



REGISTRARS' QUARTERLY WINTER 1993

A PUBLICATION OF THE REGISTRARS' COMMITTEE - WESTERN REGION

IMPORTS/EXPORTS

The movements of collections under our care across international borders brings us into the sphere of international trade and the laws governing it. Negotiating the international shipment of art, artifacts, and scientific specimens can be a challenge to the novice as well as the seasoned registrar. It requires keeping abreast of U.S. Customs regulations and those of the countries with which we are interacting. International conventions, such as CITES (*Convention on International Trade in Endangered Species of Wild Flora and Fauna*), EEC (European Economic Community) regulations regarding export licenses for artworks, and the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* may also impact our shipments. This issue of the *Registrars' Quarterly* explores the roles of the international forwarder and customs broker and highlights customs transactions which are currently challenging to registrars in the western region.

Border crossings may require patience, cool heads, and keen wits, and involve late night arrivals and departures, stern officials, the exchange of foreign language and currency, impounded or delayed shipments or unexpected changes in the law. Luckily, we are not alone! We elect to work with international freight forwarding agents who are either U.S. Customs brokers themselves, or work closely with one. Their knowledge of the law and contacts with international colleagues serve to facilitate coordinated effort with international shipments. These individuals often serve as our best source of quick and reliable information regarding importing and exporting.

Given the complexity of this topic, our coverage here can in no way be comprehensive. Other avenues for keeping current on laws and regulations affecting your international shipments are the Smithsonian

Institution publications, such as *A Primer to Endangered Species Law: Obtaining Federal Permits for Specimens Protected by Endangered Species Laws* (1992), and the United States Information Agency (USIA) which has published *Curbing Illicit Trade in Cultural Property: U.S. Assistance Under the Convention on Cultural Property Implementation Act* (April 1989). The USIA Cultural Property Advisory Committee may be contacted (202.485.6612) for information and assistance regarding the Cultural Act. *(continued on page 2)*

PUBLISHER'S NOTE

For those of you unable to attend the RC-WR Annual Business Meeting this past October, a partial reprinting of the 1992-1993 Annual Reports submitted at the meeting can be found in the *Collections Notes* of this issue (remainder will be reprinted in the next issue).

Congratulations to the officers elected to serve the 1993-1995 term for RC-WR: *Chairperson Sarah J. Kennington, Vice-Chairperson Melissa Rosengard, Secretary Paulette Hennum, and Treasurer Gina Cavallo Collins*. Please note that Melissa Rosengard will also act as our *AAM Liaison*, providing readers with news about national matters that affect members of RC-WR.

Melissa's article will appear as *AAM NEWS* each issue in the *Collections Notes*. In this newsletter she reports on the Budget Reconciliation Act and how it affects donations of gifts or appreciated property.

On behalf of the members who received stipends to attend the 1993 Annual Business Meeting and Workshop (Kim Caldwell-Meeks, Gina Cavallo Collins, Janet Ness, Heather Northway, Jody Ochoa, and myself), I would like to sincerely thank RC-WR. The support provided by RC-WR allowed us to actively participate in our committee's future at the meeting, and to learn methods of time management from our instructor Richard Lynch as well as from our colleagues. Thank you!

-Maren A. Jones, Publisher

(continued from front page)

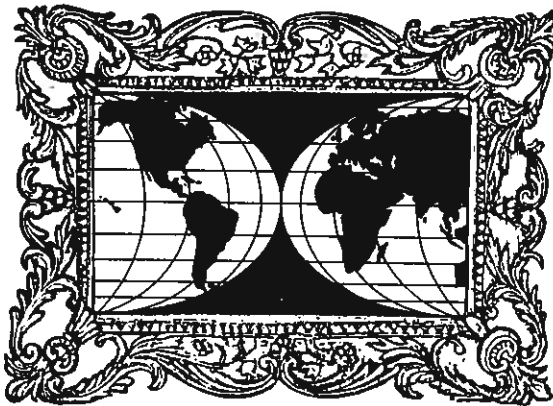
Copies of U.S. Customs regulations are available from the U.S. Government Printing Office. *The Federal Register*, published daily, presents information relating to all proposed changes in laws and federal regulations including customs. While it would be an arduous task to do so, the truly motivated can peruse *The Federal Register* for warning of legislation being considered that can affect your imports. AAM's monthly bulletin *AVISO* also announces changes in legislation affecting museums' international shipping.

The U.S. Customs import specialist overseeing the entry of "Art and Antiques" handles the majority of museum customs transactions. Developing a good rapport in the planning stages of a shipment with this official can make the process a smoother one by identifying the potential customs problems and solutions in advance. If nurturing the agent's appreciation of the

irreplaceability of art, artifacts, or scientific specimens doesn't work, equating the shipment to a perishable commodity might! However, a word to the wise from those with experience, it may be best to leave this communication to your international freight forwarder who can speak the language of customs codes and tariffs.

Beyond its routine task of imposing import duties and taxes, U.S. Customs is to be credited with the role it plays in the control of the illicit trade in the cultural patrimony of nations and endangered species. It is certainly in the best interest of our profession to understand and support these efforts. Many thanks to the registrars and freight forwarders who have contributed to our understanding of the process involved in the import and export of our collections.

-Sarah J. Kennington, Chairperson



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THE ROLE OF THE CUSTOMS BROKER

by Robert Hornyan

Everyone has heard the phrase, *The world is getting smaller*. With the shrinkage of the world comes an increase in imports and exports. The increase of imports into the United States has put an increased workload on customs brokers to process shipments rapidly through Customs. Customs and the brokerage community have combined to meet this challenge with automation. This system is called *Automatic Broker Interface*, or ABI. To better understand the process and everyone's responsibilities, it is necessary to understand the role of Customs, the broker and the importer.

The major responsibility of the U.S. Customs Service is to administer the Tariff Act of 1930, as amended. The primary role of customs is the assessment and collection of all duties, taxes and fees. The Customs Service is also a law enforcement agency. They must enforce the laws of not only their agency, but other agencies that regulate imports. They help to enforce the laws of the FDA, EPA, DOT, FCC and the Fish and Wildlife Service, to name a few. These agencies have or are in the process of adding modules to the ABI systems to better process and enforce the regulations. Customs' role and workload will continue to increase as the world trade and political climate continues to change.

The role of the customs broker is to act as a liaison between Customs and the importing community. The broker is licensed by the Treasury Department to transact customs business on behalf of the importer. To become a broker, one has to pass an exam and a background check by Customs. The broker's job is to help the importer execute business in an efficient manner, while making sure that it is within the scope of all Customs and related laws.

All merchandise arriving in the U.S. must be accompanied by the owner, purchaser, an authorized regular employee, or by the owner's licensed customs broker through U.S. Customs. The customs broker is the only person authorized to act as agent for the importer. The importer has the right to choose any broker he/she wishes, and must give that broker power of attorney to enter goods in his/her name. The importer can clear his/her goods at any port; it does not

have to be the first port to which it arrives. The broker will prepare and file customs documents, obtain bonds, deposit duties and secure the release of the imported merchandise. The broker will also advise and assist the importer in obtaining shipping rates, and help with the movement of goods from the country of origin to the United States.

In order to do his/her job today, a broker must be automated and interface with Customs through the ABI system. This system allows the broker to obtain information from the Customs computer in Washington, D.C., and to obtain release of your merchandise. When your shipment arrives in the U.S., the broker transmits import data to Customs. The computer will do several checks and edits on this information. The local Customs office will then know if an examination is required, what special documents are required, if other agency laws are involved, and if the merchandise is allowed into the U.S. This system also allows the broker to query the computer for specific information such as quotas, antidumping and countervailing duty cases. The broker also receives daily bulletins as to new laws, procedure changes, embargo and other political sanctions through ABI. The computer, as a tool for importing, will continue to grow as other agencies and countries interface.

In order for the broker to do his/her job efficiently, the importer must do his homework. The importer is responsible to Customs for the shipment, and may be subject to fines and penalties if things are not in order. The importer should meet with the broker to determine what rates of duty will apply, other related agency laws, invoicing, and the country of origin marking requirements. To import, you must know the laws of the importing country that pertain to your merchandise. Brokers are there to make this job easier for you, so take advantage of the knowledge they have, plus the information they can obtain through ABI.

Robert Hornyan is owner of Arizona Customs Brokers in Phoenix, Arizona.

INTERNATIONAL EXHIBITION EXPERIENCES FROM HAWAII by Elaine Murphy

Hawaii has many opportunities to assemble and receive international exhibitions because of its close proximity to Pacific Rim countries and territories. Due to the islands relative isolation, trucking, train shipment, or hand delivery are not viable options for transport of exhibition materials.

Consistent export documentation is required for trade controls and to protect all parties involved. Shipping and special documents are required for foreign importers to take possession of shipped goods, for banks to execute payment, and for countries and territories to complete legal responsibilities.

The most critical element for the exporter is the careful, accurate, descriptive and complete preparation of export documents providing required information. Results of discrepancies, omissions, or incomplete documentation may be (1) prevention of your materials from being exported; (2) not being paid; or (3) foreign governments seizing your goods. The exporter has the choice of learning how to complete the paperwork, or hiring a specialist such as a customs broker to complete all or a portion of the tasks.

Knowledge of the process allows you to make decisions which reduce costs, prevent loss and increase the success rate of your export venture. Each country has different export/import regulations. It is imperative that you research thoroughly. You may be able to manage the paperwork required in making an export shipment, reserving transportation space and arranging for insurance. However, you should seriously consider using a specialist for processes unique to exporting such as negotiating and providing accurate shipping terms (FOB-Freight on board vs CIF-cost, insurance and freight) and rates. Obtaining accurate shipping rates may be tricky as the published rates are just the starting point of negotiations.

Hawaii has initiated three successful international exhibitions: *International Shoebox Exhibition 1982* (now an ongoing triennial invitational international exhibition), *Crossings '86* and *Crossings '89*. The *International Shoebox Exhibition 1982* was conceived by Tom Klobe, Director of the University of Hawaii Art Gallery. The original exhibition travelled to twelve U.S. locations and selected works were exhibited in two international destinations. Artwork is received by the gallery from individual artists utilizing direct mail

delivery. Only when international artists have unreliable mail systems should their exhibition materials be airfreighted to and from Hawaii. Receiving the various shipments and clearing customs for airfreighted items is a logistical nightmare because arrival dates from multiple foreign destinations are inconsistent.

It is difficult for the exhibition host to provide manpower to travel to Honolulu International Airport to pick up one package at a time from different airlines, with separate arrival dates and times. After picking up the goods, customs has to be cleared within the airport proper. Honolulu prices for a customs broker specialist is \$125 to \$250 per trip. Coordination of shipping for more than 100 items would not be possible if only airfreight was used. The combination of direct mail with airfreight for exceptional cases provides cost efficient, safe and reliable delivery of imported materials to Honolulu.

Crossings '86 did not originate with pre-established institutions. Conceived through the efforts of numerous artists and galleries, it culminated in an exchange of 90 artists and 16 galleries in Japan and Hawaii. *Crossings '89* included forty-five Hawaii artists each shipping one framed work to France.

One common uncertainty in exporting materials was the fluctuating dollar/yen ration experienced during the *Crossings '86* exhibit. Contract shipping terms for American artists were for payment in Japanese yen. The value of the dollar continued to slide downward during the exhibit coordination and dates of display. Artists responsible for the payment of shipping fees were unsure of the total cost until the exhibited items returned to Hawaii. The shipping fees increased as much as \$60 per item.

Even if you employ a customs specialist I recommend you obtain The Correct Way to Fill Out the Shipper's Export Declaration available from the U.S. Bureau of the Census, Washington, D.C. 20244, (301) 763-7662. Shippers Export Declaration (Form 7585-V) is required by the U.S. Department of Commerce to control exports if the value of goods are in excess of \$2,500.

Elaine Murphy, is Coordinator at the Mayor's Office of Culture and the Arts, Honolulu, Hawaii.

TRUCK TRANSIT OF ART WORK TO MEXICO

by Warren M. Lynn

As with all art movement, air ride, climate-controlled transport equipment is vital for shipping in Mexico. Until 1991, this service was not available in Mexico, resulting in art movement by crating and air freighting, or transfer of art work at the border into common carrier equipment.

The most important aspect of shipping art work into or out of Mexico is to have all the proper Mexican and American import and export documents in order, prior to moving the art work. The regulations for temporary exhibitions and works for sale are different. For temporary exports from the United States, the basic customs documents required are: 1) the pro forma invoice stating the name, address, and phone numbers of the owner, the consignee, and the Mexican customs broker; the artist, title, medium, and size of the art work; how it is packed; the value; and a statement of purpose; and 2) if the value of the work is over \$2,500, an export declaration for U.S. Customs is required. In addition, there are documents necessary for Mexican Customs which must be prepared by the Mexican institution or individual importing the works. Mexican Customs requires a detailed packing list. It is important to consult with your customs broker for details or specifics, particularly if you have works which are constructed of unusual materials such as animal parts. NAFTA may ease shipping into and out of Mexico, but to date the process has become more complicated as new facilities are being constructed and computerization has taken place. Regulations may change unannounced, so it is important to do last minute checks with the Mexican brokers to avoid delays at the border. If shipping less than trailer load lots, it is important to have the same Mexican and U.S. broker for all the shipments on the trailer and to import and export through the same port of entry, and to arrange paying the customs broker fees.

When exporting from Mexico, it is important to begin the permit process well in advance to be sure that all documents and letters are obtained from the various agencies which may govern your particular shipment. Export permits are for limited time periods, usually a year, so if your exhibition is for longer, be sure to extend the permits in order to avoid problems or fines when it is time to send the art work home.

Present regulations permit the entry of transport trailers into Mexico, but they must be moved

by a Mexican company's tractor. The physical process of a trailer entering Mexico is as follows: 1) arrival at the U.S. side of the border; 2) the Mexican customs agent checks the load according to the packing list; 3) the Mexican trucking company tractor or a contract transport tractor moves the trailer to U.S. Customs for export clearance; 4) cross the border for Mexican Customs clearance; and 5) if moved by a contract tractor, transfer to the Mexican trucking company's tractor. Our company allows one whole day for this process to be completed.

It gets hot along the border, and Customs operates basically on a first-come, first-served basis. It is therefore important to have climate control, because it is possible to have delays at any step. If documentation is not in order, the problem must be solved before going on. We have adopted the policy of providing an art handler as courier to accompany the trailer across the border and into Mexico. If crates or packages must be opened for inspection, this is done by our art handler/courier rather than by the contract dock workers hired by Customs. When entering the U.S., Customs requires that the drug search dogs be able to move to the front of the trailer, so this may require off-loading part of the shipment to enable the dogs access throughout the trailer. This service is also provided by the art handler.

Many of the museums in Mexico are not accessible to tractor trailer delivery service, or delivery may be required at night, due to traffic problems. Sometimes, permits may be required to operate a tractor trailer in certain parts of some cities. Arrangements can be made to transfer shipments into smaller trucks for delivery to museums. It is important to make these scheduling arrangements prior to shipment.

This is a rather brief synopsis of some trials and tribulations of shipping artwork to Mexico, but the problems of timing, location, distance and scheduling are the same as for any other exhibition and can be solved by planning, preparation and patience. Buena Suerte!

Warren Lynn is General Manager of Fine Arts Express, Inc. in Fort Worth, Texas. Mr. Lynn participated in the panel discussion, "Good Neighbors: Sharing Loans with Mexico" at the 1993 AAM meetings in Fort Worth.

1994 American Association of Museums Annual Meeting
Soft Packing Pre-Conference Workshop
Seattle, Washington
April 23, 1994

As the economic climate of the museum and art world tightens, the use of soft packing methods for transporting art and artifacts becomes an attractive alternative solution in comparison to a standard hard-shell crate.

Soft packing has always been considered a temporary, simple yet safe method for transporting objects short distances. As the growth of commercial fine arts van and shuttle services increase, the degree of professionalism in handling and transport of objects, soft packing becomes a viable, cost effective solution for moving objects long distance.

Research into materials and new designs by museum and commercial packers alike has increased the effectiveness of these soft packing methods. As the bridge of communication between museum registrars and commercial fine arts service companies continues to grow, the decision to soft pack objects increasingly presents itself as a safe, reliable, cost saving method for transporting art and artifacts.

WORKSHOP GOAL: The purpose of this workshop is to address the many decisions to be made when considering soft packing as an option for transporting art and artifacts.

The sessions will address topics in four main areas of concern: materials, methods, transportation, and risk assessment. The first three topics (materials, methods, transportation) will address specific issues and differences between soft packing for short distance and long distance moves. The fourth (risk assessment) will address specific scenarios, the many components involved in making the decision of when to soft pack and the specific soft packing methods desired.

A handbook will be presented at the workshop which will include essays by each speaker, a materials list with a description of each material's inherent property, a commercial material vendors list and technical drawings of soft packing container systems.

A display of materials will be presented along with specific soft packing container systems which will correlate to some of the principles addressed by the speaker and the technical drawings supplied by the handbook.

-Submitted by Brent Powell, PACIN Chair

EEK! EEC! A WARNING ON EEC EXPORT REGULATIONS

by David Cline and Tamra Yost

If you are considering the importing anything for your museum from the EEC countries, you should be aware that there are a host of extremely complicated and time-consuming regulations on exporting cultural goods from EEC countries.

The EEC countries are Denmark, France, Ireland, Luxembourg, Belgium, Germany, Netherlands, United Kingdom, Spain, Italy, Portugal, and Greece.

Most European countries already had export regulations prior to the EEC whose purpose was to control the export of national treasures. EEC regulation n. 3911/92, which covers the export of all works of art from the EEC, has been superimposed on the prior European laws, further complicating the situation.

Through all of the complication, one result is clear: export of a cultural object from any EEC country will very likely require a license from that country's government before the object may leave the country.

Paintings more than 50 years old and with a value over ECU150,000 (USD\$190,000)

Prints, drawings and photographs more than 50 years old and with a value over ECU15,000 (USD\$18,900)

Sculptures more than 50 years old and with a value over ECU50,000 (USD\$63,000)

Other types of materials may also require a license, depending upon the country. That license is obtained by filing an application with the appropriate cultural ministry or department. The application is fairly simple, requiring a brief description of the object, as well as a photograph and an indication of whether it is a temporary or permanent export. The object must be inspected and approved by a customs official before it may be exported.

A related constraint concerns whether the object is considered a national treasure. For most countries, any museum-owned object is deemed a national treasure. In addition, privately-owned objects leaving for exhibition purposes may be considered national treasures. They must be reviewed by appointed government curators (usually museum employees), who

will make the determination.

All of the above confusion has the net effect that a great deal of time is required for any export of cultural objects out of the EEC. Privately-owned objects are especially problematic. The process of deciding whether they are national treasures can take weeks. A recent shipment from France was delayed by two weeks because the curator whose duty it was to determine the *treasure* of a privately-owned object was on vacation! Museums fare better under these regulations, since they have the necessary information for the application procedures. They also have the expertise needed to assist in completing the applications. In some countries (United Kingdom, e.g.), museums have a special status with the customs departments, so that their applications are processed somewhat more efficiently, depending on the nature of the export (i.e., whether to be returned after exhibition, etc.)

A final indignity is that these regulations are in constant flux and are inconsistently applied. France has just issued new regulations. In Germany and Italy, certain customs offices follow the new (EEC) regulations, while others simply follow their pre-existing government regulations.

For any U.S. museum wishing to import art from the EEC, we recommend the following: 1) Start early!! Agents overseas have advised that the approval procedures can take anywhere from one to eight weeks. 2) Know what you are shipping. Especially with private lenders, obtaining the appropriate information for the application process is difficult, so if you have this information, it is wise to let the European agent know, in order to save time in the research process. 3) Make sure that you have a competent agent in Europe!

Thanks to the following people for information used in this article: Guy de Gramont, Rolf Linsches, Katy Spurrell Addari, Peter Bass, Harriet Anagnos, and Anne Meilhac. Any errors or misinterpretations of the laws are, of course, the fault of the authors.

David Kline is Import/Export Manager at West Coast Keating in Los Angeles, California. Tamara Yost is Associate Registrar Exhibitions at the Los Angeles County Museum of Art.

HANDLING INTERNATIONAL CUSTOMS

by Theresa Ridgeway

A good night's sleep? Of course not; it was a restless night of worrying. *Is all the paperwork done? Will the plane arrive on time? Will I survive until tomorrow? Do I want to?* These and other questions went through my mind when I was waiting for an international shipment of artifacts for an exhibition.

The first time I had to deal with international customs shipping was for the reopening of the Bowers Museum of Cultural Art. In less than six months, I would have arranged the international shipment and installation of two exhibitions, one consisting of goldwork and ceramics worth millions of dollars, the other of rare ceramic pieces and scroll paintings. The shipments would arrive within a month of each other.

The exhibits originated in Colombia and Taiwan. Each country had different customs requirements, although they both needed approval by their consulates. By contacting the consulates at the beginning of negotiations for the exhibitions, we saved valuable time and effort when dealing with the paperwork.

There are many important points to keep in mind when dealing with international customs regulations. When planning an exhibition, you project at least three months for arranging the paperwork and shipping. You will be dealing with shippers from another country who may not have the resources of our local shippers. They may also have their own contacts with customs brokers in the United States, whom they may prefer to use. This can cause a problem if the broker is not located in your area. Finding a local customs broker is important when preparing to receive an international exhibition. The customs broker will fill out all the necessary forms for customs, and will make sure that an agent is available when your shipment arrives at the airport. You will need proof of non-profit status and provide your broker with a power of attorney. You should also give your broker a complete inventory with values and exhibit dates to help facilitate his/her efforts to bring the pieces through customs. The more information that is available to the customs agent, the more willing the agent is to let the materials pass through without an inspection. Transporting art exhibits

to and from other countries also requires a slightly different method of identification for customs purposes. The exhibit should be considered artwork entering the United States for a specified period of time. It is a good idea to have pictures of the artifacts and documentation available when you pick up the objects, as was the case with one of our exhibits. The customs agent was ready to open the cases at the airport, but because we had photographs, and he was already aware of the inventory, he let us go through and we were able to avoid a potential security hazard.

Your broker can also help you access the airstrip if it is necessary when the artifacts arrive. Your broker may offer transportation between the airport and your museum. If you choose to use a broker's equipment service, you must remember to request that the truck have climate control, air-ride or a lift gate if you need them. Some customs brokers who do not normally deal with art shipments are unaware of the care required for the pieces.

When you arrive at the airport, make sure that you are wearing clothing that is appropriate for the weather. Most cargo hangers are open to the outdoors, and you will be working and waiting there for several hours. Also, never go alone and, if necessary, use two teams with documentation if you must meet the couriers at the gate and the shipment from the cargo hold. You or the courier should ride with the artifacts for security.

Once you have found a customs broker whom you like, stick with that agent. The more you work together, the easier it will be to accommodate your needs. It is also wise to request an itemized list of services from your broker to avoid duplicated or unnecessary charges.

Although each exhibition will have different customs requirements because of the country of origin, the processing will remain the same. Dealing with international customs, like anything else, just takes practice, and soon you will be doing it in your sleep!

Theresa Ridgeway is Registrar at the Bowers Museum of Cultural Art in Santa Ana, California.

INTERNATIONAL CUSTOMS MADE EASY: ASPIRIN FOR YOUR INTERNATIONAL LOAN HEADACHES

by Dirk Friedkin

While sending works of art across international borders is a great way to promote cultural exchange, the practice can prove to be a real nightmare for those inexperienced with international shipping. If museums were to weigh all the risks involved with lending a piece of artwork and having it safely moved from point A to point B and back again, there might not be exhibitions across international borders (or across the street, for that matter!) These risks can be controlled, and even minimized, with some basic knowledge of how the international shipping game works and some help from an experienced professional, who knows the ins and outs of shipping and customs. It is best to work with a *customs broker/freight forwarder* who has experience handling works of art on both sides of the border.

A customs broker is a cross between an accountant and a consultant. In the same way that an accountant is an expert on the tax system and estimates what you do or do not owe in taxes, a customs broker is an expert on the *Customs Tariff Schedules*, and estimates what you do or do not owe in duties. A freight forwarder acts as sort of a travel agent for cargo, and will make all the transportation and storage arrangements with the appropriate parties for your shipment, to make sure that movement goes smoothly.

One of the most complex issues involved with shipping artwork internationally is dealing with the ever-changing customs requirements in the U.S. and abroad. A broker/forwarder can act as your consultant in this area, and save a lot of time and money. It is best to consult with your broker/forwarder during the initial planning phase, because it is always easier to avoid a problem than it is to fix one, especially on an international basis.

A general understanding of what U.S. Customs tries to accomplish in its regulation of international trade is very helpful for the inexperienced. Customs regulations are changing every day as a result of the political situations our country faces with other nations.

Every shipment is viewed as a commercial shipment which represents potential harm to a U.S. industry that can affect the balance of trade. While

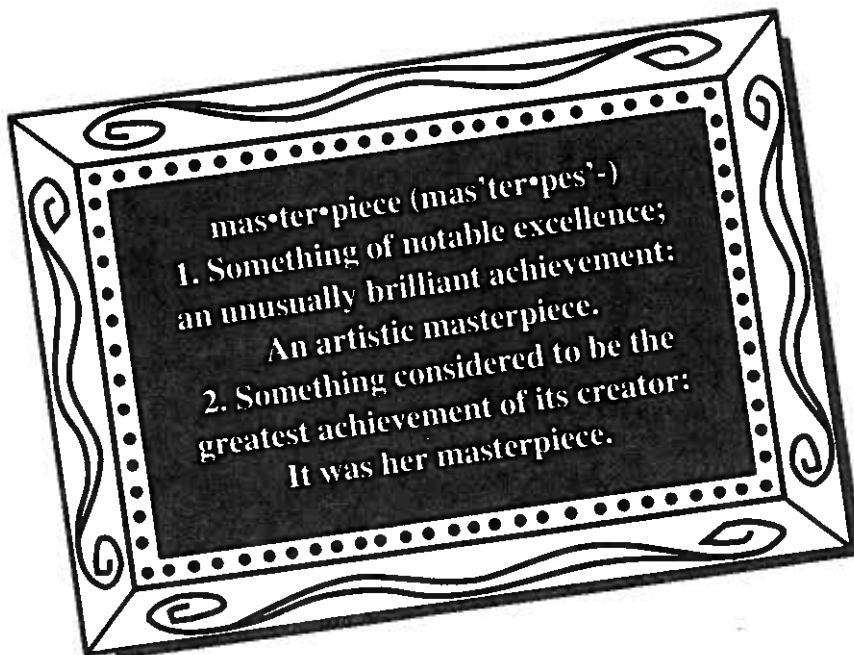
works of art are generally considered exceptions to the rule of commercial trade, the requirements are the same. Customs first views a painting as paint, canvas and a frame, and a sculpture as bronze or marble. They then decide if it is an original work of art. Some sculptures which are not one of the first 12 castings are dutiable as articles of metal, and the duty can be assessed on the value of the item as a work of art. For this reason, it is very important that the paperwork, which describes the items, have as much information as possible. The information should include artist, title, medium, country of origin, and approximate date. Information concerning the exhibition schedule is also important. Believe it or not, a shipment could be held up in Customs if the paperwork is stapled in the wrong place!

U.S. Customs also acts as watchdog for other government agencies, such as the Fish and Wildlife Department, FDA, FCC, and many others. There are special requirements concerning objects that contain part of an endangered species, such as ivory. Customs will not release your works until all issues are addressed.

There are many other things that should be considered when shipping art work, and customs requirements only represent part of the potential obstacles. Handling and special equipment are issues that must be addressed. Modes of transport should be planned to involve the least amount of handling as possible, utilizing direct flights and trucks. Special equipment is available that can minimize the effects of temperature and humidity. Insurance coverage and security issues must also be considered.

There is no simple solution to the challenges associated with lending works of art. The best advice is to consult the experts in these various areas during the initial planning and throughout the entire project.

Dirk Friedkin is a customs broker with Radix in Jamaica, New York. Mr. Friedkin participated in the panel discussion, "Good Neighbors: Sharing Loans with Mexico" at the 1993 AAM meetings in Fort Worth.



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IMPORTING AND EXPORTING UNDER CITES

by Mary Ellen Conway

The import and export of museum artwork poses a unique challenge to registrars' offices throughout the world. Export documentation and import customs clearance procedures are a part of assembling every exhibition that includes international loans. If the loans consist of paintings, sculptures, and photographs, the import/export process involves the U.S. Customs Service.

But, what if your loans are objects with certain botanical or wildlife elements? In these cases, you must deal with the U.S. Customs Service, as well as the U.S. Fish and Wildlife Service (USFWS).

USFWS polices the use of wildlife and plants within the world of international trade. They also regulate the *Convention on International Trade in Endangered Species* (CITES), which began to enforce protection measures for wildlife in 1975.

The subject of USFWS and CITES is too vast to cover in this article. I will therefore focus on the typical museum case, which generally involves an antique object that incorporates an animal part in the design, which is being lent to another museum for exhibition and will be returned.

USFWS has offices in only eleven U.S. ports, and any import or export of objects covered by USFWS and/or CITES must take place at one of those ports. We are fortunate enough to have five of them within the RC-WR region; they are located in Los Angeles, Portland, San Francisco, Seattle, and Honolulu.

The following steps precede the export or import of a museum loan which requires USFWS and/or CITES approval. Each step has processing periods, so the bottom line is to *start early*.

STEP #1: Application for Permit

A USFWS form must be filed which asks why the permit is needed, for how long, who the importer and exporter will be, and the name of a contact person. The form also requires a common and scientific name for the animal involved, a birth date or age, the country of origin, description, and various attachments which prove that the animal is a *Pre-Convention* case, meaning that the animal was deceased prior to CITES of 1975. This documentation is submitted along with a \$25.00 fee. If you are filing on behalf of your institution (a non-profit institution), the \$25.00 fee is waived. Please allow 60 days for the processing.

STEP #2: Issuance of the Permit

USFWS will issue your institution a permit, based upon your application. Take the time to look over the wording on the permit, because if there are any mistakes or omissions, the burden is on the museum to have the error corrected prior to the import/export taking place.

STEP #3: Preparation of the Declaration

Once you the permit is issued, a declaration for import or export must be completed and signed by the personnel at a USFWS office. The declaration summarizes the information on the permit application, but also requires quantities and values of each object, as well as the shipping route. This form must be presented to USFWS a minimum of 72 hours prior to the occurrence of the shipment. The USFWS agent will review the documents, and stamp them with an official seal if they meet with the agency's approval. The stamped forms will be used in conjunction with the usual export or import documentation, and your loans will travel with the approval of every necessary government agency.

POINTS TO KEEP IN MIND WHEN WORKING WITH USFWS AND CITES:

USFWS always has the right to conduct an inspection, so it is a good idea to have a place and time in mind for such an inspection. It is recommended that a museum staff person be present during an inspection, as USFWS personnel are not necessarily experienced in handling priceless artifacts.

If your museum handles a high volume of objects that require USFWS/CITES permits, you may apply for a blanket license. It is a bit more difficult to obtain, but can prove worthwhile if you need several permits each calendar year.

Your shipping agents and customs brokers are well versed in the area of USFWS. Please do not hesitate to contact us with questions, or enlist our service to handle the aforementioned documentation on your behalf.

Mary Ellen Conway is Customs Broker at Masterpiece International Shipping in Los Angeles, California.

**REGISTRARS COMMITTEE OF THE AAM
SEATTLE 1994 ANNUAL MEETING PROGRAM PROPOSALS & ACTIVITIES**

RC-AAM Pre-Conference Workshop Soft Packing Workshop	Saturday, April 23, 1994, 9:00 a.m. - 4:30 p.m. Chaired by Brent Powell, P.A.C.I.N. Task Force C1
RC-AAM Executive Committee Meeting	Sunday, April 24, 1994, 11:00 a.m. - 5:00 p.m.
Exhibit Hall Opening Reception	Sunday, April 24, 1994, 5:00 - 7:00 p.m.
RC-AAM Marketplace of Ideas Includes P.A.C.I.N. Open Forum Discussion	Monday, April 25, 1994, 3:00 - 5:00 p.m.
RC-AAM Annual Business Meeting	Tuesday, April 26, 1994, Noon- 2:00 p.m.

RC-AAM Sponsored Sessions - Proposed Sessions

<u>Title of Proposed Program</u>	<u>Chairperson</u>	<u>Format</u>	<u>Co-sponsors</u>
<i>Beyond Repatriation: Emerging Policies for Culturally Sensitive Collections</i>	James D. Nason	S	COMPT, Cur., Security
<i>Arsenic and Old Lace: Exploring the Hidden Dangers in Your Museum</i>	Lella F. Smith	S	COMPT, Sec., Sm. Mus.
<i>Museums are Reducing, Reusing and Recycling: Here's How!</i>	Sarah Kennington	S	COMPT, NAME
<i>Collaboration, Co-Curation, Consultation: Indigenous Peoples and Museum Exhibition Development</i>	Janice B. Klein	D	CARE, COMPT. Cur., ICOM, NAME
<i>Museum Jeopardy: The Planning-for-Disaster Game</i>	Allyn Lord	D	COMPT, Security
<i>Creative Gift Giving: Alternatives to Outright Gifts of Artworks</i>	Renee Montgomery	S	Curators, DAM
<i>Loans Between Museums; Your Agreement or Mine?</i>	Kristi Alexander	S	Security
<i>Across Town and Around the World: Couriering Museum Objects</i>	Janice B. Klein	S	COMPT, Cur., ICOM, Security
<i>Hands-on, Hands-Off; Responsible Use of Museum Collections</i>	Marianna Munyer	S	COMPT, Cur., Ed-COMM
<i>Including the Kitchen Sink: Responsible Strategies and Objectives for the Historic Village Inventory</i>	Henry B. Crawford	S	COMPT
<i>Help, Its Fallen, It CAN get up: The Successful Building Project</i>	Ted Greenberg	S	GENERAL APPEAL

YOUR AD HERE

The Registrars' Committee - Western Region invites you to advertise in this newsletter. By placing your advertisement in this publication, you will bring your products and services to the attention of nearly 500 museum professionals throughout the Western Region, and be identified with an organization known for upholding the highest standards of the museum profession. These advertising dollars help to defray the cost of printing and mailing this valuable journal.

For more information about advertising in this newsletter, please contact:

Maren Jones, Chief Registrar
Natural History Museum of Los Angeles County
900 Exposition Boulevard
Los Angeles, CA 90007
tel: 213.744.3406
fax: 213.746.3628

Spring deadline is February 1, 1994 - Contact Maren TODAY!

CALLING ALL AUTHORS!

If you have information to share in our Spring issue, which will focus on **Methods of Labeling Objects**, or our Summer issue, which will focus on **Volunteer Management**, or know just the right author for an article, please call editor ***Deb Slaney*** (602-252-8840).

Contact ***Kim Caldwell-Meeks*** (602-994-2621) with news about members, positions available, awards, or regional activity.

This newsletter is for you and by you.

Your suggestions are encouraged.

Spring Deadline is February 1, 1994

Summer Deadline is May 1, 1994

CUSTOMS: BIBLIOGRAPHY & RESOURCES

Air Commerce, Vol. 4, No. 3 (June 27, 1988). (Issue on international shipping of fine art.)

Art and Auction's International Directory for Collectors. (Annual publication includes section on services available, such as insurance, lighting, shippers, etc.)

Berrin, Kathleen, Ed., Feathered Serpents and Flowering Trees: Reconstructing the Murals of Teotihuacan. San Francisco: The Fine Arts Museums of San Francisco, 1988. (Review of legal, ethical, physical and scholarly issues, resulting in joint project between the Museum and Mexico.)

Cannon-Brookes, Peter, "Transportation of Works of Art by Sea." Museum Management and Curatorship, Vol. 10, No. 1 (March 1991): 71-83.

"Controlled Wildlife I: Federal Permit Procedures."

ASC, 730 11th Street, NW, 2nd Floor, Washington, DC 20001-4521 (Second volume on federally controlled species, Third volume on state permit procedures; \$40 each/\$100 for all three).

"Convention on Cultural Property Implementation Act (P.L. 97-446)."

U.S. Information Agency, Washington, D.C. 20547 (Information can be ordered including synopsis, fact sheet, the 1983 law that implements the Convention and list of countries that have ratified the Convention.)

DuBoff, Leonard, "Art: The International Movement." Art Law, West Publishing Co., 1984: 9-24. (Covers export laws, treaties and import restrictions.)

Espinoza, Edgard & Mary Mann, Identification Guide for Ivory and Ivory Substitutes. Washington, DC: World Wildlife Fund, 1991.

Greenberg, Peter S. "Smuggled Treasures." Art & Antiques, Summer 1986: 81-84. (An introductory overview of "how nations lose their patrimonies, and what they're trying to do about it.")

History News, September & October 1985. (Issues on legislation regarding transport and ownership of stolen archaeological and cultural property.)

(continued on next page)

IFAR Report, Vol. 6, No. 8-9 (October & November 1985); Vol. 8, No. 4 (June 1987). (Issues on U.S. Convention on Cultural Property Implementation Act.)

"The IFAR Report: Christmas Theft in Mexico." Art and Auction, Vol. 8, No. 10 (April 1986): 90.

Johnston, Douglas A., "Legal I: Dealing with Stolen Property and Unfulfilled Pledges." The International Journal Of Museum Management and Curatorship, Vol. 7, No. 4 (December 1988): 394-396.

Kouroupas, Maria P. & Ann J. Guthrie, "The Cultural Property Act: What It Means for Museums." Museum News, Vol. 63, No. 5 (June 1985): 47-52.

Pinkerton, Linda F., "Word to the Wise: Scrutinize Objects of 'Questionable Origin'." Museum News, Vol. 68, No. 6 (November/December 1989): 28-31.

A Primer to Endangered Species Law: Obtaining Federal Permits for Specimens Protected by Endangered Species Laws. Office of the Registrar, Smithsonian Institution, 1992. (Attn: Bill Tompkins, 900 Jefferson Dr., Rm. 1410, Smithsonian Institution, Washington, DC 20560 (202) 357-3125)

Prott, Lyndel & P.J. O'Keefe, Law and Cultural Heritage, Volume Three: Movement. Edinburgh: Butterworths, 1989. (U.S. Distributor: Butterworths Publishers, Stoneham, MA)

Registrar, Vol. 8, No.1 (Spring 1991). (Issue on international shipping.)

Rose, Cordelia, Courierspeak. Blue Ridge Summit, PA: Smithsonian Institution Press, 1993. (\$14.95, paperback)

RC-WR Cassette Lending Library*:

"Fish and Wildlife Regulations and How They Affect Your Collections." (1992 AAM Meeting)

"Good Neighbors, Sharing Loans With Mexico" (1993 AAM Meeting)

"How to Get There From Here." (1992 WMC Meeting)

"Packing and Transportation of Museum Objects." (1992 AAM Meeting, PACIN/RC-AAM Pre-conference Workshop)

*Contact Louis Goldich, RC-WR Cassette Librarian, for further information: (619) 232-7931.

(continued on next page)

RC-WR Newsletters*:

- "Customs and Pre-Columbian Imports," Summer/Fall 1982: 2-3.
- "Federal Permits and Regulations (Wildlife)," Summer/Fall 1982: 8.
- "International Restrictions on Museum Acquisitions," April 1983: 3.
- "Laws Affecting Museum Collections: Problems Related to Customs Law and the UNESCO Convention," April 1984: 3-4.
- "The Metropolitan Museum of Art: Responsibilities of Couriers," September 1984: 3.
- "Air Freight Transportation & Forwarding," Winter 1985: 20-21.
- "Organization of French Museums," Winter 1985: 23-24.
- "Legal Problems of Museum Administration: UNESCO Convention," May 1985: 2.
- "Arts and Artifacts Indemnity Program for International Exhibitions," May 1986: 9-10.
- "Interview with Lella Smith" (as Registrar for international exhibitions with the Armand Hammer Foundation): September 1986: 2-3.
- "Getting Our Act Together and Taking It on the Road," Spring 1992. (Entire issue on traveling exhibitions.)
- *Contact Carolyn Yee, RC-WR Newsletter Archivist, for further information:(916) 391-3536.

Zuravleff, Kay, "International Exhibitions: Global Headaches and Worldwide Rewards." Museum News, Vol. 65, No. 3 (February 1987): 63-69.

HOW TO ACQUIRE, RENEW OR REPLACE A PASSPORT:

New and renewal passports take about three weeks. Passport offices are located at your local post office, courthouse or the U.S. Passport Agency. You will be asked to fill out form DSP 64 (if a passport was lost or stolen), and you will have to submit proof of citizenship, identification, two 2 x 2" photos and a \$65.00 fee. In an emergency you may attempt to get a passport within seven to ten days directly from the U.S. Passport Agency (you will need a letter from your company for a business related emergency.)

YOU CAN DO IT...KEEP YOUR CHIN UP...YOU'RE THE GREATEST...

Many/most/all of us have maxims pinned to our bulletin boards, the words that we work by or keep up our spirits with. Would you take about three minutes to type the ONE that is most important and meaningful to you on a postcard and send it to me? I'd like to compile these sayings and send them back via your newsletter so we can see what inspires our colleagues.

Please send (just one, the best) to: Kittu Longstreth-Brown, University Art Museum, University of New Mexico, Albuquerque, NM 87131.

COLLECTIONS NOTES

by Kim Caldwell-Meeks

****Ed. note: the following is a partial listing of the annual reports submitted by officers and representatives for the 1993 Registrars' Committee - Western Region Annual Meeting, held October 15th in Santa Clara, California. The minutes from the meeting, the Treasurer's report with details on last year's budget as well as the proposed budget for 1993-1994, and the donors and recipients of the gifts at the October 15th meeting will appear in the Spring 1994 Registrars' Quarterly. -KCM**

1992-1993 ANNUAL REPORTS FOR THE REGISTRARS' COMMITTEE - WESTERN REGION

STATE REPRESENTATIVE REPORTS

ALASKA (Judith K. Hauck)

There are currently 6 members in Alaska.

The Alaska State Museum Grant in Aid Program awarded \$85,000 to museums throughout the state. Projects funded were varied and included collections management, computerization, conservation, interpretation and physical plant design and upgrades.

The Alaska State Museum will begin Phase II of data entry into the Argus Collections Management program.

Crossroads Alaska is an exhibition of Siberian and Alaska Native art and culture scheduled to tour throughout Alaska through 1994. The exhibition focuses on the material and spiritual traditions, history, and relationships between those cultures as parts of a rich North Pacific cultural area. The exhibition is a project of the Smithsonian Institution and the Arctic Studies Center in conjunction with the Anchorage Museum of History and Art. Artifacts were also selected from the Kodiak Area Native Association and five Siberian Museums.

ARIZONA (Gina Cavallo Collins)

There are currently 31 members in Arizona.

Arizona museums have been as busy as ever (if not more!) this year with plans for expansion, hectic exhibit schedules, staff changes, and budget cutbacks. One museum, the Yuma Arts Center, was especially hard hit when the historic building in which their collection was housed caught fire on April 19, leaving only the thick plaster outer walls. Luckily, most of the collection was rescued from the burning building and it

is estimated that three-fourths of the collection can be repaired. A team of staff members and volunteers spent an intense week removing everything salvageable and rehousing it, and bringing in conservators for consultation. Anyone who can offer financial assistance or expertise in repairing works on paper, canvas, or sculpture is asked to call Sean Davis at (602) 783-2314.

One workshop was sponsored by RC-WR this year. A session on pest management titled, *You and Me Against the Bugs*, was held at the 1993 Museum Association of Arizona Annual Meeting in April in Prescott, Arizona. Several Arizona members of RC-WR were spotted at the meetings.

NORTHERN CALIFORNIA (M. Faith Bilyeu)

There are currently 84 members in Northern California.

I accepted this position last October and then suddenly discovered I would be the person to put together the 1993 Annual Business Meeting and Workshop. Being certain I would not live through organizing a workshop and an annual meeting, I focused my attention on the latter. I want to personally thank Lella for her advice and assistance.

I have put together some ideas and possible speakers for workshops next year. Two topics for possible sessions: *Volunteers and Interns: Recruitment, Selection, Delegation and Rewards* or *Copyrights and Protection: New-Age Electronics, Image-Scanning, and Security*. I also intend to send out a survey questionnaire early next year to the Northern California region. I would like to first find out what kind of response I get to the topics listed above, as well as ask for suggestions about other preferred sessions.

Recently it has also occurred to me that a session addressing stress, budget cutbacks, re-grouping and assessing future job prospects, working with the public non-profit institutions vs. private organizations, self-employment, private practice vs. working for an organization or institution might be timely and appropriate?

I am concerned about the current employment situation in the museum profession, especially in California. Having first-hand experience with this issue makes me especially sensitive to this matter. People need support groups during these difficult times. If these were not such troubled times, one might be able to laugh at the irony of precious collections and cultural material being left in the hands of untrained individuals because there is not enough money for a collections manager! This seems to be such a clear violation of museum ethics, putting management and accounting above the needs of the collection; a collection which the institution is founded around.

Somehow, as a professional organization, it seems to me that there must be something we can do. If not in the bigger picture, certainly among, and for, our own constituents. I have made only one announcement this year about a filled position, and one paid internship. This is partially a factor of not touching base or hearing from as many of the Northern California members as I would prefer. I hope to change this in the future by corresponding more frequently with local members. However, this is in great part a reflection of the times we are currently facing. This committee is composed of some of the most creative and resourceful individuals I know. Perhaps, it could be helpful in running a full newsletter on this matter. I know when I have looked for job positions, there are certain job hot line numbers, bureaucratic application procedures for government positions, agencies who do not advertise positions, and other opportunities some of us may not know about. We have members, working with a variety of agencies, who can share "how to break into the system." To some, this may seem very remedial, perhaps fewer than one might suspect.

If you have thoughts about any of these matters, please give me a call.

SOUTHERN CALIFORNIA (Sarah Kennington)

There are currently 139 members in Southern

California.

The Southern California chapter of the Registrars' Committee - Western Region sponsored one workshop in the year following our last business meeting in Riverside.

The workshop, entitled *Exploring an Exhibition with Mexican Colleagues*, was held July 24th. This was the 15th workshop organized by RC-WR/SC and the first which the entire Western Region was invited to attend. Forty-three members and the invited speakers met in downtown San Diego at the San Diego Museum of Contemporary Art (MCA). Following a reception and business meeting, we were greeted by the registrar, **Mary Johnson** and curator, **Kathryn Kanjo** of MCA. Ms. Kanjo and **Patricio Chavez**, Curator of the Centro Cultural de la Raza in San Diego, then introduced us to the exhibition their institutions had jointly produced, *La Frontera/The Border*. The exhibition is a model of cultural exchange in its collaborative development, drawing from international collections, and venues in both the United States and Mexico. It opened concurrently in the two organizing San Diego institutions before traveling on to the Centro Cultural in Tijuana, Mexico. Having received an overview of the logistics involved in planning and executing the exhibition, we boarded the San Diego trolley which took us to the Mexican border.

After walking across the border, we were picked up by a chartered bus for the short trip to the Centro Cultural in Tijuana. We were welcomed at the Centro by **Carmen Cuenca** and enjoyed lunch in their restaurant before touring the exhibition with **Patricio Chavez**. Last but not least, we met with **Carlos Cordova**, a freight forwarder from Mexico City, **Mary Johnson** of MCA and **Carmen Cuenca** of Centro Cultural. A discussion from this panel provided us with a cumulative experience of their efforts to ship art and exhibitions to and from Mexico. The discussion was enriched by the questions and comments from the audience.

In addition to the registrars, in attendance were **Ross Porter**, of Porter International, **Mary Ellen Conway** of Masterpiece International Shipping, and **Robert Salmon** of Allen Insurance, who provided additional perspectives on the logistics of shipping and negotiating loans from Mexico.

This is the last workshop I will participate in as

the RC-WR Southern California representative. I have thoroughly enjoyed the position and look forward to assisting my successor as best I can.

IDAHO (Mary Suter)

There are currently 10 members in Idaho.

The IMA annual meeting was held in conjunction with a meeting of the Idaho Humanities Council. Presentations were geared toward interpretative programs and outreach.

Many of our members participated in the workshop offered by WMA entitled, *Partners in Learning: Museums and Schools Collaborating*. The meeting took place in Boise on November 4, 1993.

NEVADA (Janet Peterson)

There are currently 5 members in Nevada.

At the July Annual Nevada Museums Association meeting in Reno, a registrar's workshop was held entitled, *Dealing with Resources - Cheap or Free*. Panelists were Janet Petersen, Northeastern Nevada Museum in Elko; Gloria Harjes, Nevada State Museum in Carson City; and Diane Miller, Churchill County Museum in Fallon. Discussions were held on how to keep a semblance of order while working within the constraints of a small budget. At the end of the stimulating workshop, it was agreed that with a little ingenuity and creativity, most projects can be achieved on a small budget.

UTAH (Gloria D. Scovill)

There are currently 4 members in Utah.

This year the Utah registrars proposed a session on *Basic Registration* for the UMA meeting in Price, Utah. The session was very well attended. Included among the participants was a representative from the newly created and recently staffed Office of Museum Services. As a follow-up to the meeting, we plan to have a luncheon in a few weeks for those who attended to discuss and review the workshop.

WASHINGTON (Laura Thayer)

There are currently 46 members in Washington.

One workshop was held in Washington State during the year. It was entitled, *The Fine Art of Insurance: A Workshop on Insurance and Managing Risk*. The keynote speaker was Bill Allen of Allen Insurance

Associates, Los Angeles, California. Cathryn Westfeldt, Exhibits Registrar, Maryhill Museum of Art, presented case studies on identification of security risks and development of solutions compatible with institutional philosophy, programs and budget. Held at the Washington State Historical Society in Tacoma, Washington, participants were also introduced to plans for the new State Museum underway in Tacoma. After the workshop, the Tacoma Art Museum hosted a reception and underground tour of their facilities. Twenty-eight RC-WR members from Washington and Oregon participated in the workshop.

OFFICER REPORTS

CHAIRPERSON (Lella Smith)

1992-1993 Workshops

RC-WR members have been active this year in organizing and attending workshops and sessions for state meetings. All members are encouraged to contact their state representatives to assist them in preparing local workshops and outings. Recent and upcoming regional activities are highlighted below:

Alaska

Workshop: *Jump Starting Repatriation*, with Museums Alaska (10/92)

Workshop: *Conservation Matters Relating to Storage Materials*, with Museums Alaska (Fairbanks, 10/93)

Arizona

Workshop: *You and Me Against the Bugs*, with Museums Association of Arizona (Prescott, 4/93)

Northern California

Workshop: *Getting the Job Done: Efficiently, Effectively and Assertively* (Santa Clara, 10/16/93)

Southern California

Workshop: *Exploring an Exhibition with Mexican Colleagues* (San Diego, 7/93)

Hawaii

Workshop: *Museum Accountability and Collections Management* with WMA and Hawaii Museums Association (Honolulu, 10/18/93)

Idaho

Session: Registrars attended the WMA workshop, *Partners in Learning: Museums and Schools Collaborating* (Boise, 11/4/93)

Nevada

Workshop: *Dealing with Resources - Cheap or Free* (Reno, 7/93)

Oregon

Workshop: *Storage Solutions* (Philomath, 10/25/93)

Utah

Session: *Basic Registration*, at the Utah Museums Association (Price, 9/93)

Washington

Workshop: *The Fine Art of Insurance* (Tacoma, 8/93)

SECRETARY (Jody H. Ochoa)

1992-1993 Survey

67 people responded to the survey in 1993.

Representation:

17	Art Museum	13	History
8	Art/History	6	Natural History
3	History/Nat.Hist.	2	Anthropology
2	Art/Anthropology	1	History/Anthropology
4	General	1	Vendor
1	Shipper	1	Consultant
1	Appraiser	1	Museum/Aquarium
1	Comm.Organization	1	Local Government

Experience:

41	Inventorying	38	Interns/Volunteers
24	Coll. relocation	12	Disaster preparedness
23	Storeroom renov.	8	Deaccession sales
28	Computerization	12	Pest Control
5	Map II reviewing	18	Traveling exhibitions
1	Unclaimed loan legis. implementation	6	Couriering
3	New federal tax law implementation	11	Handling custom clearance
29	Registration forms devel/revision	25	Exhibit installation
16	Museum object transport arrangements	7	Repatriation of objects
12	Insurance risk management	11	Security

Other: Events & public programs Contracts
Exhibition budgeting Administration
Grant writing

RC-WR Use of Funds Prioritized:

- 14 Expanding the newsletter
- 35 Offering more workshops
- 18 Funding speakers for workshops or meetings
- 11 Funding travel for RC-WR members to attend local & national meetings
- 22 Development of publications on pertinent topics

Other: Newsletter is very valuable
Maintain the high standard of the newsletter, rather than expanding it.
Develop little manuals on how to do this & that; where to find information or resources; and bibliographies.

Topics for RC-WR Task Force Study:

- NAGPRA
- Small museum problems: attracting & keeping trained staff; long range planning; & collection care.
- Security alarm systems in small museums
- Cultural sensitivity when dealing with repatriation issues.
- U.S. Customs & international shipping of artwork in general
- Shelf-life of materials used in collection storage (i.e. polyethylene, acid-free paper or mat) as opposed to the old "terrible" materials.
- Rights & reproduction as a registration function . . . should we be doing it? If so, how to handle fees, research & other issues especially for video and laser discs.

Information presented in the RC-WR workshops & meetings is:

- 1 Too sophisticated
- 41 About right
- 1 Not sophisticated enough

Information presented in the newsletter is:

- 2 Too sophisticated
- 58 About right
- 1 Not sophisticated enough

TREASURER (Kathy Clewell)

1992-1993 Stipend Awards

Six stipends were awarded to RC-WR members to attend the Annual Meeting and various workshops this year. Congratulations to the winners!

Kim Caldwell-Meeks, Scottsdale Cultural Council

Gina Cavallo Collins, The Heard Museum

Janet Ness, Bernice P. Bishop Museum

Heather Northway, Phoenix Art Museum

Maren Jones, Natural History Museum of L.A. County

Jody Ochoa, Idaho State Historical Society

Tax I.D. Number

The Registrars' Committee-Western Region now has a Federal Tax I.D. Number! **33-0575083**. This number is to be used for our banking account and on any tax-related correspondence or documents. In the

past couple of years, many members have requested our Tax I.D. Number in order to have their institutions pay their membership dues or workshop fees.

Having a Tax I.D. Number **does not** grant tax-exempt status to RC-WR. That is another process. I have ordered from IRS the publications dealing with tax-exempt status.

The research that Lella Smith and I did through the legal counsel for WMA indicated some expenses are involved in applying for and receiving tax-exempt status. However, as our gross receipts exceed \$5,000 per year, we will probably need to apply. I surveyed the other regional registrars committees, and found that everybody does something different.

Membership Report

Alaska	6
Arizona	31
Northern California	84
Southern California	139
Hawaii	12
Idaho	10
Nevada	5
Oregon	25
Utah	4
Washington	46
Out of Region	37
<hr/>	
Total Membership	400

APPOINTED POSITIONS

EDITOR, REGISTRARS' QUARTERLY (Deb Slaney)

So, what do inventories, deaccessioning, recycling and public art have in common? All were the topics of feature articles found in this year's *Registrars' Quarterly*. It was a great year for our newsletter, due in part to the development last year of a thematic format which allows us to present a single, complex topic for each issue. This format also gives us the latitude to offer our members some unique perspectives on topics which we may not often hear about - such as the challenges of maintaining a zoo inventory, or how museums are getting recycling programs off the ground and keeping them functioning. Our newsletter is becoming increasingly popular, as I receive word from

newly emerging professionals and more experienced colleagues outside of our region that they look forward to upcoming issues. In fact, our Spring 1993 issue was included in packets received by attendees of the Deaccessioning workshop at the AAM meetings held in Fort Worth last May.

The newsletter is also benefiting from a dedicated team of brainstormers and data entry gurus, readers, writers and proofers. Thanks a million to our outgoing Chair, Lella Smith, whose knowledge and resources have been invaluable, and to Maren Jones and Kim Caldwell-Meeks, who are dedicated beyond belief. And a big thank-you to our recently appointed New Reads Editor, Sally Legakis, who keeps those of us who can't keep up with the library lists informed on developments in the registration field. Finally, to all of our members and colleagues who share their time and knowledge by writing articles for the newsletter, we are extremely grateful for your support!

Our goal for next year is to provide YOU with the kind of feature articles that are interesting and helpful to you. You can help us meet this goal and keep up with the quality of newsletter articles in the following ways:

1. Send in your member surveys! Your comments and requests for newsletter topics and articles are taken seriously, and we review the surveys regularly to make sure we are covering topics relevant to you.
2. Consider writing an article for *Registrars' Quarterly*! All of us have expertise and experiences to share. Articles range from the generally informative to case studies, to simple paragraph-long comments. Topics for the next two upcoming issues are listed in each issue.

Thanks for your encouragement and assistance during this past year.

ASSISTANT EDITOR, REGISTRARS' QUARTERLY (Kim Caldwell-Meeks)

Whew! This has been one exciting year! With the introduction of the *Registrars' Quarterly's* new format and style, state representatives and newsletter readers have responded in abundance to the call for interesting news items occurring in their regions. Many thanks go to the state representatives, who have covered activities from current exhibitions to workshops, providing our

readers with valuable news about events that may not have been otherwise publicized. In particular, Gina Cavallo Collins, Sarah Kennington, Mary Suter and Loretta Harrison have repeatedly dug deep to keep the news flowing (and do not stop digging!) Of course, the officers continue to provide essential information about the state of affairs within the RC-WR.

The *Registrars' Quarterly* has also become fertile ground for informing members about positions available as well as persons seeking to enter the profession. Individuals and institutions interested in reaching a specific audience realize that the newsletter's circulation is one of the largest in the western region. Additionally, it is with pride that we congratulate those making career moves; not only do we provide readers with information about the advancement of colleagues in the field, but the newsletter provides a great opportunity to pat our fellow workers on the back!

Next year, we will include the profile of one member in each newsletter. A profile can provide an opportunity to learn more about a particular person's job or field, in addition to connecting a name with an individual who you may have spoken with by telephone, letter or fax, but never had a face to go with the voice. Please let me know how you feel about a profile section, and whether you have someone in mind (I'd love to know more about Lella Smith's dream job at Walt Disney Imagineering!)

Finally, I must thank Lella for asking me to help with the newsletter in the first place; her encouragement and suggestions have let me know that a registrar "new on the block" like myself can get involved and make a difference. Thanks also to Maren Jones and Deb Slaney, who have been more than divine in their patience and commitment to producing the best newsletter around.

I look forward to another exciting year with the *Registrars' Quarterly*; remember to keep your news items flowing, for without them, readers may not know about events occurring in their region. Please note that my address has now changed to: Scottsdale Cultural Council, 7380 East Second Street, Scottsdale, AZ 85251.

DEVELOPMENT OFFICER/CASSETTE LIBRARIAN (Louis Goldich)

Since the October, 1992 WMC annual meeting in Riverside, California, 43 generous individuals,

institutions and vendors have contributed \$940 to the RC-WR. Those contributors are listed below.

Additionally, twelve vendors pledged to underwrite the cost of the recently printed membership roster. They are also listed.

Lastly, we would also like to acknowledge the many vendors who placed ads in the *Registrars' Quarterly* defraying its cost significantly. I have listed those as well.

Our sincere thanks go to all of you for helping us to continue the many programs that reach our members!

Even though my term as Development Officer will expire at this meeting, I have agreed to stay on as the Cassette Librarian. Concerning the tape library, as you know from the recent newsletter announcements, the RC-WR added many tapes this year. Please contact me should you be interested in receiving an updated list of tapes.

RC-WR donations for 1992-1993, as of October 1, 1993

LINNY ADAMSON
Curator, Timberline Lodge, Oregon
HARRIET L. ANAGNOS
President, West Coast Keating, Inc., Los Angeles
JUNE ARAKAWA
Volunteer, Hawaii Okinawa Center
MARGERY ARONSON
Art Advisor, Seattle
SCOTT ATTHOWE
President, Atthowe Fine Art Services, Oakland
R.J. BAILIE
Owner, Untitled Fine Arts Service, Albuquerque
ANNE S. BENNETT
Registrar, Armand Hammer Museum of Art and Cultural Center, Los Angeles
M. FAITH BILYEU
Registrar, The Haggin Museum, Stockton, CA
KATHLEEN M. BOURNE
Registrar, Utah Arts Council, Salt Lake City
ALICE M. BRYANT
Assistant Registrar, Bowers Museum, Santa Ana, CA
JOHN CASWELL
Registrar, Lamman Foundation, Los Angeles
ANDREA CLARK
Registrar, Norton Simon Museum of Art, Pasadena, CA
MARY ELLEN CONWAY
Office Manager, Masterpiece International Shipping, Los Angeles
LINDA L. COOPER
Curator, Records Unit, California Dept. of Parks & Recreation, Shasta, CA
ROBERT DAVID
Principal, Robert J. David Insurance Brokers, Los Angeles
JIM DEMERSMAN
Director/Curator, Hi Desert Nature Museum, Yucca Valley, CA
ANN DEWART
Manager, Atthowe Fine Arts Services, Oakland
TERENCE DOWD
President, Terry Dowd, Inc., Chicago
ANN EICHELBERG
Assistant Registrar, Portland Art Museum, Oregon

DAVID B. EPSTEIN

President, Masterpiece International, Ltd., New York

LESLIE FREUND

Collections Manager - Anthropology Division, University of Nebraska State Museum, Lincoln

EDDIE FUMASI

Registrar/Curator, Frederick R. Weisman Art Foundation, Los Angeles

TED A. GREENBERG

Registrar, The Fine Arts Museums of San Francisco

LORETTA HARRISON

Executive Director, Lincoln County Historical Museums, Oregon

ELAINE HUGHES

Anthropology Collections Manager, Denver Museum of Natural History

GARY E. HUNEYCUTT

Owner, TSS Marketing Group, Anaheim, CA

JIM ISENSON

President, L.A. Packing & Crating, Inc.

CLAUDIA ISRAEL

Director/Curator, Clarke Memorial Museum, Eureka, CA

MARY JOHNSON

Registrar, Museum of Contemporary Art, San Diego

STEPHEN P. KEANE

Registrar, Western Archeological & Conservation Center, National Park Service, Tucson, AZ

PAMELA KOE

Chief Registrar, Exhibitions Program San Francisco International Airport

BETTY J. LONG

Registrar, Maryhill Museum of Art, Goldendale, WA

ELODIA MASCARENAS

Registrar, Arizona Historical Society, Tucson

MICHAEL MEW

Manager, Athowe Fine Arts Services, Oakland

JODY HAWLEY OCHOA

Registrar, Idaho State Historical Society, Boise

ROY PATEMAN

Director, Wingate & Johnson, Ltd., London, England

GENEVIEVE PRLAIN

Registrar, Natural Sciences, The Oakland Museum

CORDELIA ROSE

Registrar, Cooper-Hewitt Museum, New York

JOHN C. RUMMING

Curator I/Archeological Collections Supervisor, California Dept. of Parks & Rec., Sacramento

JENNIFER SMALL

Graduate Student, JFK University, San Francisco

H. GRETCHEN SNYDER

Registrar/Curator, Key Ranch, Placencia, CA

LYNN WICKS

President, Bradywicks, Santa Barbara

BARBARA S. ZENTNER

retired, Oregon

1993-1994 Membership Roster Underwriters

ALLEN INSURANCE ASSOCIATES, Los Angeles

William B. Allen, Principal

ALLEN MUSEUM INSURANCE SPECIALISTS, Palos Verdes Estates, CA

Carl G. Allen, Managing Director

ARTECH FINE ART SERVICES, Seattle

Mike Hascall, Director/Operations

ATLANTIC VAN LINES, Baltimore

Jim Ikema, President

ATTHOWE FINE ART SERVICES, Oakland

Scott Athowe, President

HUNTINGTON T. BLOCK INSURANCE AGENCY, Washington D.C.

Huntington T. Block, Chief Executive Officer

MASTERPIECE INTERNATIONAL SHIPPING, Los Angeles

Mary Ellen Conway, Office Manager

COOKE'S CRATING AND FINE ART TRANSPORTATION, Los Angeles

Bryan Cooke, President

U.S. ART COMPANY, Boston

Ellsworth Lank, Sales Manager

FINE ARTS EXPRESS, Los Angeles

Donna Mauro, Sales Manager/Exhibitions Coordinator

CDS BEKINS, Baltimore

Christopher Sade, Vice President

WEST COAST KEATING, INC., Los Angeles

Harriet L. Anagnos, President

Vendors Purchasing Ads in *Registrars' Quarterly*, 1992-93

Ashley Distributors (A division of L.A. Packing and Crating, Inc.)

Artech Fine Art Services

*Cooke's Crating and Fine Art Transportation Company

Curatorial Assistance

Fine Arts Express, Inc.

*Klineburger Brothers, Incorporated

Lile Logistics Services

Masterpiece International Limited

Ship Art International

Tri-Art, A Division of Museum Systems

*U.S. Art Company, Inc.

*Indicates placement of multiple ads this year

NEW MEMBERSHIP (Teresa M. Ridgeway)

During the year, we had forty-eight new members sign up for the Registrars' Committee - Western Region.

A report was prepared to welcome these new members in each of the quarterly newsletter.

FORMS CLEARINGHOUSE (Wendy W. Franklin)

The Forms Clearinghouse has several hundred examples of forms in approximately thirty different categories, representing all aspects of museum documentation, from acquisitions to deaccessions. RC-WR members may request copies of examples of specific types of forms. The most common are requests for examples of loan agreements, deeds of gifts and facilities reports, in addition to individual forms collected from museums around the world. The Forms Clearinghouse also owns the 1990 edition of the Museum Forms book. The publisher has given the RC-WR Forms Clearinghouse permission to distribute copies of pages in the book to RC-WR members.

Naturally, we encourage RC-WR members from all types of institutions to send us samples of forms or request new categories and we will begin collecting available forms. During the past year, the Clearinghouse has received requests for examples of notification letters prepared in compliance with the Native American Graves Protection and Repatriation Act of 1990. These requests have prompted the addition of a new category of forms for the Clearinghouse to collect and distribute: Formats for Repatriation Reporting. A call for examples of notification letters,

summaries and inventories was included in the Fall 1993 newsletter.

Please note the new address and telephone number for the Forms Clearinghouse in this report. As always, if you need examples of any type of museum form, please contact me.

New address: Wendy W. Franklin, Museum Curator II, California Department of Parks and Recreation, Parks Services Division, Interpretation Section, P.O. Box 942896, Sacramento, CA 94296-0001, telephone: (916) 653-7985

WORKSHOPS

There will be a pre-conference to the 1994 Southwest Arts Conference titled, The Care and Maintenance of Outdoor Sculpture. The pre-conference is considered to be an extension of the national Save Outdoor Sculpture! project, which is in the process inventorying the nation's outdoor sculptures. The pre-conference will focus on strategies that will enable participants to develop and implement maintenance and conservation plans for outdoor sculptures. Topics of discussion will include:

- *siting new pieces to avoid potential problems;
- *working with design teams;
- *record-keeping and documentation;
- *environmental hazards;
- *characteristics of sculptural materials, including the use of non-traditional materials;
- *how the unique weather of the Southwest impacts outdoor sculpture; and
- *the role of professional conservators in preserving damaged sculptures.

Conservators, arts administrators, and artists are scheduled to speak about their experiences and conduct hands-on assessments of outdoor sculptures. A tour of a fine art foundry, including a bronze pouring, is just one of the highlights of the pre-conference.

The pre-conference will be held March 9-10, 1994 at the Scottsdale Center for the Arts, Arizona (the Southwest Arts Conference will begin on March 11th, in conjunction with the annual Scottsdale Arts Festival.) The registration fee is \$50, if postmarked on or before February 24, 1994; the fee is \$60 for applications received after this date. The fee covers a continental breakfast and lunch for both days, a reception on Wednesday evening, and a comprehensive notebook with

extensive information on outdoor sculpture.

To receive further information about the pre-conference, please contact **Dawn-Starr Crowther**, Arizona Coordinator for the Save Outdoor Sculpture! project. She can be reached at: Arizona Commission on the Arts, 417 West Roosevelt Street, Phoenix, AZ 85003. TEL: (602) 229-8228; FAX: (602) 256-0282. You don't want to miss out on this exciting opportunity!

CALL FOR EXPERTS!

The Registrars' Committee - Western Region is interested in organizing a workshop on accession numbering systems and how they are placed on a variety of objects. If you have any expertise in this area, whether it be on non-traditional types of numbering systems, how and where they are placed on two- and three-dimensional objects, and the materials used to place the numbers, please let the RC-WR know! For further information, and to become a part of organizing this exciting workshop, please call Sarah Kennington at (310) 825-4563; FAX (310) 206-7007.

IN OTHER NEWS...

RESULTS OF THE 1993 RC-WR ELECTIONS!

It is with pride that we announce the winners of the 1993 Registrars' Committee - Western Region election of officers for the 1993-1995 term. The election was competitive, and the RC-WR appreciates the efforts of its members in participating in the vote.

CHAIRPERSON: Sarah Kennington, Registrar, Fowler Museum of Cultural History, UCLA, Los Angeles, California. **VICE CHAIRPERSON:** Melissa Rosengard, Director, The Pardee Home Foundation, Oakland, California. **SECRETARY:** Paulette D. Hennum, Registrar, Crocker Art Museum, Sacramento, California. **TREASURER:** Gina Cavallo Collins, Associate Registrar, The Heard Museum, Phoenix, Arizona.

Thanks go to everyone who ran in the election. **CONGRATULATIONS, NEW OFFICERS** (we'll try not to work you too hard!)

Additionally, as a result of the Arizona State Representative position left vacant because of Gina's new role as RC-WR Treasurer, **Susan Dolan**, Registrar with the Tucson Museum of Art, will assume the responsibility of Arizona State Rep. Congratulations, Susan!

AAM NEWS

AAM LIAISON (Melissa Rosengard)

This column is a forum for communicating information about AAM-related national issues and how they affect the RC-WR. Since I will be reporting on the general aspects of these topics, I recommend that questions you have specific to your museum be addressed to your administration or legal advisor.

New Requirements for Museum Donations. The Budget Reconciliation Act passed in 1993 is very good news for museums. The changes re-authorize the allowance of full deductibility of donated gifts or appreciated property. Our concern is with the following provisions (which are effective after December 31, 1993):

Substantiation requires the donor to *request and maintain* receipts from the museum involving gifts of over \$250 in order to claim a deduction (a cancelled check no longer meets this requirement.) In the case of cash donations, a receipt acknowledging the amount suffices (note exceptions in Quid Pro Quo.) In the case of tangible gifts to the museum (i.e. artworks), this provision should not change current procedures -- museum are not being asked, nor should they provide values for property donated. What the institution must provide is a reasonable and specific identification of the property. It is important to note that the \$250 refers to individual donations, not an annual aggregate. For instance, four separate donations throughout the year of \$100 each do not need substantiation, even though the aggregate exceeds \$250. Of course, if these four separate donations occur in one week they might need to be considered a single \$400 donation. The IRS Exempt Organization Division is simply not yet clear on this point. It is, therefore, of obvious benefit for the institution to provide *dated* receipt for all gifts.

The **Quid Pro Quo** disclosure requirement applies to instances where the donor receives goods and services (benefits) from an institution in return for, or as a result of, a donation in excess of \$75. The donor must now deduct the benefit's value from the donation. The benefit value must be based on the market value of the goods and services -- a "good faith estimate" made by the museum. QPQ situations are most obvious in the case of membership levels, where the donor receives greater benefits in proportion to higher membership dues. A donor receiving a catalog (worth \$25) for an annual \$100

membership, would only be able to deduct \$75. It sounds fairly simple, but it can get very complicated when you consider all the benefits we provide to our donors and members: discount at the museum store, private dinner parties, consultation on private collections. At a recent meeting with the IRS Exempt Organization Division, our AAM representative **Andy Finch** and others raised several questions regarding the QPQ issue. The IRS will be issuing guidelines shortly this year, but it may take several test cases to sort out the complexity of this issue. Most importantly, the IRS has stressed that there be a clear understanding of the donor's intention. Andy records, "The [Internal Revenue] Service presumes, and absent contrary will keep presuming, that if you paid \$100 to a charity and received a tote bag, it's because you wanted the tote bag."

Therefore, institutions have to be very clear in their membership solicitations, fundraising event advertising, and donated property policies as to what portion is a gift. For example, in the case of a fundraising art auction, the institution is advised to publish fair values of object offered for sale; this helps to establish an "intention" before the sale, and if the winning bidder ends up paying more than the published value, then the difference can be considered a donation. Additionally, there may be no QPQ if the benefit is not advertised and is not a condition of the gift. A celebratory dinner with a donor after a donation may not necessarily be considered a benefit, but a fundraising dinner might have to be considered, dividing all of the costs associated with the dinner by the number of attendees in order to come up with a "reasonable estimated value" of the benefit, which would then be subtracted by the ticket price to determine the actual net donation to the institution.

Most importantly, the museum staff must work together on resolving the implementation of this law. The requirements cut across departmental policies and reporting responsibilities, so it is imperative that the development department, registrar, curators and administrators are aware of their associations with donors at every level of involvement. Establish internal guidelines on benefits and their values. As always, be consistent. Finally, if you have examples and concerns that I haven't addressed, let AAM know (Andy Finch, Government Affairs.) Our proactive involvement with the IRS in helping to formulate guidelines might prevent your institution from becoming a test case.

1993 RC-WR OFFICERS

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The Heard Museum
22 E. Monte Vista Road
Phoenix, AZ 85004-1480
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APPOINTED POSITIONS

CASSETTE LIBRARIAN

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San Diego Museum of Art
P.O. Box 2107
San Diego, CA 92112-2107
619/232-7931 x230 or 619/232-5200
FAX 619/232-9367

DEVELOPMENT OFFICER

Vacant

DISASTER PREPAREDNESS COORDINATOR

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600 State Drive, Exposition Park
Los Angeles, CA 90037
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JOIN THE REGISTRARS' COMMITTEE - WESTERN REGION

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

Membership is valid for one calendar year and expires December 31, 1994.

Voting _____ (Professionals who reside in the Western Region such as registrars, corporate registrars, collection managers, conservators, curators, administrators, students, volunteers, retirees, etc.)
Non-Voting _____ (Professionals residing outside the Western Region or who are associated with for-profit organizations providing goods/services for cultural institutions)

Name _____

Position _____

Institution _____

Street Address _____

City, State, Zip _____

Phone _____

Fax _____

Membership Dues \$15.00 = Contribution \$ _____ = Total Payment \$ _____.

All contributions beyond the annual \$15.00 dues are welcome and help to further the goals and programs of RC-WR.

Send this form and check payable to *Registrars' Committee - Western Region* to Gina Cavallo Collins, The Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004-1480.

1993

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ALASKA

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Juneau, AK 99801-1718
907/465-2901, FAX 907/465-2976

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SOUTHERN CALIFORNIA

Vacant

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Idaho State University
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208/236-2603

NEVADA

Janet Petersen, Registrar
Northeastern Nevada Museum
1515 Idaho Street
Elko, NV 89810-4519
702/738-3418

OREGON

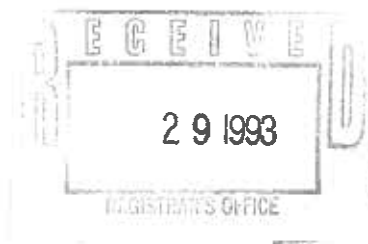
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REGISTRARS' COMMITTEE - WESTERN REGION

Natural History Museum of Los Angeles County
900 Exposition Boulevard
Los Angeles, California 90007

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