

Registrars' Quarterly

Spring 2007

Notes from the Chair...

by Ted Greenberg



Well it has been a while since we have been able to provide you with a newsletter. People stepping down and new people taking on the responsibility and thinking of new and better ways to make things happen. I would like to thank Trinity Parker for her work and Wendy Ashton for stepping up to take on the task of newsletter editor....

This issue is packed with informative articles -how to find a good intern, a session review from the Society for the Preservation of Natural History Collections' (SPNHC) conference about revamping a storage collection, a super short article on emergency preparedness, a book review...Take a look inside to find out more...

Remember that October 10-14 is the Western Museums Association annual meeting, Shake It Up, in Oakland California. For those who have not signed up, please go to the WMA web site for online registration.

I am please to announce that Rock-It Cargo (\$700) and Atelier 4 (\$500) have provide some travel stipends to attend this years meeting. I want to thank their generosity on providing these stipends. Also I would like to announce 2 stipends from RC-WR of \$500. One is for a new registrar (less than 3 years in a position) and one for an experienced registrar 4 or more years).

In order to apply, you must be a voting member of RCWR. Please send a letter of application, resume and letter of support from your supervisor to Kristen Schmidt, who recently moved to the University of Arizona Art Museum as their new registrar (Congratulations!) and myself. As a recipient, you are required to write about a session that you attended at the meeting. Deadline is September 14th, 2007. You will be informed of granted funds.

Please note that there were not many sessions proposed by our members this year, but please remember the meeting is a place to network, learn about other things and just have a good time.

On Saturday, all sessions will be dealing with Emergency Planning and Response and it should be very worthwhile as I have had the opportunity to attend two workshops in Los Angeles with some of the same topics and speakers.

The nominations committee, Allyson Lazar, Louis Goldich and Donna Kovalencko have been working very hard to find people willing to run for the next slate of officers. Thanks a bunch for you diligent work. You should be receiving ballots in the mail very soon (or maybe before this newsletter), so please vote for the qualified candidate.

There is a much more to say, but space is limited so enjoy this issue....

Interns and Mentoring

by Monica Tucker

As the summer is coming to an end, another crop of Museum Studies masters students are finishing their internships and preparing to go back to school. I always regret their departure, since the quality of their work is equivalent to having a few assistant registrars around for several months—a luxury our museum cannot otherwise afford. Though these students do not yet have their degrees, the programs in our area select and train these future museum professionals to the highest standards. It is apparent that most of the students are prepared to enter into the field and will contribute to their museums immediately.

We are fortunate to have several Museum Studies programs in our western region, ranging from certificate programs to Masters degrees. Museums located near these programs have an advantage, as most require an internship of all students. Even with so many students available in some areas, museums must be competitive to draw in this skilled help. Paid internships and honorarium are certainly attractive to students, but even without a stipend, museums can offer highly prized internships.

Tips on Finding a Good Intern by Monica Tucker

1 Advertise. Attracting students to your museum first requires knowing about you and the opportunities available. Flyers or emails can be sent to museum studies programs directly, and are distributed by the school to students. Also many museum web sites will list your internship for free or for a minimal fee. Contact your state or regional museum association, look at Global Museum, and don't be afraid to call up the nearest museum studies program.

2 Offer hands on experience. Remember that students are looking for opportunities to get real hands-on experience (and fear the possibility of endless time spent at the copier!). Crafting an announcement that states intern responsibilities and specifies working experience they will gain “on the job” can make your internship more appealing.

3 Write a clear description about your museum. Don't forget that students are attracted to the field for the same reasons you were. Write a description of your museum and collections that would make you want to intern. How could anyone resist wanting to work with all the cool stuff in your museum?!

4 Meet with students. Consider opportunities to meet students in the programs to talk personally about your museum. Some programs have student events, or invite museum staff in to be guest speakers to their classes. I have seen museums succeed in attracting interns by speaking to them in person, over other museums offering paid internships. Speaking to students gives them a chance to interview you and to gauge what kind of experience they might get at your institution.

Most museums are already taking advantage of the museum studies programs in their areas. In the end, internships benefit everyone—museums gain skilled help and, in turn, give valuable experience to our future colleagues.

If you would like help finding a program in your area to solicit interns from, please contact Monica Tucker, RC-WR Museum Studies Liaison at mtucker@historysanjose.org.

Free Money!!!

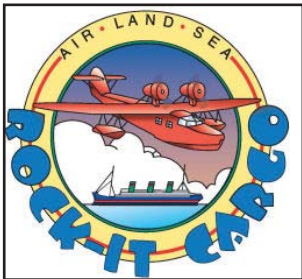
The Registrars' Committee – Western Region is sponsoring two \$500 stipends to this year's Western Museums Association Conference Shake it Up: Museums Active and Innovate in Oakland, California October 10-14, 2007.

Each stipend is intended to help professionals in the field of registration or collections management to attend the WMA annual meeting. One stipend is for a new registrar (3 years or less in the field) and the other stipend is for a more experienced registrar (4 years or more). The award criteria include, but are not limited to demonstrated merit in the field of registration or collections management, applicant's education, and activity with professional organizations.

Who: Current RC-WR members. Non RC-WR members will not be considered. If you wish to apply please join RC-WR before sending in your application by September 14th.

Please apply by sending two copies of the following: a resume, a letter stating your professional responsibilities, number of years employed in the field, and reasons for wanting to attend the meeting, and a letter of support from your supervisor. Send your application to Chair, Ted Greenberg and the Vice Chair, Kristen Schmidt.

Go to WMA Conference thanks to the generosity of Rock-it Cargo and Atelier 4, Inc.



Apply by September 14th by
sending a:

- * resume
- * letter of application
- * Supervisor recommendation
to Ted Greenberg, Chair, and kristen
Schmidt, Vice Chair.

Mentoring stories

Unless you have chosen the path to enlightenment via Tibetan Buddhism, I don't expect too many have the benefit of a mentor to guide us through life. Most of us instead, if we are lucky and pay attention, have encounters throughout our lives that have the ability to mold us and point us as we go through our day-to-day lives. I suppose parents are the primal example of mentors. Surely no one else has their ability to impact a life, for good or bad. But moving past the inherent mentoring of parents, we all constantly bump up against influences, good and bad, that give us pause and make us ponder the journey. But I digress.

I'm here to talk about mentoring in relation to the particular career most everyone reading this has chosen—being a Registrar.

I started my career in the field as an Art History major, a career not chosen for its access to big money, but for the pleasure given by art and all things associated with it. So how does an art history student support herself through school... in my case, work study. And where is the logical place to look for a position...the university art museum. I was fortunate enough to have a friend who worked at the Archer M.. Huntington Art Museum, now known as the Jack S. Blanton Art Museum, The University of Texas at Austin.

My friend, always my advocate, wrangled me a position in the registrar's office. Who knew there was such a place? It was, for me, a perfect match. I got to use my overly-developed organizational skills plus be surrounded by art. Bliss. The registrar who trained me, Sue Ellen Jeffers, was the best. She had patience, knowledge, and the ability, as most of us develop with time, to negotiate the most complicated

situations with a pragmatic and positive attitude. She always made things work out and never lost her cool. I listened and learned.

I moved from there on to another museum position at Laguna Gloria Art Museum, Austin, Texas, again working under a cool-as-a-cucumber registrar, Susan Kemner-Reed. As her direct assistant I learned a different set of skills working in a non-profit and how to manage an

My friend wrangled me a position in the registrar's office. Who knew there was such a place?

exhibition schedule that changed every six weeks with only one-week installations. ALL exhibition materials were borrowed and ALL materials had to arrive for installation on the same day, and to a museum (once a private residence) without the benefit of a loading dock. Talk about your trial-by-fire—that 6 ½ year experience prepared me for anything. But again, in the midst of the ongoing stress, the registrar I worked with was a pro and never let anything get her down. She would

always say everything would work out. She was always right. We were a great team. Sometimes I miss the drama of being on the frontline.

Currently, I'm on the top of the world working at a world-class institution, the Harry Ransom Center, The University of Texas at Austin. I have been a one-woman registration department for 17 years. I really get to use all the practical, on-the-job apprenticeship experience learned during my early forays in registration. Now, every day, I get to learn from my peer registrars. I regard it as mentoring by association. I have the pleasure of working with some of the most organized, most knowledgeable, most dedicated, and most conscientious people on the planet. I feel I am mentored every single day of my working life. I am a lucky girl. I only hope that I have the opportunity and pleasure to one day train my replacement in order to pass on the knowledge that was passed on to me. May the cycle continue...

**Debbie Armstrong, Registrar
Harry Ransom Center
The University of Texas at Austin**

In May 1988, I graduated with my Bachelor of Arts degree in History from Kansas State University and decided upon a museum career. I didn't have any experience, but assumed that with my degree and good grades I'd land an entry level job in the field somewhere. How naïve I was! After sending out countless resumes, applications, and letters of inquiry, I had only three interviews and no offers. It was obvious that I needed to gain some museum work experience, so I visited my favorite local

museum, the Frontier Army Museum at Fort Leavenworth, to inquire about volunteer positions. That's when I first met Steve Allie.

At that time, Steve was the museum's Curator of Collections (he's been the director for several years now). The first thing that I noticed in his office was the tremendous number of books. I'm a voracious reader, always have been. "Anybody with that many books at the office just had to be okay," I thought. Then there was the World War II-era army helmet with "Combat Curator Extraordinaire" stenciled on the front. "A good sense of humor too!" Within minutes Steve and I were in earnest conversation about the 19th century U.S. Army in the Trans-Mississippi West, Kansas history, the Oregon, Santa Fe, and California Trails, the Plains Indians, and a host of other topics of shared interest. That same day I was signed up, and for the next two years I helped Steve research and catalog collections, assemble storage systems, help exhibit designer/builder George Moore, and assist with the countless other tasks that presented themselves.

That fall, I accepted my first paid museum position; working weekends as a docent at a small county museum. That was my first introduction to small museum work—I mowed the lawn, ran the gift shop, opened and closed the museum, and was custodian, maintenance man, and everything else. (Actually I was the only staff member on site.) During the week, I continued to work as a volunteer for Steve Allie at the Frontier Army Museum. I continually learned more and more from Steve about what museum collections work entailed. Throughout all our time working together, Steve always was patient, jovial, and most importantly,

continually willing to share the fruits of his expertise.

I learned a great deal about museum work from Steve Allie. I also learned a lot about myself which helped me to formulate my career goals and point me in the right direction. But most importantly, Steve Allie showed me, by his example, how to show appreciation and concern for his staff, cultivate everyone's potential, lead by example, be a part of a successful team, and value everyone's contributions. He had a tremendous positive influence upon me as a mentor.

Over the years, I've been lucky enough to work with some great young people. Whenever I've been in a position where I can hopefully help them to grow professionally, I think of Steve Allie. "I want to be like Steve Allie," I tell my wife. And hopefully, I can have some success at passing it on.

**Steven Floray, Staff Curator
National Park Service
Pacific West Regional Office**

There are certainly several people who guided my way into the museum profession, but I was also lucky enough to have had a mentor in my Director of Collections and Exhibitions, Alida Bray. From internship to full-time employment, she guided by advice and insights as I learned on the job.

Still, nothing was a replacement for watching her in action and learning by example. Her mind never seemed to stop working on a new way to tie projects together, invent creative funding opportunities, reach audiences, utilize our resources to their maximum potential, and keep

us engaged and able to avoid burnout in a fast-paced and understaffed environment. When our brand new City Hall required inaugural exhibits, planned and installed within 3 months, I watched her come in morning after morning with a new idea until we had a vision for 3 separate exhibits and a well-negotiated contract to implement them with our city. We are fortunate that she has recently taken over as acting CEO and President of our museum, applying her experience and talents to an even bigger picture. It is encouraging to see someone who is so intimately familiar with all aspects of the museum working in this leadership position (and a bit of pride taken in knowing she began her career as a Registrar!)

Having access to someone willing to share openly about experiences and lessons learned has been a benefit to my career. In turn, I feel a responsibility to contribute whatever experience I have to helping others. Whether guiding students, instructing junior staff, or setting an example for all co-workers, I hope that many in our museum community consider their role as mentors and find it a rewarding contribution.

**Monica Tucker, Collection Manager
History San Jose**

New Reads

by Zita Cup-Choy

On to my review of *Permissions: A Survival Guide, Blunt Talk about Art as Intellectual Property* by Susan M. Bielstein. It was featured in the Museum News “bookshelf” in their May/June issue. I was intrigued and amused by the chapter titles in that blurb. Reviews on the book’s cover offer an excellent idea of its contents. “The biggest hindrance to copyright reform is that most have no clue about how insane the system has become.” “[A]nyone who wants to use the images of others will find themselves awash in Byzantine legal terms, constantly evolving copyright law, varying interpretations by museums and estates...”

Ms. Bielstein’s years of requesting permissions from artists, collectors and museums provided the reader with many personal examples of the pitfalls authors can fall into as they seek images to illustrate their text. The book is directed at authors, but registrars and others to whom requests are directed will find comfort in being reminded that they are not alone in the muddy waters of copyright issues. Ms. Bielstein is straightforward in Chapter Two when she says that as an “occasional writer and a not-for profit editor” she and those like her are on one side and “those who have the legal wherewithal to grant permissions” are the other.

The illustrations Ms. Bielstein included are lessons in themselves. Figure #1 is a gray rectangle. Upon reading the caption you find that her request for this image was denied and why. Throughout the book the captions include the information you’d see if the image were in a scholarly work and information on how the image was provided, the fee paid and the challenges that arose in her procurement of the image.

Humorous examples pepper the six of the thirteen chapters which examine copyright issues. These chapters provide a good introduction to basic copyright issues. Did you know that skywriting cannot be copyrighted because is not fixed in a tangible medium? Concerns about fair use and public domain are issues that sometimes pop up on the registrars’ listserves and are covered in separate chapters.

Susan Bielstein’s discussion of public domain begins with the comment, “American legal history is a big sticky glob of competing traditions and interests” (p. 38). Furthermore “...something enters the public domain only when there’s absolutely no living soul left with the nerve to put claim to it” (p. 39). A 1998 lawsuit involving a photo of an art work in the public domain is examined at length. As this section ends she reminds us that as judges interpret the law, our rights as grantors of permissions may be affected and it is in our best interests to pay attention to copyright issues as cases move through the court system.

The author’s chapter on Fair Use is a revealing look at how some writers use this doctrine to push the envelope. She comments that some scholars invoke fair use as a way to avoid the hassle of requesting permission. She suggests ‘grantors’ must be vigilant and not let them get away with it. Letting one go because it isn’t worth the trouble will only encourage scofflaws and isn’t fair to those who follow the rules.

The chapter entitled *Doing and Saying Whatever it Takes* is an outline for how to get permission. Her recommendations are straightforward and ask authors and editors to remember that it takes two for the process to work.

Bielstein’s conclusions in her last chapter, *A Supplicant’s Manifesto*, are recommendations to authors, editors and those who grant permissions. Her commendations are specific and to the point. She suggests that following these recommendations will create an environment that will allow partnerships to develop between authors, editors and the legal owners of ‘intellectual’ property rights in a way that will benefit everyone.

Permissions offers basic “entry level” information on the copyright issues that occur when dealing with requests for images from our collections.

An easy to read, sometimes humorous look at the process from the view point of an author.



Shortly before volunteering to be the New Reads editor I'd finished reading *The Bowl is Already Broken* by Mary Kay Zuravleff. Ah ha! That was to be my first review. Unfortunately Museum News beat me to it. I can't improve upon what Deborah Clearwaters wrote about it in Museum News Sept. / Oct. 2005. Fiction that takes place in museums directly or indirectly can be enlightening or irritating.

What fiction related to our profession have you read recently (or not so recently) that gave you pause or a good laugh? Please let me know at registrar@iolanipalace.org and we'll develop a light reading list for the next issue of our newsletter.

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 Learning Service, and a network of associates who provide support and knowledge.
Membership is available for one calendar year and expires December 31, 2006

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

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

Name & Position: _____

Institution: _____

Institution Address: _____

Mailing Address (if different): _____

Telephone: _____ Fax: _____ E-mail: _____

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

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

Send this form and check payable to **Registrars' Committee - Western Region** to the Treasurer:

Betsi Meissner, Center for Creative Photography, The University of Arizona, 1030 North Olive, Tucson, AZ 85721-0103

2007
RC-WR
Officers

CHAIRPERSON

Ted Greenberg, Museum Consultant
Collection Management & Registration
Specialist
535 S. Curson #E
Los Angeles, CA 90036
323/934-9771
greenberg2@ca.rr.com

VICE-CHAIRPERSON

Kristen Schmidt, Registrar
University of Arizona Museum of Art
1031 N. Olive Road
P.O. Box 210002
Tucson, AZ 85721
520/621-9510, FAX 520/621-8770
kristen@email.arizona.edu

SECRETARY

Anne Mersmann, Associate Registrar
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, CA 93101-2746
805/963-4364, FAX 805/966-6840
amersmann@sbma.net

TREASURER

Betsi Meissner, Assistant Registrar
Center for Creative Photography
The University of Arizona
1030 North Olive
Tucson, AZ 85721-0103
520/621-7969, FAX 520/621-9444
meissner@ccp.library.arizona.edu

APPOINTED POSITIONS:

AAM LIAISON

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

ARCHIVIST

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

CASSETTE LIBRARIAN

Tammie L. Bennett, Registrar for Loans
San Diego Museum of Art
P.O. Box 122107
San Diego, CA 92112-2107
619/696-1979, FAX 619/232-5200
tbennett@sdmart.org

DEVELOPMENT OFFICER (Co-Reps)

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

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

**DISASTER PREPAREDNESS
COORDINATOR**

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

**FORMS CLEARING HOUSE
COORDINATOR**

Kathrine Young, Expansion Coordinator
Museum of Flight
9404 East Marginal Way S.
Seattle, WA 98108
206/768-7169, FAX 206/764-5707
kyoung@museumofflight.org

NEW MEMBERSHIP OFFICER
vacant

MUSEUM STUDIES LIAISON

Libby Hodas
301 Jayne Ave, #3
Oakland, CA 94610
501/604-4388
lhodas@jfkku.edu

NEWSLETTER EDITOR

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

NEWSLETTER ASSISTANT EDITOR

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

NEW READS EDITOR

Zita Cup-Choy, Registrar
Friends of Iolani Palace
P.O. Box 2259
Honolulu, HI 96804
808/522-0835, FAX 808/532-1051
registrar@iolanipalace.org

WORKSHOP LIAISON

Kathy Clewell,
Director of Collections and Registration
Palm Springs Art Museum
101 Museum Drive
Palm Springs, CA 92262
760/325-7186
kclewell@psmuseum.org

State Representatives

ALASKA

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

ARIZONA

Leesha Alston, Registrar
Phoenix Art Museum
1625 North Central Avenue
Phoenix, AZ 85004
602/257-2131, FAX 602/257-0176
leesha.alston@phxart.org

NORTHERN CALIFORNIA

Maren A. Jones
Art & Artifact Handling
415/307-5217, FAX 415/395-9225

SOUTHERN CALIFORNIA (Co-Reps)

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

Tom Callas, Registrar
Orange County Museum of Art
850 San Clemente Drive
Newport Beach, CA 92660-6301
949/759-1122; FAX 949/759-5623

HAWAII

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

IDAHO

Gary Keith, Curator
Idaho Military History Museum
4748 Lindbergh Street, Bld 924
Boise, ID 83705
208/272-4841
gkeith@imd.idaho.gov

NEVADA

Sheryln Hayes-Zorn, Registrar/Curator I
Nevada Historical Society
1650 North Virginia Street
Reno, NV 89503
775/688-1190 x231, FAX 775/688-2917
slhayesz@clan.lib.nv.us

OREGON

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

UTAH

Kara Hurst, Registrar
1390 E Presidents Circle
Salt Lake City, UT 84112
801/585-7484, FAX 801/585-3684
khurst@unmh.utah.edu

WASHINGTON (Co-Reps)

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

Hollye Keister, Registrar
Burke Museum
of Natural History and Culture
Box 353010
Seattle, WA 98195
206/616-7318; FAX 206/685-3039
burkereg@u.washington.edu

Workshop at WMA Annual Conference

Storage Stories: Creating New Spaces

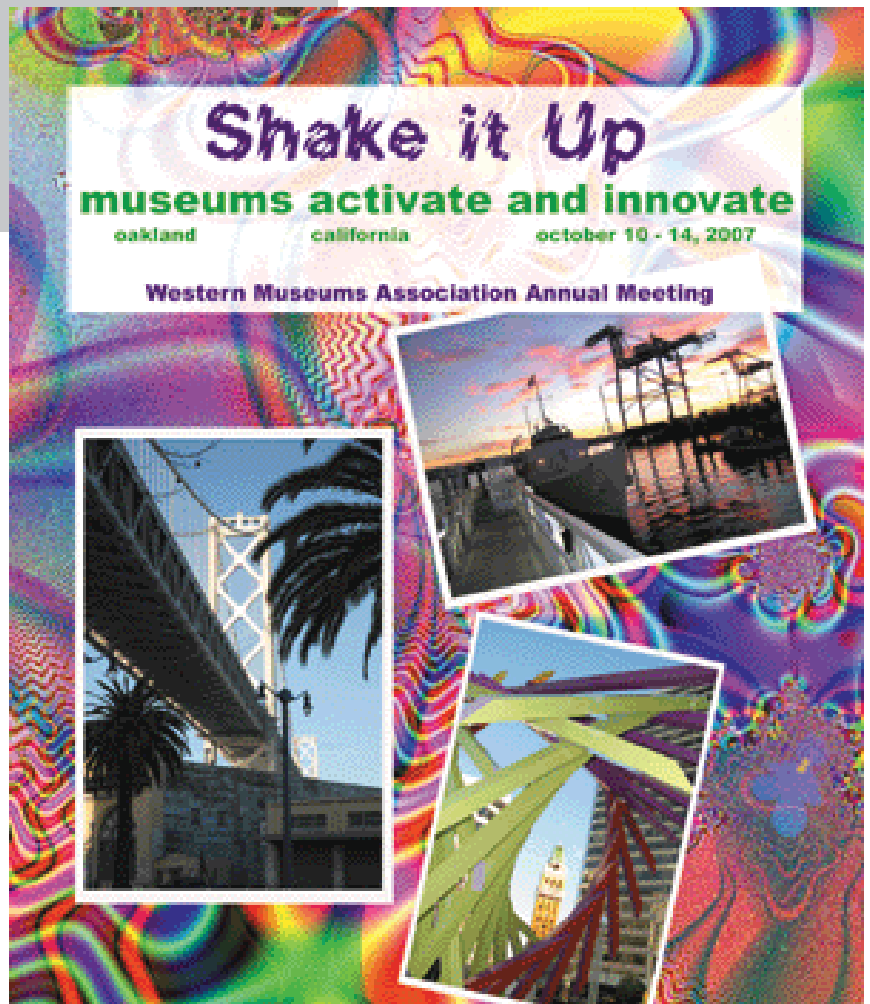
Wednesday, October 10, 2007
9:30am-4pm

This program will cover storage materials, furniture, security, and funding considerations when adapting an old space for collections, or building a new space. Join the RC-WR for an informative discussion as well as an exclusive tour of two new storage facilities in the Oakland area!

Moderator: Kristen Schmidt, Assistant Registrar, Tucson Museum of Art

Presenters: Carolyn Rissanen, Registrar, Oakland Museum of California;
Leslie Freund, Collections Manager, Phoebe A. Hearst Museum of Anthropology

Lunch provided; transportation provided from conference hotel.
\$35 for RC-WR members, \$50 for non-members
Space is limited to 30 participants.





ARTWORKS SAN DIEGO

Storage, Installation and Shipping of Fine Art and Antiques

Serving all of Southern California

- Climate controlled storage
- Packing and crating
- Transportaton and shipping
- Installation and sculpture rigging
- Shuttle service to and from:
San Diego / Orange County / Los Angeles

www.artworkssandiego.com

tel: (858) 279.4301 • fax: (858) 279.4302

8835 Balboa Avenue, Unit C • San Diego, CA. 92123

niversity and will be posted on this publications website in the future. **Would You Leave Them Behind? Emergency Planning for Museums**

-Michelle Stokke

One purpose of this article is to bring attention to the large number of museums in the United States that do not have emergency plans. I focus specifically on institutions that are not zoos, but still contain living animals in their collections, permanent, temporary or teaching. However

the recommendations and informational guides created for this thesis project can be used and modified for many other museums. Emergency preparedness in museums is very important, but not well financed or given appropriate priority in the museum profession.

I provide information about how animals react in emergency disaster situations, so institutions know what to expect, and how to be prepared

to protect the staff, visitors, general public and the animals. This article offers information and sources to aid emergency planning and the many challenges it poses for museums. Ultimately, this project posits that emergency plans and preparedness can be improved for the benefit

Session Review: Planning and Implementing Anthropology Collection Rehousing at the Logan Museum

Presented by Nicolette Meister, Curator of Collections, Logan Museum of Anthropology, Beloit College, Beloit, Wisconsin.

Present at the 2007 Society for the Preservation of Natural History Collections Conference.

Ms. Nicolette Meister opened her session by providing historical information on her institution, the Logan Museum of Anthropology. The inception of the Logan Museum originated with a significant collection of anthropological materials exhibited at the 1893 Columbia World Exposition. The collection, purchased by Frank Logan in 1892 - a wealthy grain merchant in Chicago - was collected by Horatio Nelson Rust, a traveling salesman, Indian agent, and collector of Native American antiquities. Logan became a great benefactor to the college and museum through board participation at the college and sponsoring numerous expeditions around the world to further develop what became the Logan Museum. On the campus of Beloit College, the museum changed locations over time but has been housed in the Memorial Hall building on campus since just after the turn of the twentieth century. Over time, the collection has expanded and the now museum holds approximately one quarter of a million objects in trust. Presently the museum has three full-time staff who are also instructors for the museum studies courses at the college, and numerous students and researchers who take advantage of the museum's collections.

Returning to the topic of rehousing collections, Meister continued by stating that although the museum submitted a National Endowment

for the Humanities (NEH [www.neh.gov]) grant in 2005, preparation for the grant and rehousing project truly began in 2002 when the museum received a Collections Assessment Program (CAP) grant through the Institute of Museum and Library Services (IMLS [www.ims.gov]). The CAP grant allowed the museum to hire a consulting conservator to help assess the storage priorities and needs of the collections. In May 2006, the Logan Museum received a grant of \$355,126 from NEH to help improve preservation of and access to its collections. The grant and cost-sharing funds are being used to install mobile storage equipment and to rehouse approximately 8,000 ethnographic objects and to purchase cabinets to rehouse approximately 69,000 archaeological objects in conditions that will meet current professional museum standards. Through the two-year project, the Logan Museum is: (1) replacing inappropriate and substandard storage equipment; (2) mitigating inappropriate environmental conditions; (3) alleviating overcrowding and lack of accessibility; and (4) creating new space for the growth of collections.

Meister commented that the Logan Museum developed a Preservation Planning Checklist which helped lead to their successful NEH application. She listed items that may be included: conservation assessments (CAP, NEH, Midwest Art Conservation Center (MACC) [www.preserveart.org]) and accompanying conservation plan, AAM accreditation, institutional strategic planning documents, consulting one's peers (i.e. don't re-invent the wheel!), professional development opportunities, consulting conservators, conduct

inventories and/or volumetric assessments in advance and tabulate the results in a database (important when planning for potential grants), and learn from pilot projects.

For important grant writing skills, Meister offered some advice: participate in a grant writing workshop (MACC, Campbell Center, etc), work as an institutional team to write the grant, ask a conservator to provide feedback on a draft, know your granting agency and follow all application instructions, submit a draft for review to the granting agency, have relevant letters of support, and most importantly, plan far in advance to write the grant.

Once successful in the granting process, the Logan Museum now needed to move forward and implement their project. The Logan Museum started by hiring two full time move coordinators that were already familiar with the Museum through previous work projects



Anna Berg conducting the archaeology pilot rehousing project.

there and then hired a conservator to facilitate two workshops on packing and making storage mounts. Additionally, a packing handbook was assembled for student assistants.

For phases I and II of the Archaeology collections project, the museum accepted delivery of 14 new Delta Designs Ltd. (www.deltadesignsltd.com) cabinets, as well as relocated and rehoused collections. Collections were rehoused, rebagged and verified against the original paper catalog prior to the database being updated. One challenge was the Northern Lakes Projects of 83 excavated sites by Beloit College field schools. Each site was assigned a single catalog number for all artifacts so all artifacts were recatalogued and given individual numbers. A visiting curator of archaeology was hired to specifically address this problem.

The Ethnology collections consisted of three phases: first to pack and move the collection, second to upgrade the storage room and install more new Delta Designs Ltd. storage cabinets, and three to rehouse the collection in the new storage cabinets.

For Ethnology Phase I, collections were packed using standardized packing methods and uniform box sizes. "Snakes" (a.k.a. cotton stockinette with polyester fill) were used to stabilize 3D objects while 2D objects were tied down on blue board (a.k.a. acid-free corrugated board) mounts. Acid-free archival quality materials were used in immediate proximity to objects while exterior boxes were standard quality, as they were only needed for short-term storage.

During this process, accountability



Delivery of fourteen archaeology cabinets from Delta Design, Inc.

was important and objects were carefully tracked during the move. Box inventories were made in duplicate with one copy adhered to the box and one copy in a master binder. At the end of each workday, the database was updated from information in the master binder.

For Ethnology Phase II, the collections storage room was upgraded and new cabinets were added, with additional planned growth built into the current collections storage plan. Pressboard shelving units were removed, as well as old cabinets while new Delta Designs Ltd. cabinets are slated to be installed. Lighting was also improved in the storage room. When collections are moved into this new space, objects will be photographed. While it is desirable to have all objects digitized, Meister stated that trying to photograph all objects given their time and staffing limitations is overambitious and therefore, a prioritized list of most accessed items will be used when deciding which objects will be photographed.

Meister said that while they were able to learn from colleagues on what

worked and didn't work for other institutions and could mitigate those issues, the Logan Museum ended up having their own set of surprises to address. Positive situations include: mummy wrapping was the packing method of choice due to simplicity, and lots of students helped to keep the project moving forward and ahead of schedule while learning opportunities include: plan evolution – stay flexible; plan for storage space for archival supplies; balancing project management and ongoing responsibilities with the museum still open; and an unplanned acquisition of over 500 objects during project period.

For self-evaluation and public dissemination of knowledge, the Logan Museum has developed a website that announces the grant, describes the project and provides progress updates. The collections website can be found here: www.beloit.edu/~museum/logan/collections/permanent/collections_access.htm

**Reviewed by Kara Hurst, Registrar
Utah Museum of Natural History**

Kara J. Hurst would like to thank Dave

Collection Notes

Compiled by Susan Oshima

SOUTHERN CALIFORNIA (Jacqueline Cabrera)

At the Western Museum Association Conference in Boise last October, Sarah Kennington, Chief Registrar of the UCLA Fowler Museum of Cultural History served as Co-Chair. Ted Greenberg moderated the panel entitled, "Moving without Limits: The Large and Unusual." This panel focused on the moving of objects from gallery to gallery or storage, with a concentration on the heavy, oversized, unusual, and even living specimens. Jacqueline Cabrera, Associate Registrar for the Getty Villa, served on the Program Committee and also moderated a session entitled, "Construction Barriers: Installing your Permanent Collection in a Construction Zone." The session was generously funded by Rock- It Cargo (Los Angeles) and Masterpiece International (Los Angeles), making it possible for two of the panelists to attend the conference.

Autumn Beck, Shipping Agent for Masterpiece International, was a panelist at a session entitled, "The Pony Express: What You Need to Know to be a Good Art Courier." The presenters of this session provided the attendees with a list of "do's" and "don'ts" of couriering artwork. This session was generously funded by Cooke's Crating (Los Angeles), making it possible for one of the panelists to attend the conference.

At this year's Archaeological Institute of America's annual conference in San Diego, Tori Cranner, Registrar of the San Diego Historical Society, participated in the seventh annual "Digging into Archaeology: A Hands-on Family Fair." Held on January 7, 2007 at the San Diego Marriott Hotel & Marina, the fair provided hands-on exhibits, meetings with field archaeologists, and experts of ancient civilizations.

The Collections Management Roundtable Discussions at this year's California Association Museum conference in Long Beach was moderated by Sarah Kennington,

Kathy Henri (former Collections Manager, Ventura County Museum of History and Art), and Jacqueline Cabrera. This informal roundtable discussion focused on specific topics pertaining to collections management and provided attendees an opportunity to network with colleagues, as well as learn from them.

Tania Collas, Conservator at the Natural History Museum of Los Angeles County, presented the results of the Conservation Assessment of the 1924 Douglas World Cruiser, the New Orleans, at the annual Mutual Concerns of Air and Space Museums seminar. This conference, sponsored by the Smithsonian Institution's National Air and Space Museum, was hosted by the San Diego Air and Space Museum on April 3, 2007. The Conservation section and the History department of NHMLAC were awarded a Conservation Project Support grant in the amount of \$67,657 from the Institute of Museum and Library Services (IMLS) to conduct a detailed condition survey of the New Orleans, one of the two surviving Douglas World Cruisers, the first airplanes to circumnavigate the globe (the Chicago is the other surviving plane, which is owned by the Smithsonian). This historic aircraft is believed to still retain much of its original skin and components and is one of the hidden treasures of NHMLAC. The Conservation Assessment of this historic airplane took place from May 1, 2005 through April 30, 2007. The enthusiastic audience of air and space museum professionals attending the presentation expressed many different opinions about the type of conservation treatment that the New Orleans should receive, but all agreed that they would like to see it back on public display as soon as possible.

Exhibition News

Back for its ninth summer, the Pavilion of Wings at the Natural

History Museum of Los Angeles County will run through Labor Day, September 3, 2007. Visitors enter a world of free flying butterflies and stroll through a beautifully landscaped temporary exhibit housed at the museum's South Lawn. Specimens included in the exhibit are the giant swallowtail, the monarch, American painted Lady, and the California dogface—California's state butterfly. Over the summer, thirty different butterfly and moth species will call the pavilion home. Visitors can discover how butterflies interact with the plants and gain a new understanding of various environmental issues.

During the summer (June 30–September 9, 2007) visitors can observe paleontologists and volunteers excavate Ice Age asphalt deposits from the Pit 91 Viewing Station of the Page Museum at the La Brea Tar Pits. Every year they recover bones of ancient animals including saber-toothed cats, dire wolves, and giant sloths.

HAWAII (Malia Baron)

The Bishop Museum announced plans for the first major renovation and restoration of the iconic Hawaiian Hall Complex, which includes Hawaiian Hall, Polynesian Hall, the Vestibule and Picture Galleries, and the Kahili Room. Once complete, the Hawaiian Hall Complex will give Hawai'i residents and visitors an opportunity to greater explore the depth of the Bishop Museum's collections with multi-sensory interpretation of the stories of Hawai'i. To prepare for the renovation and restoration project, the museum has closed the three-floor Hawaiian Hall gallery and the Picture Gallery, with other phases of the complex remaining open with as little disruption as possible as the project progresses. The main gallery is expected to re-open in Spring 2008, with other areas opening as soon as they are complete. Ralph Appelbaum Associates of New York and Hawaii-based Mason Architects and Health Construction Services are responsible for the overall planning, design, and construction. Bishop Museum has the largest collection of Hawai'i and Pacific area artifacts in the world; however, many of the most precious items are unable to be displayed due to Hawaiian Hall's unacceptable conditions—including natural light and open-air ventilation that result from its original 1889 design. The first priority of the renovation will be to restore Hawaiian Hall and bring it up to modern conservation and accessibility standards, so that the Museum's many Hawaiian treasures can be displayed. "The Hawaiian Hall renovation will allow the Museum to better fulfill its mission to serve and represent the interests of Native Hawaiians," said Bill Brown, president of Bishop Museum. "When the project is complete, all three floors of Hawaiian Hall will be dedicated to the stories of Native Hawaiian history and living culture, as told from the Hawaiian

perspective."

Tory Laitila, Registrar of the Mayor's Office of Culture and the Arts, reported that they have been using Past Perfect to manage their extensive Past collections and that they will be upgrading their software to make the city's collection available for viewing on-line this coming fall. Much of the City's collections are displayed in public parks and schools and this will be a great tool to bring awareness of the scope of Honolulu's public art to a wide audience. "Started in 1971, the mission of the Mayor's Office of Culture and the Arts (MOCA) is to promote the value of arts and culture throughout communities in the City and County of Honolulu. As the liaison between the Mayor and the Commission on Culture and the Arts, MOCA's objectives are to attain pre-eminence in culture and the arts; to perpetuate the artistic and cultural heritages of all its people; to promote a community environment, which provides equal and abundant opportunity for exposure to culture and the arts in all its forms; and to encourage and provide equal opportunity for the development of culture and the artistic talents of the people of Honolulu. MOCA continually strives to ensure the availability of a wide range of high-quality artistic experiences and to promote O'ahu as a cultural destination. Guided by the belief and affirmation of cultural self-determination, MOCA works as a partner and catalyst for increasing opportunities, awareness and involvement in cultural activities for the benefit of all. In this capacity, MOCA administers the Art in City Buildings Program, Culture and Arts Programs and a Collaborative Arts Program." (<http://www.honolulu.gov/moca/>)

The Lyman Museum and Mission House's (Hilo, Hawaii) Associate Curator, Jill Maruyama, will be going to Atlanta, Georgia, in September to attend the American Association for State and Local History (AASLH)

Conference and receive the AASLH 2007 Leadership in History Award for the Lyman Museum. The award was given for the preservation and interpretation of the Lyman Museum. For the past 6 years her dedication and diligence in preserving the oldest frame structure on the island of Hawaii, and its family's history, has earned this award for the museum. The Lyman Museum is very thankful to all who have helped them accomplish this as well, especially the S.W. Wilcox Trust, Spencer Leinweber, and Tom Woods.

Hilo is the place to be! Founded in April of this year, the Hilo Art Museum is now open for business. They can be visited in person at the Hilo Iron Works, 1266 Kamehameha Avenue, Hilo, Hawaii, or visited at their website at www.hiloartmuseum.org. It will be exciting to watch the growth of this much needed venue on the island of Hawaii.

Exhibition News

Jeff Flox, new Special Exhibits Coordinator at the Lyman Museum, is working hard to prepare for the Lyman Museum and Mission House's 75th anniversary exhibit, slated to open before the end of the year. The Lyman Museum began as the Lyman Mission House, originally built for New England missionaries David and Sarah Lyman in 1839. In 1931—nearly 100 eventful years later—the museum was established by descendants of Sarah and David. Today, the Mission House has been preserved and is on both the State and National Registers of Historic Places. Visit their website at www.lymanmuseum.org.

OREGON (Noelle McClure)

Kate Weikert, Assistant Registrar at the Portland Art Museum, was awarded the RC-AAM Young Professionals Travel Fellowship sponsored by Barthco International, which supports attendance to the AAM annual meeting with a stipend to offset the cost of registration and travel. Two Young Professional Fellowships are awarded yearly from applicants that include registrars, associate and assistant registrars, collections managers, and persons whose work is registrarial in nature; who have never attended the AAM Annual Meeting as a professional; and must be an entry-level or new registration professional in a non-profit US institution and employed between one to five years.

The Annual Meeting was held May 13–17 in Chicago, Illinois. Kate attended multiple sessions including Hand Carries: Are They Extinct?; Libraries, Archives, and Museums: Intersecting Missions, Converging Futures?; Cracking the Codes: Cultural Property and Museum Codes of Ethics; The Archimedes Palimpsest: From Pen to Pixel; and Fair Use? Current Intellectual-Property Thinking; as well as a workshop entitled, Cataloguing Cultural Objects and CDWA Lite: Practical Approaches to Creating, Disseminating, and Re-Purposing Museum Collection Information; and a round-table discussion called, Doing Your Best with What You've Got: From Collections Move to Storage and Shipping. As part of the Fellowship requirements, Kate's reviews of the sessions, The Archimedes Palimpsest: From Pen to Pixel and Fair Use? Current Intellectual-Property Thinking will be published by the RC-AAM along with other session reviews by all fellowship winners.

The Oregon Museums Association has a new and improved website: <http://www.oregonmuseums.org/>. They are preparing to publish a guide

to Oregon museums and will hold their annual meeting October 22–23 in Astoria at the Columbia Maritime Museum.

The Hallie Ford Museum of Art at Willamette University in Salem is undergoing a complete renovation of its support spaces. They will have a newly designed shop, processing room, and vault—including new storage furniture. The collection has been completely moved off-site and demolition has begun; throughout all of that activity and planning, they continue to produce exhibitions.

The new Museum of Contemporary Craft will double its former size, providing generous space for the museum's exhibitions, collection, galleries, programs, events, and staff. The exhibition galleries will now be able to support the visions of artists and curators, hosting significant traveling exhibitions, large-scale installations, and an ongoing selection of objects from the permanent collection and archive. Of critical importance, the new space will have ample professional storage to maintain and preserve the museum's growing permanent collection.

Exhibition News

The Portland Art Museum is staying busy with exhibitions and is currently hosting Rembrandt and the Golden Age of Dutch Art: Treasures from the Rijksmuseum, Amsterdam through September 16, 2007. Experience the genius of Rembrandt and the world that inspired him during a rare exhibition of ninety treasures from Amsterdam's Rijksmuseum, home to an unparalleled collection of Dutch masterpieces. Six paintings and eight prints by Rembrandt guide the visitors through a sequence of themes, immersing them in the life, objects, and surroundings of the Dutch Golden Age. Upcoming exhibitions include: Graphic Force, Humanist Vision: Leonard

Baskin Works on Paper, on view August 18-- November 11, 2007 . This exhibition highlights the humanity found in Baskin's works on paper—from his series of portraits of the great visual artists of the past to wondrous creatures with only a passing semblance of humanness. In presenting some fifty drawings, prints, and artist books, mainly from the museum's collection, Graphic Force, Humanist Vision reveals the immediacy and poignancy of Baskin's artistic legacy: the common consciousness of humankind. Chuck Close Prints: Process and Collaboration will be on view October 6, 2007–January 6, 2008. Drawing, carving, etching, handwork, and trust: this exhibition reveals Close's labor-intensive approach to creating prints, which often takes years. Featuring 143 works from 1972 to 2004, this is the first comprehensive exploration of Chuck Close's forms and processes of producing graphic art. Highlighting the creative collaboration between the artist and master printers, Chuck Close Prints demonstrates the ways in which the artist has challenged the accepted boundaries of the printmaking tradition. This exhibition has been organized by Blaffer Gallery, the Art Museum of the University of Houston .

Featuring a wide range of posters from the collection of Gary Westford of Salem , Oregon , the Hallie Ford Museum of Art at Willamette University in Salem is featuring When 6 Was 9: Rock Posters from San Francisco, 1966–71, from May 26– August 26, 2007 . Used to promote rock concerts at the Fillmore Auditorium and Avalon Ballroom in San Francisco during the late 1960s and early 70s, these posters are remarkable for their strong design, psychedelic colors, and powerful imagery. Ken Butler: Hybrid Visions, from June 9– August 26, 2007 , exhibits the work of a highly regarded mixed media artist who creates inventive and humorous hybrid instruments

from found objects—including film-reel guitars, cowboy boot violins, axe cellos, Styrofoam-packaging pianos, and related artworks. Organized in collaboration with The Art Gym at Marylhurst University , the exhibition will feature approximately 60 works on loan from the artist, who was raised in Portland but has lived in New York for the past 25 years.

The newly renamed Museum of Contemporary Crafts will reopen on July 22nd in a new location in the North Park blocks in Portland with an inaugural exhibition Craft in America: Expanding Traditions, July 22– September 23, 2007 . Craft in America was organized by Craft in America, Inc., Los Angeles , and Curatorial Assistance Traveling Exhibitions (CATE), Pasadena , California .

Utah News
(Kara Hurst)

Zion National Park is turning 100 in 2009. Zion Natural History Association, in partnership with Zion National Park, the St. George Art Museum, and the St. George Area Convention and Visitors Bureau, announces the call for entries for the art competition and traveling exhibit, "Zion National Park: A Century of Sanctuary." The competition was developed as a tribute for the park's 100th anniversary in 2009. Submissions of the best art being produced today representing both the intimacies and the grandeur of Zion National Park will be accepted through January 31, 2008 . The Zion National Park centennial exhibit will be on view at the St. George Art Museum from August 23, 2008 to January 24, 2009. For questions please contact the St. George Art Museum at: museum@sgcity.org or 435-627-4525.

Throughout 2007, the St. George Art Museum is Celebrating Ten Years in the Beautiful Pioneer Center for the Arts. PaintAmerica, a national, non-profit organization to support and promote the visual arts, has announced that the St. George Art Museum will host the final stop of the 2006 PaintAmerica Mini Top100 Exhibition. The Exhibit will be shown at St. George Art Museum in St. George , Utah from July 21st to September 22nd. For more information on PaintAmerica, visit www.paintamerica.org. Also on exhibition at that time will be "Permanent Collection Discovery: Recent Gifts & Acquisitions". For more information on the museum, visit www.sgartmuseum.org.

At the Museum of Church History and Art the President's Gallery expansion and our Something Extraordinary Exhibit opened in May 2007. Collections projects include upgrading painting racks in the fall and working on registrarial issues (long-term loan clean up, deaccessions and developing a CMP

manual) this summer.

“Toadally Frogs!” at the Utah Museum of Natural History has been hopping with visitors to this exhibition of and about live frogs. Greatest one-day UMNH attendance has been set with this exhibition with 2,108 visitors exploring the galleries. Presented by the Audubon Nature Institute in New Orleans, this traveling exhibition has received widespread support and collaboration throughout Utah and the Wasatch Front. The City Library has partnered with UMNH to present Fun Frog Books while UMNH has many on-site programs including live museum theater featuring Hipper and Hopper, Summer Camp programs, Gallery Exploration Carts, UMNH Book Club and an adult lecture event. “Toadally Frogs!” hops out of town Sept. 3, 2007. For more information, visit www.umnh.utah.edu.

New Faces / New Places

Andrea Clark retired from the Norton Simon Museum, where she had been Registrar since 1974. Associate Registrar, Lisa Escovedo (former Collections Manager of History at the Natural History Museum of Los Angeles County), assumed the role of Registrar in March. Jeffrey Taylor, Collections Management Coordinator, became NSM’s Collections Manager also in March. Nancy Russell, former Associate Registrar at the Getty Villa, is now the Head Registrar at the Los Angeles County Museum of Art. Grace Murakami is now an Associate Registrar at the J. Paul Getty Museum in Brentwood. At the Natural History Museum of Los Angeles County, Darienne Hetherman has left her position of Associate Registrar after six years to pursue other interests. Kristen Hayashi has joined the Registrar’s Office at NHMLAC as a temporary Assistant Registrar, and Kathleen (KT) Olson is NHMLAC’s new temporary Conservation Technician.

Registrar Sanna Deutsch has retired from the Honolulu Academy of Arts. As many of you may know, Sanna has worked at the Academy since 1973 and is one of their longest-serving employees. She says she is walking about two inches off the floor and looks forward to focusing her time on research and travel. All in the Hawaii museum community wish her congratulations, best wishes for all her future work (and play), and many thanks for a job well done!

Jonathan Bucci is the Collection Curator at the Hallie Ford Museum of Art in Salem, Oregon. Jonathan moved to Oregon last October from Washington, D.C. where he had been Curator, Watkins Collection at the American University Museum, Katzen Arts Center since 1999. The Regional Arts & Culture Council hired Keith Lachowicz as their Public Art Collections Registrar after Karen Christenson was swept off to the

Fine Arts Museums of San Francisco in February. Keith now tracks and records all the vital statistics for the 2,000 works in the City of Portland and Multnomah County Public Art Collections. Keith previously served as Assistant Director of the Mills College Art Museum in Oakland, California, and the Exhibition Designer and Chief Preparator of the Hallie Ford Museum of Art in Salem. The Portland Art Museum promoted Amanda Kohn from Assistant Registrar to Associate Registrar. Her focus includes all of the tasks involved with registering the many large, featured exhibitions hosted at PAM. Karly Shubotho was hired as Registrarial Assistant and she handles the Rights and Reproduction duties as well as a myriad of other undertakings to assist in that busy office.

Donna Kovalenko has stepped down from the position of RC-WR co-rep for the State of Washington. Hollye Keister, Registrar for the Burke Museum, has volunteered to take over and continues the tradition of co-rep, sharing the duties with Michole Christopher. Please feel free to contact either Hollye or Michole at burkereg@u.washington.edu. The Burke Museum welcomes Mark Hand as the new Traveling Exhibits Coordinator. Mark previously managed traveling exhibits for the Association of Science-Technology Centers (ASTC) and served as Development Officer for the Smithsonian Traveling Exhibits Service (SITES)—two leading national organizations in Washington, D.C.

Classifieds

Associate/Assistant Registrar for Exhibitions vacancy at the Los Angeles County Museum of Art (LACMA).

The Los Angeles County Museum of Art’s (LACMA) Registrar’s Office is seeking a highly qualified

candidate to fulfill the role of either Associate or Assistant Registrar for Exhibitions.

The selected incumbent will be responsible for actively organizing in-house exhibitions, traveling exhibitions, and borrowed shows; exhibition packing, shipping, courier arrangements, logistics and budgeting; loan contract processing and negotiation; loan documentation and condition reporting. Occasional annual domestic and international travel will be required to perform the position's duties.

The ideal candidate will have a minimum of two to five years of experience handling museum exhibition registration. He/She will be well organized, highly motivated, hard-working, and a team player with excellent communication and critical thinking skills. Must have the ability to train, delegate and monitor staff performance within a large organization. Experience with Multi-Mimsy or another collection management database is required. Experience with high value or indemnified exhibitions preferred but not required. Candidacy for either the Associate Registrar or Assistant Registrar for Exhibitions will be determined based upon the candidate's correlating years of exhibition registrarial experience, education and training. A competitive salary and full benefit package is being offered.

To be considered for this unique career opportunity—as LACMA is in the middle of a major museum transformation project—please submit a cover letter and resume (including salary history) to the attention of:

Francisco Lopez, Employment Representative

LACMA HR Dept.

5905 Wilshire Blvd.

Los Angeles, CA 90036

Via Fax : (323) 857-4720
Via E-Mail (in PDF or MS Word format): jobs@lacma.org