begin your career as a registrar? In fifth grade I knew that I wanted to be an anthropologist and work with Native American objects. Knowing about my interest in objects and archaeological artifacts, people would give me projectile points found in a farmer's field or local antique store. I literally played collections manager as a kid. I would carefully document each piece on an index card, clean, bag and label each object. In the late 1980s, I worked for a tribal museum that was just beginning to organize and plan for the future growth of their museum collections. Starting at the very beginning was often challenging, but the experience taught me so much about collections management and registration. In my current position as Collections Manager and Curator at the Pratt Museum, I oversee all registration and collections management responsibilities for the Museum's Cultural and Natural History Collections. These responsibilities include everything from bird mounts to sacred objects.

Did or do you have a mentor in the field? One of my first mentors was Canadian archaeologist, Bill Fox, who taught me at an early age (middle school) how to consult with tribal groups in a genuine and respectful manner. I learned the importance of documenting sites and associated objects and, most importantly, to consider different ways of thinking about those objects and the people who made and used them. Cultural Anthropologist, Dr. Phyllis Morrow of the University of Alaska Fairbanks, has also been an important mentor to me for many years. Her deep respect for Alaska Native cultural beliefs and practices has strongly shaped my approach to academic research, collections care, conservation, and community consultation. She has continued to guide me throughout my professional career. Dr. Larry Zimmerman, Professor of Anthropology and Museum Studies at IUPUI, is a colleague and friend who has also provided inspiration and guidance. Scholars like Dr. Zimmerman laid the foundation for repatriation work long before the NAGPRA law was enacted.

What is your favorite part of registration work? Getting ahead of the backlog! That feeling you get when you gain both physical and intellectual control of a collection. One of my favorite quotes comes from the museum's IPM manual. The first page is a dedication: For all of the inspired people that are trying to change the world, a piece at a time. I also love teaching collections care and registration to my students and museum interns. I enjoy the philosophical discussions and always learn from my students.

What type of objects do you like to work with the most? I have worked with ethnographic collections for decades. I worked with Native American objects from the Canadian Shield and Great Lakes region, and have spent the past two decades working with Alaska Native material culture both in museum settings and within private collections in the field. My academic research interests include ethnographic objects and their meaning, museum ethics, repatriation of ancestral remains, community curation and conservation, and issues of cultural and intellectual property.

Interview continued...

Which was your favorite exhibition that you have seen to date? Does anyone ever have just one favorite exhibition? My top picks would include the Smithsonian's National Museum of Natural History exhibit, *Written in Bone: Forensic Files of the 17th-Century Chesapeake*. This exhibit includes a Forensic Anthropology Lab. I was amazed at the broad audience response to this topic. The television show CSI certainly has had an impact on public interest and understanding of forensic science. Other favorites include the Native American cradle board exhibit at the Heard Museum in Phoenix and the amazing Pottery Project at the Arizona State Museum in Tucson, which includes a large viewing window into the ASM collections storage area and their wonderful conservation lab. My dream lab!

What do you wish for the future of the registration profession? I would like to see fewer divisions between curatorial, collections management, and registration departments at larger institutions, encouraging instead a team approach to collections care and management.

What are your future plans? I will be leaving the Pratt Museum next fall for an Assistant Professorship in Anthropology & Museum Studies in the School of Liberal Arts at Indiana University Purdue University Indianapolis. The tenure-track appointment includes collaborative research as an IUPUI Public Scholar of Collections and Community Curation with the Eiteljorg Museum of American Indians and Western Art. ■

REVIEW :

Contesting Human Remains in Museum Collections: The Crisis of Cultural Authority

Tiffany Jenkins, Routledge Press, 2011, Oxon, England

It seems almost every museum has issues concerning human remains. If you don't work in a museum with Native-American grave material, your collection may include Egyptian or Ancient American mummies or sacred remains of some sort, and even certain contemporary works are known to include human bones, blood, hair, etc. as a political statement.

This new book out of England is a fascinating discussion of the current tensions between museum curators/scientists and outsiders hoping to protect human remains. As the author points out, requests for returns of bodily remains aren't just coming from tribal descendants, but now include a variety of requestors (e.g., so-called "neo-pagans" unrelated to the decedent, who simply hope to see human artifacts removed from museums out of respect).

The author works in a British think tank. Take a break from your job mincing over inventories, condition reports and the like, and ponder the greater moral issues facing museums. What is appropriate to collect/display/dissect and why? What should be the ethical boundaries of science? When does the promise of scientific advancement outweigh respect for the dead? ■

—Renee Montgomery, Assistant Director, Risk Management, LACMA

WMA UPCOMING PRE-CONFERENCE WORKSHOPS

CSI: REGISTRAR

Pre-Conference Workshop at Cabot's Pueblo Museum
Saturday, October 20. 9:00 AM–4:00 PM

Lunch will be provided by RCWR. Registration will be handled by Registrars Committee Western Region. Based on annual events organized by the registrars' committees in the Mid-Atlantic and Mountain- Plains regions, and the Reinforcement Crew at AAM, the CSI: Registrar event 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!

CONDITION REPORTING

Cockled, Frayed, and Friable: A Conservator's View to the Art of Condition Reporting
Pre-Conference Workshop at Sunnylands
Sunday, October 21, 9:00 am–4:00 pm

Sharpen your condition reporting skills in this technical workshop led by conservators working with a variety of materials from paper to organic artifacts to outdoor sculpture. The workshop will cover condition definitions and tools for accurate assessments, proper handling of various objects and materials, and new technologies for photo documentation in condition reporting. The conservator's view to condition report writing will be invaluable to registrars, collection managers, art couriers, and any museum professional handling art and historical objects.

To register for these workshops please e-mail Heather Bouchey at heather.bouchey@pam.org

Revising a Collections Policy

in a time of rapid growth

by Brian Eyler, Registrar, Nevada Museum of Art

Museum collections can be squirrelly creatures. It's an immutable truth in the museum world: over time collections grow, and when left unchecked they have a natural tendency to grow wildly in every direction, like light starved vines in search of the sun. Over my career as a registrar, I have noted a mysterious phenomenon that invariably contributes to the growth of a collection. Many curators and directors have a difficult time saying no to donors of artwork (by contrast, the typical registrar comes out of the womb saying "no"). While I understand that there are usually unspoken factors that make it difficult for museum staff to decline a donor's sincere generosity, as a registrar I often find myself asking (in the deafening quiet of a collections area): "Why are we accepting this?" "Doesn't our policy clearly state that we don't collect work like this?" "What does our policy say?"

Having worked at two other museums during my career, I understand the value of a well conceived collections policy. A thoughtfully crafted collections policy remains a museum's most practical tool to manage the growth of its collection. While governing the procedures of a collection, it also provides a clear focus, guideline, and boundary as to how and what a museum collects, and, as an added benefit, a clearly written policy also provides a functional mechanism for saying "no" to almost any potential donation—despite the political and personal forces at work.

Having been at the Nevada Museum of Art for a mere year and a half, I hadn't yet had the inclination (or time) to dive deep into the museum's existing policy, but due to two significant changes it has made to its DNA over the past three years, the time had come to take a closer look. As a museum and its collections change, so to must its policies. Not surprisingly, each of the recent changes the museum made had an immediate impact on not only how and what we collect, but also how we track, store, and refine the collections.

The creation of the Center for Art + Environment (CA+E) in the Museum in 2009 was the first significant change the museum made to its identity. CA+E is an internationally recognized research center that supports the practice, study, and awareness of creative interactions between people and their natural, built, and virtual environments. The mission of the CA+E is threefold: 1) to encourage the creation of artworks expressing the interaction between people and their natural, built, and virtual environments; 2) to convene artists, scholars, and communities to document, research, and analyze such artworks; and 3) to increase public knowledge of these creative and scholarly endeavors.

The CA+E operates a gallery space within the Museum, Research Library and Archive Collections, and public programs. Residing inside the Museum walls, the Center is staffed by two full-time museum employees: a CA+E Director and Archivist/Librarian, as well as a trained, full-time volunteer library and archives assistant.

Over the past three years, the creation of the CA+E Research Library and Archive Collections has served as a dynamic catalyst for growth for the museum. The archive and library collections have, and continue to, grow at a parabolic rate. As the collections grew, the challenges surfaced. It's difficult enough to keep one collection in line, so how will the staff manage three?

Not unexpectedly (to a registrar at least), the accelerated growth of the CA+E

Revising a Collections Policy continued...

Research Library and Archive Collections has raised a number of questions that needed to be addressed in an updated collections policy. Questions such as:

• Who manages the archive and library collections? How are they tracked, stored, insured, photographed and conserved? How are they accessioned and managed in the collections management database?
• Who oversees the archive and library collection acquisition process? How does the collection committee work for the Archive Collection? What are the Directors' (of the Museum and the Center) roles?
• Who manages the CA+E exhibitions and gallery, and the accompanying exhibition loans?
• What happens to artwork that is acquired as part of an archival collection? Does it go into the museum art collection or into the CA+E Archives Collection?

Stewarded by the Registrar (myself), a series of meetings that included the curatorial staff and CA+E staff ensued. The meetings served as a forum to hash out each of the new policies, particularly how they would relate to each other and how they would define staff roles and duties. The meetings also provided a forum for staff to discuss every imaginable acquisition scenario. In theory, a focused collections policy should account for almost any acquisition situation.

Almost immediately, it became clear that the best solution to address these questions would be to draft two separate collections policies, a revised one for the museum's art collections and a new one for the CA+E Archive Collections. We created two distinct collections committees. To provide a bridge between the two collections, the Museum Director/CEO and one Board member would serve concurrently on both committees. The CA+E Archivist would serve as the Registrar for the Archives collection. Storage would be shared and tracked in the museum's database by the Archivist and the Registrar. CA+E exhibitions would be managed by the CA+E Director in collaboration with the curatorial staff.

The second significant change in the museum's DNA occurred more recently. In 2012, the museum hired a full-time Director of Contemporary Art Initiatives. The collections policy revision process was an ideal opportunity for the Board and museum staff to thoughtfully and realistically assess the museum's new identity and focus, and to explore ways to redefine its core collection areas. At the conclusion of the discussions, the Museum's Director/CEO, in consultation with the Board of Trustees and curatorial staff, strategically shifted and focused the museum's collection areas, placing less emphasis on collecting historical works and more on collecting contemporary ones. It is the staff's hope that the updated policy will provide a roadmap for future Boards and staffers to follow.

Over the next few years, we will undoubtedly put both our policies (and staff) to the test. I can only imagine all the collections scenarios we cannot foresee, but then, that's what keeps it interesting, right? ■

The **Museum of Northern Arizona** received $65,264.00 from the IMLS-CP program to support a new general conservation survey. This project will allow MNA to bring in a team of four conservators and a preservation architect to assess its natural science, cultural, fine arts and archive holding so that MNA can develop a new preservation plan.

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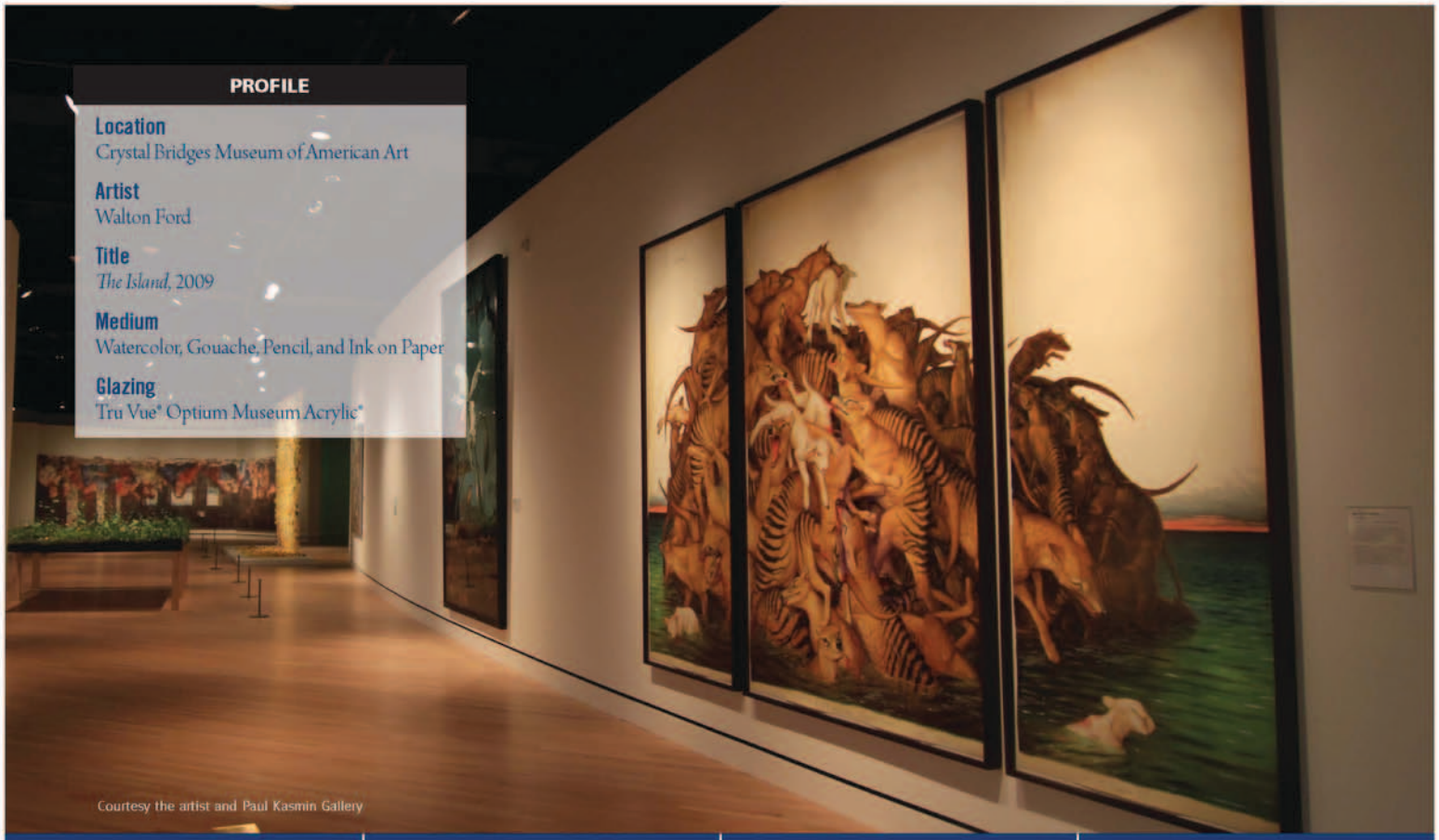

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IRS Session Review

by Suzan Şengöz, Associate Registrar, Special Projects, Los Angeles County Museum of Art, Los Angeles, California

Extreme Installations: Large, Complicated and Explosive Projects

How is Your TSA Doing?

Presented at the 2011 International Registrar's Symposium, November 4–6 in Houston, Texas

I am truly grateful to have been awarded the 2011 RC-WR Travel Stipend that enabled me to attend the International Registrars Symposium (IRS) in Houston. All of the sessions included in this year's program were truly exciting and certainly relevant. As a Special Projects Registrar my responsibilities are particularly diverse, ranging from the management of a large scale storage project requiring the preparation and movement of 14,000 artworks to an offsite location to managing small exhibitions, complex loans, special installations, processing possible acquisitions—in particular Time Based Media artworks—and collaborating with our security department to maintain the TSA Certified Cargo Screening Program at LACMA. I have found that IRS provides a strong forum for me to learn from and engage with colleagues from around the world. It is an extraordinary gathering where registrars have the opportunity to not only learn and grow from the knowledge offered through the sessions, but also have the opportunity to meet their fellow colleagues from across the globe and make significant connections otherwise not possible through e-mail and telephone.

The first session I want to tell you about, *Extreme Installations: Large, Complicated and Explosive Projects,* was chaired by Kathleen Crain, Exhibitions Registrar, MFAH with speakers Wynne Phelan, Conservation Director, MFAH, Kyle Young, President, Ty-Art, and Tina Tan, Assistant Conservator, MFAH. This session was very engaging for me because I have worked on large scale installations at LACMA. Three very interesting and extreme projects were discussed. One was the execution of a drawing involving the burning of 14 types of gun powder in collaboration with living artist Cai Guo-Qiang titled "Odyssey." Another was a site specific installation of a Jean Dubuffet sculpture titled "Monument au Fantone" composed of seven 33FT tall elements varying in weight from 2,000-8,500 LBS made of painted fiberglass laid over steel frames. The final one discussed the process of removing a large fresco by artist David Norvos titled "Untitled" through the 13TH floor window of a 36-floor twin tower building designed by Phillip Johnson in downtown Houston. I will discuss the de-installation and removal of the Norvos fresco in the following paragraphs. All three presentations were rich with information, fun, and exciting. It was interesting to learn the challenges and successes experienced during the course of these unique projects.

The Norvos fresco was created in situ when it was commissioned by Penzoil Place for their boardroom in 1970. Therefore it was necessary to remove the fresco by cutting it out of the wall, and by bringing it out by crane from the 13TH floor window to street level. It is composed of four panels, two weighing 1,700 LBS and two weighing 1,200 LBS. Fortunately the fresco had its own independent structure even though it was attached to the building (its own armature—essentially, a steel wall), which made it possible for it to be

moved at all. The backside of the fresco had a steel screen to hold the fresco wall made of lime plaster together. However the steel screen was not completely rigid and a steel armature had been constructed to provide the necessary stability during movement to keep the fresco intact.

The conservators were informed that in order to safely maneuver it out through various narrow office spaces to the window for exiting, the fresco would need to be laid face down. To prepare for this, the fresco was lined with tissue to secure the areas where paint was flaking. The fresco was then covered with a layer of Dartek prior to covering it with a crate lid in preparation for it to be laid down.

It took one week to prepare the fresco for removal, with all work being conducted afterhours. The rigging occurred on a Saturday and it was necessary to shut down the entire block. The cradle to lower the crates to the street level was designed by the rigging company and included dollies. Each panel had to travel on its side. As the windows were only 2FT wide, the dollies would not fit through the opening so it was necessary to hoist a panel out in two stages before it could be lowered to street level. The outside of the cradle was lined with foam to prevent damage to the exterior building. All communication was handled through walkie-talkie radios. Once a cradle was down, it was detached then hooked to the crate and brought over to the flat bed. A-frames were attached to the crates for stability during transportation.

One year later, the staff at the Museum of Fine Arts, Houston was asked to install the fresco in the café of the newly constructed building, with only 3 months notice. This time the crates were laid down face up to open the crate. Each panel was lifted up and spun into the correct position for installation. The tissue did not release as easily as was hoped, therefore some consolidation of the paint, cleaning, and retouching was required. Its location proved to be a challenge after the first two months of its installation, as visitors were getting too close to the fresco therefore a sizeable stanchion was placed around it to protect it from damage. The steel armature was left exposed in this installation to make it obvious that it was rescued from another site.

I tip my hat to a successful de-installation and then re-installation under short notice of a vulnerable fresco under extreme circumstances! I've since seen the fresco in its new home, and it's beautiful.

The other session I want to tell you about is *How is Your TSA Doing?* I seem to be consumed with this question on a regular basis so it was nice to learn how others are dealing with the program and that we are essentially all on the same page. This session was chaired by Gabriela Truly, Director of Collections Management, Dallas Museum of Art, with speakers John O'Halloran, Manager, Masterpiece International Ltd., Meryl Cohen, Exhibitions Registrar, The Metropolitan Museum of Art, and Jonathan Schwartz, President, Atelier 4. The panel discussed their experiences with the Certified Cargo Screening Program (CCSP), clarified some of the common confusion, and explained how the various requirements and key roles are handled at museums and art transportation companies. As Gabriela Truly stated, "This program goes beyond the borders of our museums requiring us to collaborate effectively with our colleagues at museums, but especially with the art transportation companies." As this topic is considered Sensitive Security Information (SSI), the information in this review will be limited. Please contact your TSA Principal Cargo Security Analyst (PCSA) for further information on the program as well as any inquiries regarding how to become a Certified Cargo Screening Facility (CCSF).

Gabriela Truly briefly discussed how the CCSP has been functioning at the Dallas Museum of Art and then passed the microphone to John O'Halloran who explained that so far the program has been working well, but one of the main issues has been the Chain of Custody. The purpose of the Chain of Custody is to keep screened cargo secure through the supply chain from the moment it is screened until it is tendered to the airline.

IRS Session Review Continued...

During this process it may be necessary for the freight to be stored or transported through a variety of unique circumstances prior to tendering to the airline. Once screened, it may be necessary to hold the freight in storage at the CCSF for several months before it is tendered to the airline. In some instances, freight may need to be transferred from the CCSF where it was screened to another CCSF prior to tendering to the airline. As long as the freight is transported in compliance per the regulations via approved chain of custody methods, which ensure that the freight is never tampered with, this should satisfy the airline; however airline employees, TSA agents, and CCSF's have been interpreting the program in different ways that has led to some confusion, with many grey areas. Most of the inconsistencies have come from the airlines misinterpreting the program. As the program continues to be exercised, and as people become more familiar with the rules and regulations, issues are beginning to lessen. If you are unsure of a step you would like to take with your screened cargo, inquire with the PCSA assigned to your region ahead of the shipping date to prepare. Also, your certified shipper is a good resource as well as the Certified Cargo Standard Security Program (CCSSP) including the Federal Code of Regulations (19.CFR.1549).

A new topic John O'Halloran introduced was that the 9/11 Act issued a requirement for inbound freight to the U.S be screened at the same level as outbound freight, at the piece level, for passenger aircrafts. This requirement was originally to go into effect by August 2010 however it has now been delayed until August 2013. One reason for the delay is the TSA is focusing on the CCSP in the U.S., which still needs a lot of work. Additionally it has proved very difficult to regulate non-U.S. entities. A large volume of cargo enters the U.S. on passenger aircrafts from approximately 94 countries. Regulating a global supply chain of this size without interrupting the flow of commerce is not an easy task. Each country operates their airport security a bit differently, and certainly differently than ours. Further, many do not agree with the U.S. screening policy and will not implement its rules. To mitigate these challenges for the moment, the TSA has updated the standard security operating program for U.S. air carriers accepting cargo at foreign airports to increase security during acceptance, handling, and screening at foreign airports. U.S. airlines are expected to screen cargo at a level commensurate with the screening requirements in the U.S. The TSA is working with foreign civil aviation authorities to create an international program to include known shippers and to ensure that cargo is screened at a level that matches U.S. screening requirements in the hope of reaching a recognition agreement with other countries so that when these programs are recognized the freight will be considered screened when it arrives in the U.S. John O'Halloran also explained that TSA has a pilot program with U.S. Customs to determine the feasibility of using inbound manifest information to alleviate risk, similar to the existing program for incoming ocean shipments. Manifest information filed ahead of time allows U.S. Customs to evaluate risk before it is loaded. This would serve as an additional tool for mitigating risk. More information is expected to become available on this pilot program.

Next, Meryl Cohen spoke on what steps the Metropolitan Museum of Art took towards becoming certified, their considerations during this process, and the management of the program after becoming certified. She explained that successful implementation and management of the program is dependent upon having at least one person who is able to devote a significant amount of time to the program. I could not agree more as someone who manages the majority of the program at LACMA. There is a lot of maintenance needed to remain compliant as there are regular updates to the program, ongoing paperwork that must be securely stored and tracked for review during audits, including initial and recurrent training that is both time consuming and under tight deadlines—producing a large amount of paperwork that must be managed.

At the Metropolitan Museum of Art they were fortunate to have a team composed of four staff including the head registrar, packing manager, department administrator,

and one security manager. Their packing manager was the primary liaison with the TSA from the beginning, maintained all the logs, chain of custody paperwork, and conducted most of the training. From staffing and physical layout, to handling of paperwork and screened cargo, there is no one size fits all approach to becoming certified. You must consider your adaptability to the program, your physical structure, the ability to manage alone or as a team, and most importantly, your passenger airfreight shipping statistics. It is really important to have the cooperation and support of your administration, security, key staff, as compliance will cause shifting in responsibilities in a variety of areas of your institution. Becoming a CCSF was the best option in light of the high volume of shipments at the MET, as it was for us at LACMA. They ship 1,000 outgoing loans on average per year, and have about 2,000 loan objects that pass through their doors. They were able to adapt existing security measures to the program, which minimized disruption of existing procedures. It proved to be a great bonus to reinforce best practices in house, and, with very few exceptions, everyone has been cooperative.

Jonathan Schwartz discussed the benefits of becoming a CCSF and working with TSA certified art transportation companies who are also Indirect Air Carriers (IAC) to conduct airfreight shipments. I've tried to summarize his comments in the following paragraphs.

The most ideal scenario is for the museum to be a CCSF and physically screen the shipment. The shipment is released to a truck driven by certified art handlers and transported to the airline where the supervisor, also certified, finalizes the transaction for acceptance by the airline. In this scenario, all paperwork is in order from the museum, the truck and the supervisor, and the airline is satisfied. The chain of custody has been satisfied and cargo can board the aircraft without delay or further handling.

If a museum is not a CCSF, the best option is to transport the shipment to a third party CCSF to conduct the screening in a controlled environment by trained personnel alongside representatives from the museum, if required. Once the screening is complete the shipment can be transported for tender to the airline. Once again, the chain of custody has been satisfied and cargo can board the aircraft without delay or further handling.

The alternative to this is to have the airline screen the shipment. The larger airlines will typically have an X-ray or ETD (Explosive Trace Detection) machine to screen shipments for speed and efficiency as they are on a strict schedule and must process shipments in the fastest way possible. Smaller airlines only employ the physical search method, requiring opening your nicely packed shipment containing a loan or a permanent collection object of some value. If X-ray is to be employed the museum needs to consider if this method will pose harm to the content of the shipment. The ETD is essentially the swab which is used at passenger terminals on carry-on baggage at TSA check points. If either of these technologies fails then the airline will employ the physical search method and open to the crate for inspection. Under this circumstance all non-airline employees—art handlers, supervisor, and courier—will be asked to leave the area and cannot take part in the screening. Untrained airline employees take over and conduct the physical search that could lead to serious damage of the artwork, resulting in possible delays that could lead to missing the scheduled flight.

I hope my review of the sessions *Extreme Installations: Large, Complicated and Explosive Projects* and *How is Your TSA Doing?* provided as much valuable information to you as it did for me. I am very grateful again to have been awarded the 2011 RC-WR Travel Stipend to be able to attend this wonderful symposium. All of the sessions were organized very well, and presented with great care and respect. It was inspiring to be around so many knowledgeable registrars and to learn from them. I met many new registrars and art shippers, making connections otherwise not possible. Many thanks for this delightful experience! ■

INSURANCE AND RISK MANAGEMENT

We're beginning a new semi-regular column on insurance and risk management issues with a fun strange-but-true museum story. Did you know that children's author Hergé was involved in a real museum theft, mysteriously echoing one of his Tintin cartoon series called *The Broken Ear* (1935-37)?

by Renee Montgomery, Assistant Director, Risk Management, LACMA

The Broken Ear series traces the exploits of Tintin in his attempt to recover a purloined Pre-Columbian sculpture. The story goes: A South American "idol" is stolen from the Brussels Museum of Ethnography, then is mysteriously returned the next day, with an anonymous note apologizing for the inconvenience and explaining the theft had been based on a wager. However, after studying a photo of the original sculpture, Tintin finds that the returned piece is actually a fake and the original is still missing. Working off a tip from a murdered woodcarver's parrot, Tintin and his trusty-terrier Snowy chase the killer through South America. Before recovering the real artifact, Tintin is sentenced to death for terrorism, is saved by a military junta, is struck by lightning, is nearly assassinated by dueling oil companies, prevents a war, is almost turned into a "shrunken head" (except for an act of ventriloquism), and nearly drowns in a fight-out in the ocean. There is a happy ending when the original sculpture is glued back together and returned to the Ethnography museum.

Here's where reality picks up. Fast forward about forty years, when the actual Brussels Center for Fine Arts decides to host a Hergé retrospective in 1979. To illustrate *The Broken Ear* story, the Museum puts a number of similar Ancient-American figures on display with a master copy of the statue with a broken ear. Museums should never tempt fate because, horror of horrors, during the course of the exhibition, the broken ear sculpture comes up missing! A note is left by the thief explaining he will return the figurine if Hergé himself visits the galleries at a certain time with a copy of *The Broken Ear* under his left arm. Hergé does arrive at the appointed time but with the book under his right arm, not left, and the thief doesn't show.

(This account of the unsolved mystery can be found in the 2011 updated version of *The Broken Ear* published by Little Brown.) ■

STATE UPDATES

WASHINGTON 2012

by Cory Gooch, Collections Manager/Registrar, Frye Art Museum, Seattle

The Washington Museum Association's annual meeting, *The Next 50: Innovation, Inspiration and Sustained Futures for Museums*, will take place at the Seattle Center (home of the Space Needle) June 13-15, 2012. A pre-conference "Registrars to the Rescue" day is planned for Wednesday, June 13TH at the Karshner Museum in Puyallup. Rebecca Engelhardt, Registrar/Collections Manager at the Museum of Glass in Tacoma, is the primary organizer.

In commemoration of the 50TH anniversary of Seattle's 1962 World's Fair, the Museum of History & Industry (MOHAI) has organized a full schedule of exhibits and programs presented throughout 2012 at the Seattle Center. *Celebrating Century 21* (April 21– October 21, 2012) is a series of three complementary exhibits that explore Seattle's 1962 World's Fair and its impact on the Seattle of today. *Centuries of Progress: American World's Fairs*, 1853–1982 is a national travelling exhibit from the Hagley Museum and Library in Wilmington, Delaware, an organization that collects, preserves, and interprets the history of American enterprise. *The Future Remembered* showcases a wide range of artifacts, photographs, and media documents from the 1962 World's Fair selected from MOHAI's collection. *Looking Forward: Young Social Entrepreneurs, The New Heroes* is an art exploration of young visionaries applying innovative solutions to create a better society. Photographs are by Davis Freeman. Workshops, walking tours, and educational resources for schoolchildren are also presented.

If would like to get involved with the RC-WR as a co-state representative for Washington State, please contact Cory Gooch, cgooch@fryemuseum.org. ■

ARIZONA 2012

by Holly Young, Curator of Collections Pueblo Grande Museum, Phoenix

Pueblo Grande Museum has received a gift—a major collection of Maricopa pottery. Donated by the son of a prominent Laveen, AZ family member who originally collected the artwork and knew the potters personally, this collection has historic, cultural, and artistic merit. The collection includes the signed work of seventeen mid-20TH century potters, including several potters not previously represented in the museum's collection.

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by Betsi Meissner, Registrar, Center for Creative Photography, University of Arizona, Tucson

Each year, the Center for Creative Photography (CCP) at the University of Arizona awards fellowships in support of research utilizing the Center's resources. This year's recipients of the Ansel Adams Research Fellowship were Brett Abbott, Curator of Photography at the High Museum of Art in Atlanta, GA, Stephanie Jill Schwartz, Lecturer at Arts of the Americas, University College in London, England, and Brian Winkenweder, Associate Professor of Art History at Linfield College in McMinnville, OR. Susan Ehrens, Independent Scholar and Curator and Karin Higa, PhD Candidate in Art History at UCLA received the Edward Weston Family Research Fellowship. The CCP also awards internships for qualified students. The 2012 Ansel Adams graduate student internship was awarded to Rachel Sadvary. Ms. Sadvary will be working in the Center's Registration department.

The CCP Gallery will be dark from June 17TH until August 18TH, 2012 when *Made in Arizona: Photographs from the Collection* opens, celebrating Arizona's Centennial. ■

SOUTHERN CALIFORNIA 2012

by Clare Haggarty
Civic Art Collections Manager,
Los Angeles County Arts Commission

I am excited to be the new State Representative for Southern California. I am also new to living in Southern California—Los Angeles (LA) specifically. Of course I have been exploring the local art scene and historical, uniquely LA sites.

I recently toured the Hollyhock House in Barnsdall Park, which happens to be right next to where I live in Silver Lake. Frank Lloyd Wright designed and built the house for the arts patron and philanthropist, Aline Barnsdall, from 1919 to 1923. Not too long after its completion, Barnsdall donated the house and the surrounding land to the city of LA in 1927. For the next fifteen years it was the headquarters of the California Art Club whose members staged plays there and had art exhibitions.

In the 1940s and '50s Dorothy Clune Murray's Olive Hill Foundation leased the house. Each time a new organization took up residence the house was refurbished to suit the different needs. After WWII the house was a center for war veterans and it was partially redesigned by Frank Lloyd Wright's son Lloyd Wright, a Modernist architect in his own right. The house is now undergoing an extensive restoration to return it to its original appearance as much as possible with the available historical records and photographs (not all of the rooms were photographed from Barnsdall's time, like the bedrooms which were considered private). At present, the splendid courtyard in the center of the house, which exemplifies Wright's SoCal-specific concept of combining home and garden, is off-limits, but it should be open again six months. As one who is professionally interested in restoration projects, it was fascinating to see and hear what is being done.

In addition to the house at Barnsdall Park, there is a municipal art gallery, theater, and art studio where a variety of art classes including drawing, ceramics, jewelry making, weaving, painting, and more are held throughout the year for both children and adults.

Another fun adventure I recently had was First Friday at the Natural History Museum of Los Angeles. The museum stays open until 10PM on the first Friday of the month. The theme of May's First Friday was bugs. Author Amy Stewart, who wrote *Wicked Bugs: The Louse that Conquered Napoleon's Army and Other Diabolical Insects*, gave a hilarious, riveting, and at times horrifying lecture on deadly insects. There were also several "bug tours" of the insect exhibits before the lecture. The local public radio station KCRW hosted DJs throughout the museum and live bands in the auditorium. The new dinosaur hall just opened featuring a number of high-tech interactive displays that bring the Jurassic-era to life.

Things to look out for: the Getty Center has a brilliant line-up of free evening lectures of educationally interesting topics such as public art conservation and fascinating contemporary perspectives on art history. Upcoming lectures: *Out in the Open: Conservation Challenges of Outdoor Public Art; Three Brushstrokes: Recreating Roy Lichtenstein's Early Techniques for Painted Outdoor Sculpture; Approaches to Conserving Modern Architecture in the USA, The Four-Legged Muse: Horses in Painting, 1500–1770; From Mozart's Vienna to Freud's Vienna: The Human Emotions in Messerschmidt and Klimt*

A little further south, keep an eye out for *ex·pose:* a new series of contemporary exhibitions at the Laguna Art Museum beginning in June with Peter Bo Rappmund who primarily works in film, video, photography, and sound. The program was initiated and is curated by Grace Kook-Anderson, the curator of exhibitions at the museum. ■

OREGON 2012

by Kathlenn Daly,
Museum Technician,
Oregon Military Museum

The Oregon Military Museum (OMM) has long been one of Portland's best-kept secrets. In fact, many locals have yet to hear of the facility. Thanks to publicity for *The All-Star Salute to the Oregon Military*, a fundraiser on May 18, 2012 kicking off the public phase of the OMM's $6.5 million capital campaign, this has started to change. Founded in 1975 by the Oregon Military Department, the OMM was established as the official state repository for military weapons, documents, and artifacts relating to the military history of the citizens of Oregon.

In late 2008, the Museum's doors closed to the public, making way for a new Readiness Center for 1,400 soldiers from the Oregon Army National Guard and the US Army Reserves. By June 2009, the Museum had to relocate 14,000+ artifacts, 30,000 library volumes, and more than 750 cubic feet of archives to its new home, the old Clackamas Armory building at Camp Withycombe. As well, a 1911 Field Artillery Horse Barn (original to Camp Withycombe) and a World War II Quonset Hut were to move to the grounds nearby. Although built in 1954, and in much need of updating and retrofitting, the 32,000 SQ FT armory provided the OMM a unique opportunity to expand and better fulfill its mission.

Since 2009, the Museum staff has been hard at work creating a plan for reopening to the public as a regionally significant museum. Their work is paying off, as the OMM now has an Interpretive Plan, a new roof, a new HVAC system (to be completed in August 2012), a new Foundation, and an ever-growing group of supporters. If all remains on schedule, the Museum will have a soft opening on May 20, 2013.

A grand opening will be scheduled later, once all renovations are complete. The "new" Oregon Military Museum will offer:

- A higher quality of artifact preservation with modernized building systems (i.e. air conditioning, humidity control, fire sprinklers, and security).
- Quadrupled exhibition space.
- An increase in the number, diversity, and quality of exhibits.
- Improvements to exhibit security, allowing for expanded public hours.
- A centralized Library and Archives, creating better access for researchers and visitors.
- Greater educational opportunities for visitors of all ages.
- A displayable weapons vault showcasing one of the largest firearms and artillery collections west of the Mississippi and one of the best Japanese artillery collections in the World.
- A new park-like "Historic Area" featuring the 1911 Battery A Field Artillery Horse Barn, the World War II Quonset hut, and educational outdoor exhibits.

For more information about the Oregon Military Museum and its capital campaign, please visit www.oregonmilitarymuseum.org. ■

ALASKA 2012

by Dr. Holly Cusack-McVeigh,
Curator & Collections Manager,
Pratt Museum, Homer, Alaska

Kodiak Maritime Museum, Kodiak After three months of intense effort, a team of shipwrights and volunteers under the direction of Kodiak Maritime Museum is nearly done refurbishing the wooden fishing vessel, *Thelma C*. The 36-FOOT boat, built in 1965, fished salmon, herring, and king crab out of Kodiak and Valdez until 2005. The museum plans to install the restored vessel near the Kodiak harbor as a permanent outdoor interpretive exhibit later this year. Plans call for all-weather interpretive panels and a web-based cell phone tour to tell the story of the boat and Kodiak's commercial salmon fishery. A roof will protect the vessel from the elements. Funding for the project came from the Alaska Legislature and Kodiak Island Borough.

University of Alaska Museum of the North, Fairbanks Opening in May, the exhibit *Art in the Making* follows five Fairbanks artists as they take their work from conception to completion. Gain new insight into the artistic process with macro and time-lapse photography. Explore the artists' studios through digital, interactive tours. Listen to a seamless soundscape that will draw you into the world of the studio. By juxtaposing a finished work of art, a video of its creation, the artist's tools, and the voice of the artist reflecting on vision, process and practice, the exhibit transforms a single moment of enjoyment into a deeper and more sustained appreciation.

Alutiiq Museum and Archaeological Repository, Kodiak What is the origin of the word Kodiak? How do you bend wood to make a bowl? Why did Alutiiq children once hide their toys in winter? The answers can be found in the *Alutiiq Word of the Week*, the museum's lessons on all things Alutiiq. Produced since 1998, the program provides a weekly window into the Alutiiq world, connecting the public with information on Native heritage and reawakening the sounds of the Alutiiq language. With a grant from the Alaska Humanities Forum, the museum will now publish a book of these lessons, which will be released in September 2012. The publication will present the program's complete set of cultural lessons, 471 in all, in alphabetical order from Accordion to Yeast! It will also include a brief history of the Alutiiq language, 50 historic photos from the museum's archives, and a detailed index.

Museums Alaska Announces New Executive Director
The Board of Directors of Museums Alaska is very pleased and excited to announce the hire of Heather Beggs as our new Executive Director. Heather started in her new position on April 1, 2012. -Heather was the Director of the Pratt Museum in Homer, Alaska from 2003-2009. Since that time she has worked abroad for a couple years, managing a project at Te Papa Tongarewa—New Zealand's national museum—and managing the Peace Corps program in The Gambia, West Africa for the last year. ■

Joint Annual Conference
Sitka, Alaska

Alaska Historical Society & Museums Alaska

October 10-13, 2012

Museums Alaska Theme:
Museums Matter: Connecting with Our Communities

Keynote Address by Museum Consultant Dr. Alice Parman