



Registrars' Committee — Western Region

Registrars' Quarterly

Winter 2008

Touch and Museums

In this issue -

Hints for Successful Collection
Tours - *Pg 7*

Enduring and Changing Values of
Museum Collection - *Colloquium Review Pg 9*

The Power of Touch: Handling
Objects in Museum and Heritage
Contexts - *Book Review Pg 11*

10 | Hints for Successful Collection Tours

Tips and tricks to use when considering tours, open houses, and open storage
— Compiled by Elaine Hughes

6 | COLLOQUIUM REVIEW
Enduring and Changing Values of Museum Collection
—Linda Waterfield, RC-WR Membership Officer

8 | SESSION REVIEW
Behind the Scenes Tours and Beyond
—Malia Van Heukelem, RC-WR scholarship winner

12 | BOOK REVIEW
The Power of Touch: Handling Objects in Museum and Heritage Contexts
—Katherine Weikert, New Reads Editor

14 | SESSION REVIEW
The Revised Standard Facility Report
—Kim Cloward RC-WR scholarship winner

18 | SPOTLIGHT
Meet Linda Waterfield of Judah L. Magnes Museum, Berkley

29 | BOOK REVIEW
Human Remains: Guide for Museum and Academic Institutions
—Becky Carruthers

30 | BOOK REVIEW
Who Owns Antiquity: Museums and the Battle Over Our Ancient Heritage
—Blaine Lamb

Features

NOTES FROM THE OFFICERS.....	3
STATE REP REPORTS.....	20
COLLECTION NOTES.....	22
CLASSIFIEDS.....	25
ONLINE RESOURCES.....	27
RC-WR BUSINESS MINUTES..	34
RC-WR BUDGET.....	37
CONTACT INFO.....	39

About the Registrars' Quarterly

The *Registrars' Quarterly* is printed by the Registrars Committee - Western Region four times a year as a service for the members of the RC-WR. All articles are published with the permission of the contributing author or organization. Readers may submit information for publication. Send to the Newsletter Editor, Wendy Ashton at ashton@parkcityhistory.org. For changes in address, please contact Angela Linn at fnajl@uaf.edu.

All photographs and illustrations are used with the permission of the creator and/or are from Word clipart and istockphoto.com.

Notes from the officers...

Dear Membership,

It's hard to believe that 2008 is coming to an end in just two weeks. The past 7 months have been a whirlwind for the officers, the appointed positions and myself. In reviewing the past few months I think we have accomplished quite a bit or at least started the ball rolling on the main tasks we set out for ourselves. We certainly hope the membership agrees with us.

Annual meeting: The officers and I were fortunate to meet so many colleagues at this year's WMA. annual conference in Anchorage, Alaska. Our annual RC-WR business meeting had an attendance of about 52 registrars, collection managers and vendors. We also had the pleasure of some special guests, Marilyn Christianson TSA Agent, Holly Young our RC-AAM VICE-CHAIR, and Sarah Kennington, this year's recipient of WMA Director's Chair Award. Inside the newsletter you will find copies of the minutes from the meeting and the budgets that were distributed to the attendees. We want to thank Masterpiece International Los Angeles for funding the TSA. Update Meeting that took place at the Alaskan State Troopers Museum for the membership attending the conference. And an additional thank you to both Cookes Crating and Rock It Cargo who provided some fun gifts for the luncheon attendees.

Membership: Membership renewals were sent out in November and according to our Treasurer, Noelle McClure they have started to roll in. Please keep them coming. If you did not receive a renewal notice please contact Noelle directly. Her contact information is listed on the back of the newsletter.

Website: Sadly we were not able to get the website up by the end of 2008 as we had promised. The designer is working on it and according to our project coordinators the website will be up in early 2009. While working on the website the designer also provided us with a new logo.

Workshops: Two workshops were organized this year in Los Angeles. The first one took place at LACMA in July and the latest one took place on November 14. This workshop's topic was Art Handling and took place at the Japanese American National Museum in collaboration with PACIN, CAM and CERA. The workshop was a great success with an attendance of 133. The workshop was also generously sponsored by Cookes Crating thus allowing the organizers to provide the attendees with a light breakfast service and lunch. Thank you Cookes Crating for supporting your colleagues! PACIN has plans to tour the workshop around the country so we hope some of you will be able to attend it in your own area. If you want more information on this workshop check out the PACIN website at www.pacin.org. Workshops and round table forums are being organized for March through May in Los Angeles, San Francisco and Honolulu. Future announcements will be emailed to all members.

Job Descriptions: At the annual meeting we unveiled the final job descriptions for all of the RC-WR officers and appointed positions. In the future these will be posted on the website. However in the meantime if you would like a copy please contact me directly and I will gladly send you one. [Continued on Pg 4](#)





Membership Roster: At the annual meeting the membership decided that we should send the membership an electronic copy (PDF format) instead of spending monies on printing and mailing. We are currently looking for someone to help us out with this task. So if you have some designer skills in you and know how to use Quark or similar program please contact me directly.

WMA Proposal Stipends: This year the RC-WR offered the membership WMA. Registration Stipends to four members who submitted successful session proposals to the WMA. Program Committee. The successful sessions will be presented at the San Diego conference to take place in October 2009. The Program Committee will select their final session at the end of January 2009. The successful candidates will be notified in early February 2009.

More stipends for the membership: We will be looking at our budget very closely in early 2009 and hope to offer at least one stipend to AAM in Philadelphia (May 2009) and one stipend to the International Registrars Conference in Chicago (November 2009). More information will be sent out to the membership in February.

We've some appointed positions that have changed. Susan Oshima stepped down as Assistant Newsletter Editor due to her upcoming workload. We thank Susan for all of her hard work this past year. Jacki Arase, Assistant Registrar at the Judah L. Magnes Museum has stepped in and was put right to work on this edition of the newsletter. Malia Baron from the Bishop Museum in Honolulu and co-rep for the state of Hawaii has also had to step down to her upcoming workload in the first half of 2009. We thank you all for your hardwork and for serving the membership this past year. We are still looking for an Oregon state representative so if you are interested please contact me directly.

Once again Wendy Ashton, our Newsletter Editor, outdid herself and has provided the membership with great newsletter. Katherine Weikert, our New Reads Editor, has pulled together a number of interesting book reviews. In this newsletter you'll also find a report on the Collections Colloquium, organized by the JFK Department of Museum Studies, a very interesting article on orphaned works among many other informative items organized by your editors.

Remember to voice your ideas and suggestions to your state representative or to the officer's directly. We need to hear what the membership wants and needs so that we can fulfill our service to the membership.
Until the next newsletter

*The RC-WR Officers and I
wish you and your families a wonderful holiday season!
Jacqueline, Angela, and Noelle*

Photos from WMA in Alaska



Jennifer Grey and Sarah Teutimex from US Art.



Kathleen Ochmanski (Getty), Cory Gooch (Independent Registrar), and Grace Murakami (Getty).



Ted Greenberg and Cory Gooch speak at a panel session about contract staff.



Wendy Ashton (RC-WR newsletter editor) and Noelle McClure (RC-WR treasurer) in the exhibit hall.



Mike Hascall and Bernie O'Brien of Artech.



Sarah Kennington won the WMA Director's Chair Award with her husband Steve.



Conference attendees saw more than the inside of hotels!
Taken by Sharan Gillespie of Cooke's Crating.



Alaska Scenery
Taken by Sharan Gillespie of Cooke's Crating.



Close-up of a moose.
Taken by Sharan Gillespie of Cooke's Crating.

Enduring and Changing Values of Museum Collections

Enduring and Changing Values of Museum Collections at John F. Kennedy University
October 13, 2008.

The Spanish idiom *ojos que no ven, corazón que no siente* encapsulated the spirit of the Colloquium on Collections Management that was held by the Department of Museum Studies at John F. Kennedy University on October 13, 2008. Literally translated from Spanish as “eyes that do not see, heart that does not feel”, it more powerfully expresses the concerns of collection professionals than its comparative English idiom “Out of sight, out of mind.” Those concerns were expressed as a multitude of possibilities at the Colloquium, titled, *Enduring and Changing Values of Museum Collections*, which was a lively day of ideas and conversation that posed many questions about our roles as keepers of objects.

Prior to the Colloquium a hearty list of related reading was made available through a special Gmail account. The readings primed our heads for a day full of intellectual exercise. Readings included Stephen Weil’s 1995 essay “Creampuffs and Hardball: Are You Really Worth What You Cost or Merely Worthwhile?,” Susan Vogel’s 1990 essay, “Always True to the Object in Our Fashion,” and Michael Mouw and Daniel Spock’s essay, “Immersive Media: Creating Theatrical Storytelling Experiences” among others. The format of

manage and promote collections in light of idea shifts.

For instance, challenges of accessibility to museum collections in the 21st century are many. Questions arise, such as: who has the virtual keys to storage when the lines of authority are redrawn? What happens to the real object in the digitized world? How do collections professionals reconcile the tension between the enduring, ethical values of preservation against new, innovative ideas on object reinterpretation? The Colloquium asked us to collectively rethink the collection’s role in our ever-changing world by considering the expansion of technological tools and the continuing need for accessibility and interpretation. This was a day of questioning and of unconventional thinking.

The first speaker, Dr. Harvey L. Molotch, Professor of Sociology at New York University, excited us with the provocative suggestion that the object does not need to be taken seriously, that—gasp—the original object is irrelevant. His keynote lecture, *The Mona Lisa as Toaster: The Nature of Precious Things*, was a contrarian look at the vast landscape of assumptions in intellectual thought about objects. He discussed the object as fetish, as a tool for oppression through consumerism and connoisseurship, as a disposable entity. He even considered the relationships that develop between objects: such as, is it ok to have a

bathtub in the kitchen? And what is revealed about people that do have bathtubs in their kitchens?

Next, Glenn Wharton, conservator at the Conservation Center of the Institute of Fine Arts at New York University, spoke about the life of an object in relation to his conservation work on the King Kamehameha I statue in North Kohala, Hawai’i. Wharton was commissioned by the State to conserve the statue—which

was corroding from within—by removing layers of paint, conserving the metal and restoring it to the artist’s original intention of a gilded bronze. The statue was created on the mainland in 1879, lost at sea off the Falkland

**This was a day of
questioning and
of unconventional
thinking.**

the Colloquium was similarly engaging, as it flowed from lecture to small working groups to group discussion, all aimed at exploring the collections professionals’ reason d’être and the importance for us to reconsider how we

Islands, later recovered, and then placed in North Kohala where it has become a beloved part of the Kohala community life. As Wharton worked on the statue it became apparent that significance of the Kamehameha statue was complex and charged. Wharton carried out his responsibility to stabilize the statue while working with the community leaders to accurately repaint Kamehameha to their specifications. (The following link to Pam

hosting the exhibition, which has its own filters and its particular habits, guiding us to look at objects in certain ways. Historically, the museum's function to "protect" is at odds with the museum's purpose to "serve." Digital technology, however, is able to address both of these needs with web 2.0 public access to collections.

In the context of museum collections, "eyes that see, heart that feels" is an appropriate perspective from which to

**"eyes that see,
heart that feels"
is an appropriate
perspective from
which to address the
need now for greater
public ownership of
the interpretation of
collections.**

address the need for greater public ownership of the interpretation of collections. Rather than being "out of sight, out of mind," collections are significant, valuable, first source, original, authentic storytellers of who we are, where we have been, and where we are going. These concerns were addressed with particular interest and excitement at the Colloquium.

Coda: Many, many thanks to Paloma Añoveros, faculty at JFKU

Korza's Case Study on Glenn Wharton's project is very illuminating on the power of working with community: www.artsusa.org/AnimatingDemocracy/pdf/labs/hawaii_case_study.pdf).

The third speaker, Dan Spock, of the Minnesota Historical Society, presented *Of Museum Artifacts: Trails, Snares, and Conceits*. His lecture examined the variety of possible interpretation and presentation models: collection driven, idea driven, and/or experience driven. These models are largely dictated by the type of museum

Museum Studies for articulating this simple yet moving idiom in conjunction to our cause as collections managers and registrars to passionately promote our collections and engage our communities.

Behind the Scenes Tours and Beyond

Moderator and Panelists: Angela Linn, Ethnographic Collections Manager, University of Alaska Museum of the North; Elaine Hughes, Collections Manager, Museum of Northern Arizona; Juliet Breckinridge Pool, Assistant Manager for Aquarium Adventures, Monterey Bay Aquarium; and Paul Smutko, Senior Collections Manager, Museum of International Folk Art.

Presented at the 2008 Western Museum Association Conference.

This session gave innovative examples of how three institutions are meeting the interests of the public through behind-the-scenes tours. Collections Manager, Elaine Hughes began with a presentation on special group tours at the Museum of Northern Arizona. Collection storage tours evolved out of requests from groups; these popular tours were extended to the public; then made a regular offering to museum membership. Behind-the-scenes tours are offered once a month, free to members. Responsibility for tours is shared on rotation between three departments.

She explained that preservation and accessibility are of concern to ourselves, museum users, and the public. The public wants to feel and learn from the collections and staff. There is a

perception that museums are not just preservers but hoarders. Sometimes the public views museums as caretakers for collections that are of no use. Visitors have to connect collections to their own lives to understand the functions of a museum and appreciate the investment.

Visitors often feel overwhelmed when they visit collections storage. To make it easier tours at the Museum of Northern Arizona focus on the inner workings of collections, rather than focusing on individual artifacts. The importance of controlling temperature and humidity is explained and illustrated with dataloggers and graphs. Guides explain the collecting rationale along with the difference between preventive conservation and restoration. Each tour discusses the importance of documentation and looks at particular projects. The public may be interested in who is using the collections and for what, such as research and loans. Old and new methods for storage are shared; staff communicates what they're doing.

Is there a problem with showing the public storage that's less than perfect? It seems it depends on the approach. She observed that the public has a slanted view of what goes on in a museum and offered some advice: "Don't underestimate what they're interested in seeing."

Juliet Breckinridge Pool is Assistant Manager for Aquarium Adventures at the Monterey Bay Aquarium. They offer four tours daily, lasting 50 minutes each for ages six and up at an additional charge of \$10 over admission.

Visitors' expectations are huge — they want hands-on activities. In order to avoid disappointment, the aquarium is sending surveys to participants. They offer headsets from Antenna Audio so guides can talk to participants without noise interruption. They keep up with new technology and offer visitors ITouch and iPods so participants can access additional information on the tour stops.

Only seasoned trained staff or guides are used for the behind-the-scenes tours. Breckinridge emphasized that stories are critical when you aren't directly interacting with animals and or artifacts. The top three rated survey items were:



The Museum of Northern Arizona offers Behind-the-scenes tours once a month. Staff focus on the whys and hows of collecting instead of individual collections.

touring, feeding, and interacting with staff. Visitors also liked learning about research programs and how the aquarium creates exhibits.

At the aquarium circumstances change quickly so each tour is a little different. Staff works closely with husbandry staff to take advantage of unique opportunities. Breckinridge gave the example of a tour group being invited to watch a sea mammel operation. An institutional goal is to change the way we see the world.

The future of the behind-the-scenes tour is more hands-on activities, new technology, and additional tours. Visitors rated the tour experience high on guest surveys. Some went on the tour "...just to see the white shark" and others, including grandparents or long time members, rated the stories as their favorite aspect of the tours.

The Museum of International Folk Art in Santa Fe has over 130,000 objects and 30,000 feet of exhibit space with equal part storage. Paul Smutko, the Senior Collections Manager, presented the unique challenges of open storage.

The museum has always done small scale, behind-the-scenes tours. Things changed in 1997, when Lloyd Cotsen of the Neutrogena Corporation donated a collection of 2,800 pieces and a \$1.5 million endowment to the Museum. The gift required that 80% of the collection be exhibited in the first 5 years. for staff. The Museum built a new wing for the collection with a 4,000 square foot gallery and a storage space in the basement called "Lloyd's Treasure Chest."

A study center model was used with computer kiosks. The storage was split into 2,000 square feet for visible storage and 2,000 square feet for regular storage. Formative evaluation with a test audience determined storage use. The museum set up a recording of frequently asked questions and put in a phone for visitors to talk with a staff member. Because the donor requested that visitors touch the art and that no labels be used, staff

would bring out pieces, discuss objects and their care or explain conservation projects.

What worked? The examination table was the most popular activity. Visitors liked seeing the conservation section and being close to the object. Other popular parts of the storage area were the window into the work area, a black light that showed ceramic repairs, a wood sample with bore holes, and examples of light damage. Sealed drawers with artifacts inside were also popular as pulling out each drawer brought a new discovery. "Lloyd's Treasure Chest" is still popular with docents and visitors.

What didn't work? The conservation table, the most popular activity, was too much work. Only one position was funded and the favorite pieces were handled too often. Also, the entry to the exhibit through an elevator door makes it hard to find.

After operating five years, the Museum remodeled the area and made a self-guided area. The conservation table was moved to the back and a three hour video on the collection was added. They got rid of the hands on activities and added labels because visitors were frustrated not knowing what they were viewing..

Angela Linn closed the session and suggested that museums treat behind-the-scenes tours as a member event or a First Friday activity.



Hints for Successful Collection Tours

This is a handout that was provided during the “Behind-the-Scenes Tours and Beyond” session at the WMA annual meeting in Alaska. It includes information from several sources. Hints were gathered from conversations with museum staff including: Diane Dittmore, Hoyt Fields, Cherie Freeman, Elaine Hughes, Ryntha Johnson, Kara Kelly, Angela Linn, Paul Smutko, Ruth G. Pelz, Juliet Poole, Mick Woodcock, and Holly Young. If you would like to contribute ideas please email Elaine Hughes at ehughes@mna.mus.az.us.

Tours, open houses and open storage are different experiences. Tours tend to require less staff time and are more structured. Open houses tend to be free-flowing events that involve large numbers of people and a lot of staff time. Open houses can be open to the general public or only to museum members as a membership benefit. Open house events can also be used to reach out to policy makers and potential donors. Open storage is a completely different experience for the public.

Logistics

- Let visitors know at the beginning what they will be seeing.
- Inform visitors up front of any rules (photography, wandering down aisles, food or drink) and where facilities are located (restrooms, water fountains, telephones). Clarify your policy on children attending (for tours and “Member Only” Open Houses).
- Physical barriers work better than “Do Not Touch” or “Do Not Enter” signs.

Barriers work better than “Do Not Enter” signs.



- Ensure wheelchair accessibility to areas and have chairs available for those who need one.
- Clean areas promote respect.

Content

- Sincere enthusiasm is an appealing quality to the public, show it when you can.
- Be aware of the message you send by how objects are stored, treated, and handled.
- Relate topics to visitors' life experiences to aid understanding.
- Allow people to share their experiences and leave time for questions.
- Answer typical or difficult questions even if they aren't asked, e.g. “Why isn't this stuff on display?” or “Why do you keep all of these shards, birds, etc?”
- No Museum is perfect! The best institutions know what their problems are and are actively working on correcting the problems. If you have obvious problems, address them and explain what you are doing to fix the problems. There's a definite difference between raising support or awareness and whining.
- If non-curatorial staff will be giving the program ensure that they are well trained and knowledgeable. It helps if they are well versed in interpretive techniques.

Tour Specifics

- It is better to keep groups moving and not locked into one spot for long periods of time during tours.
- Keep tour groups small - 10 to 15 people per staff member. The larger the group the less interaction you will have.
- Having a second person will help keep the group together to ensure security.
- Tours are most effective if they range from 45 to no more than 90 minutes in length.
- Use stopping points on tours to hit on specific topics.
- Speak to researchers and other staff who are working on projects in collection areas to give visitors a view of how collections are used.

- You can show off areas where there is work in progress, as long as most areas are clean and orderly.
- Prepare visitors for what they will be seeing. Be aware that unprepared visitors can suffer from “museum fatigue” quickly.
- The staff should consider how collection areas are organized. Is much work required to prepare for a tour? If so, consider how to minimize preparations through decluttering and periodic cleaning. Of course, this should be done anyway, but like guests coming for dinner, tours can provide an extra incentive for regular housekeeping.

Open Storage Specifics

- Staffed, rather than unstaffed, open storage is much more interesting to the public.
- Public interaction with staff in open storage is intense and it is hard for one person to work fulltime in such areas. Consider shifts for open storage staff.
- Open storage staff must have knowledge of the materials in the area.
- It is hard to have staff focus on both interpretation and regular duties when in open storage.
- Having an open work lab tends to be disruptive to real work. Speaker phones will disturb work in progress, yet in the absence of voice contact, the public will knock on glass to get staff’s attention.

Open House Specifics

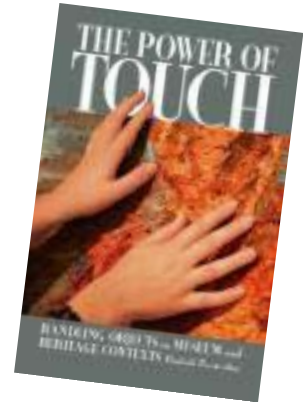
- Ensure that you have an abundance of staff and volunteers in collection areas to interact with visitors. It is also a good idea to have people whose main purpose is to give breaks to staff and volunteers. In “Member Only” Open Houses, a 1 to 3 ratio of staff and volunteers to visitors is good. Open Houses that are open to the public will likely have a higher ratio of visitors to staff.

- Have directional signs EVERYWHERE (to the restrooms, other services, collections, etc.). But also use greeters to interact with visitors e.g. “Where have you been?” “Where do you want to go next?” Visitors often appreciate suggestions from greeters for areas to visit next.
- Visitors like to receive handouts. It gives them a sense of security and connection. Appropriate handouts can be a map or list of collection areas that are open, exhibits, and expected behavior and rules.
- If you have any books or papers out for display, make sure that they are secured (chained, tied and, less effective, taped) in some fashion.
- Visitors love to see staff/volunteers at work. They also like to try things out when possible, such as looking through microscopes or marking a prop.
- Everything doesn’t need to be on display and all collection areas don’t need to be shown.
- Make sure that equipment works and that any experiments work as planned prior to the event.
- Assign someone the task of taking photos.



The Power of Touch: Handling Objects in Museum and Heritage Contexts

edited by Elizabeth Pye
ISBN 978-1-59874-304-3 (paperback)
Publisher: Left Coast Press
Publication Date: December 2007
Paperback: \$34.95
Hardcover: \$65.00



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

The thought of the general public handling collection objects may bring an unwelcomed shiver down the spine of many a registrar. But Elizabeth Pye (Institute of Archaeology, University College London) edits papers presenting the opposite view that touch is as important as sight in ascribing meaning to an object, and that touch can have beneficial effects ranging from educational to therapeutic. Sixteen thematic essays are published in this book, with the majority being culled from a December 2004 conference on the subject held at the Institute of Archaeology, University College London, and topics range from the very technical science of touch to the professional and virtual touch.

In her paper titled, “Don’t Touch! Hands Off! Art, Blindness, and the Conservation of Expertise,” Fiona Candlin (museum studies, Birkbeck College, University of London, and The British Museum) explores the history of who touches in a museum from both the perspective of blind visitors and the hierarchy of touch as represented by a curatorial or conservational touch. As a part of her research, blind or partially sighted people were interviewed, demonstrating the need for touch for such visitors. One interviewee poignantly stated, “You keep saying it’s [the objects] being saved for future generations; well, I’m sorry, but this is my generation and I need to appreciate my national heritage.” Candlin espouses some sort of touch system in museums, noting that the needs of the current generation may not be in direct conflict to conservation, and that many museums have many versions of the same object,

some of which may be more suitable for use in touch than others.

Candlin also intriguingly explores the history of touch in museums, noting in 1853 the art historian Gustav Waagen, in response to the “filthy dress” and “disagreeable smell” of the lower classes, recommended that “...for the mere preservation of the pictures...such persons should in future be excluded from the National Gallery. (quoted Trodd 1994, 42-43; Candlin’s emphasis). Candlin extrapolates that by extension in the modern age, the curator’s touch is perceived to be qualitatively different from the touch of the general public, and that touch as a whole is hierarchical and proprietorial, hence many museums’ hesitancy to include touch as a part of a regular exhibition. Although theoretical and even controversial in nature, Candlin’s persuasive arguments present a deconstructionist view of the traditional use of touch in museums.

Two included essays provide logistical examples of the use of touch in institutions, both for educational purposes. Tara Trewinnard-Boyle and Emily Tabassi (both Learning and Access Office, Nottingham Museums) write on the Nottingham Museums’ Loan Collections, developed in the 1940s and recently reassessed for use as a part of an educational outreach program. The Loans Collections are placed in thematic boxes which are taken to schools and community centers as part of educational programs. The objects are used in a curriculum that includes the students and public handling the objects. As

a 2006 evaluation shows, the program has been successful in engaging and educating students of all ages, and plans have been introduced to expand the program. Also in the area of use of collections, Andrew Lamb (conservator, Bate Collection of Musical Instruments, Oxford University) provides an overview of the accessibility of instruments from the Bate Collection, particularly the criteria for acceptable use of instruments and how the instruments are determined to be appropriate for use. Lamb's argument for access to these instruments and the criteria are both practical and useful. While the Bate Collection's mission may differ from some collections' missions, any institution with musical instruments may find his article helpful in determining their own policies regarding the use of their objects.

Overall, this collection of essays looks at not only the past and present of touch in museums, but also the future as new pathways are discussed through both tactical and virtual developments. As museums tiptoe carefully into a world where fuller access and transparency are the battle cries, *The Power of Touch* blazes forward into this arena. Though the ideas presented may be polemical, they are all certainly thought - and discussion - provoking and a conscientious reader may find plenty of reasons to change their stance on touch in a museum context.

Touch Tours for the Blind

Portland Art Museum

Portland, Oregon

Biweekly tours for the blind or partially sighted, incorporate both specially-trained docents for descriptive tours and the use of objects from their Study Collection.

The Southern Museum of Civil War and Locomotive History

Kennesaw, Georgia

A teaching collection (technically considered props) is used for touch programs, including educational trunks. This institution also uses reproduction objects for touching as a part of their tours, and plans are in the works for special touch objects or tours both for the blind and for very small children.

Museums Incorporating Touch

The Tenement Museum

New York, New York

All of the tours incorporate touch with objects to pass around and a recreated apartment where all the furnishings and objects are available to touch. All the objects are accessioned, but the handling objects have a consumptive use permit, which acknowledges that the objects will be used in a way that will increase their deterioration since the Museum gains more benefits from their use than their preservation.

Noyes Museum of Art

Oceanville, New Jersey

The permanent collection has designated "touch" items (as instructed per the artists). They also have a teaching collection. Both sets of collections were donated to the institution with the intent of them being used and handled. (One artist provided maintenance as well as instructions and training on how to address issues that arise from his work being handled.) The objects in the teaching collection travel to schools or other educational institutions.

Virginia Living Museum

Newport News, Virginia

There are four Discovery Centers in the Museum with objects for the public to touch. Volunteers are trained in handling, and objects are tagged with color-coded tags as to whether they can be handled alone or with assistance. Thematic Discovery Boxes are sent out to schools. The entire touch collection is intended for educational use, though objects that are delicate and easily "consumed" are not accessioned but instead kept on inventory in the Discovery Centers.

The Museum

Greenwood, South Carolina

Recently reinstalled new exhibits, and converted sub-par objects (duplicates, unsalvageable or poor condition) into teaching and hands-on collections. According to Executive Director Matt Edwards, one month into the new programming the exhibits are very well received, and they are currently experimenting with incorporating Braille into the exhibits.

The Revised Standard Facility Report

Moderator and Panelists for the Session *Borrowing and Lending: How the Revised Standard Facility Report Can Work for Your*

Institution: Christina Kelly, Head Registrar, Smithsonian Institution Traveling Exhibition Service; Darlene Bialowski, Independent Registrar; Jeff Minett, Vice President, Henderson Phillips Fine Arts Insurance; and Rick Cronenberger, Historical Architect.

Presented at the 2008 Western Museum Association Conference.

The Standard Facility Report, as it was previously known, recently became the General Facility Report—a new and improved version of the same useful document under a different name. The change came after Christina Kelly Schwartz, Smithsonian Institution Traveling Exhibit Services (SITES) head registrar, approached the American Association of Museums (AAM) in February of 2006 about possible modification. A frequent user of the facility report, she found as a lender she needed answers to other questions. Can your gallery space accommodate the show? What is the temperature and humidity in the gallery you will be using? If you don't have a light meter, can you borrow one? These questions became an attached cover sheet and then, after speaking to AAM, a point of departure

for the eventual changes. Christina chaired a committee of twelve who reviewed, added to, re-organized, and re-formatted the old Standard Facility Report.

In September at the “Borrowing and Lending” session of the WMA conference, Christina introduced the new General Facility Report (GFR) then turned the time over to panelists Holly Young, Curator of Collections at the Pueblo Grande Museum, Jeff Minett, a Vice President of Henderson Phillips Fine Arts Insurance, and Rick Cronenberger, a Historical Architect for the National Park Service. All three panelists were either part of the AAM review committee or had assisted in some way. They provided a look at the GFR from their respective perspectives—registrars, insurance, and facilities.

The first obvious revision is the name of the report. Originally the Standard Facility Report, it is now called the General Facility Report. This clears up confusion about the nature of the report. Sometimes “standard” was misinterpreted to mean a set of guidelines as opposed to a basis for comparison. And the GFR is the latter—a standardized form which allows for ease of comparison between the facilities of different institutions. The report, once filled, assists in the exchange of essential information for determining risks for loans and insurance. It can also be a useful tool for self-evaluation. Another noticeable change from the 1998 version is the supplemental sections for institutions with off-site storage or located in natural-disaster prone areas. Christina noted that in the future a shortened version of the GFR may be published for smaller institutions, but for now, non-pertinent questions can just be omitted.

A registrar's perspective:

Thirty-one pages, size ten font! How daunting! (See picture.) To alleviate any intimidation one might feel, Holly Young offered a few tips from a seasoned professional. For the borrower: Answer one question at a time. (There are only 206 steps to nirvana.) Have other departments complete questions pertinent to them. Embrace the goldfish bowl concept. Be transparent. Understand and



Courtesy of the Pueblo Grande Museum

become well-acquainted with your facility report, you are the expert on this document at your institution. Be prepared to answer any questions about it. Ask someone if you need help. Do a walk through with your facilities manager if you don't understand the HVAC system. Talk to your local fire department about fire suppression. Enlist the help of colleagues. Check the registrars' listserv. Keep your document current. Holly updates her facility report annually. And whether starting from the beginning or updating, keep track of whom you talk to, what you learn, and all else that will be helpful for later updates.

From a lender's point of view: Be aware. Look at the report to make note of attention to detail. How complete and relevant to your specific loan is the information? Be informed. What situations might your collection encounter were it to be loaned? Will there be inebriated guests and unframed artwork!? Is toasty marshmallow smell (fire) from an area under renovation a possibility? What mitigation or emergency plans are in place? Be wise. Work with the borrowing institution.

An insurance perspective:

An insurance broker is a museum's advocate with an underwriter, the person who decides on your museum's coverage and premium. Jeff Minett provided this insight: An underwriter will use your GFR as a "bible," a comprehensive, concise manual to your institution and how it operates. The GFR is a way for the underwriter to "visit" your building and "look" behind the scenes. Make the "visit" a favorable one. Some underwriters may be very meticulous. When filling out the GFR it is important to be consistent and as complete as possible. Attach supplemental information when necessary. Underwriters will provide higher coverage and lower premiums to institutions demonstrating adequate protection and optimal mitigation loss.

Jeff also made note that following the 2005 hurricane season and recent hurricane

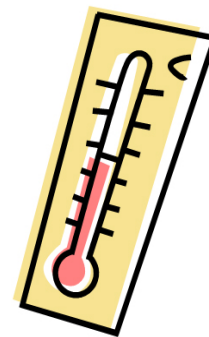
Ike, underwriters have put more emphasis on monitoring coastal areas. Earthquake zones are also closely monitored, especially in California. The new supplemental section of the GFR helps provide the information they need. Are pictures hung in a way that will minimize damage if disaster strikes? Are bases secured? Do you have a back up generator? Access to fuel? Demonstrate that your institution is prepared.

A facilities perspective:

Rick Croenberger's presentation focused on moving away from temperature and humidity as the central focus of a facility's evaluation. Often, perhaps due to the ease of comparison of numbers, climate control takes precedence in the discussion over collections preservation when other factors like security, maintenance, and handling are also

significant. He pointed out that collections have survived in substandard climate conditions for hundreds of years and perhaps current standards may not be realistic, sustainable, or affordable. In order to get a better idea of the effects of temperature and

humidity he suggested looking at the Image Permanence Institutes' Time Weighted Preservation Index, which will estimate how long a collection will last in a certain environment. He also suggested placing a data logger outside your building to measure the effectiveness of the environmental controls. A completed GFR, he said, will give a holistic view of your institution. Gathering the data to complete it will allow for new analysis of your facility by helping identify strengths and weaknesses. It will also lead to better evaluation of the factors which affect loans and collections.



The new GFR moves away from focusing on temperature and humidity, adding weight to issues of security and maintenance.

Art & Artifact Handling Workshop at JANM - November 14, 2008

Presented by
PACIN, CAM,
CERA, and
RC-WR



**Brent Powell, Chair of PACIN
and Head of Preparations at
the Asian Art Museum, San
Francisco**



**Joe Fronek, Head of Conservation, Los Angeles
County Art Museum**



Kevin Marshall, Lead Preparator for the Getty Villa



Chail Norton, Assistant Conservator of Works on Paper, LACMA



Robert Hollister, Director of Collections and Registration, MOCA Los Angeles



Angela McGrew, Associate Conservator, Southwest Museum at the Autry National Center

Registrar Spotlight

Linda Waterfield

**Collections Manager & Registrar,
Judah L. Magnes Museum, Berkely**



How did you begin your career as a registrar?

Ultimately it was my mother's fault. As a landscape design student in the 1970s, my mother opened the world of art, environments, and museums to me at an early age. Later, my undergraduate studies at the University of California, Santa Barbara in Art History inspired me to pursue work with artists, art, and artifacts. In the summer of 1988, I volunteered in the registration department at the Monterey Peninsula Museum of Art. Here I completed my first condition report on a large Día de los Muertos papier-mâché skeleton! I was hooked. I continued volunteering at the Santa Barbara Historical Museum and then I landed a job at the South Coast Railroad Museum before attending the John F. Kennedy University (JFKU) program in Museum Studies from 1992 – 1994.

Did or do you have a mentor in the field?

My first JFKU internship and subsequent full-time job was at the Mexican Museum in San Francisco working with Alida Bray in 1993. Alida, now director of History San José, was the rock star of registrars. Personable, hardworking, generous, and smart, Alida turned me on to the world of registration possibilities and ingenuity on collections promotion and accessibility, problem solving, resourcefulness, collaboration, and ethical responsibility.

What is your favorite part of registration work?

Strategically planning and implementing registration projects, specifically the satisfaction of completion when resourcefulness and collaboration are keys to project success.

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

The answer really depends on which day you ask me! Without sounding trite, I enjoy art, history, anthropology, natural history, cultural, living, and science collections. Today, I'm fascinated by textiles.

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

This is an impossible question as there are so many! I really enjoyed the physicality of the current exhibition at the Lawrence Hall of Science, Berkeley called *Engineer It*, a hands-on exploration of building, movement, and physics aimed towards children. The Mutter Museum, Philadelphia had a memorable exhibition in the late 1990s *When the President is the Patient* where presidential health and public perception was explored. The San Jose Museum of Art just had a great installation of robots entitled *Robots: Evolution of a Cultural Icon* and SFMOMA hosted *Yes Yoko Ono in 2002*. My absolute favorites are the Victorian cabinet of curiosities at the Pitt-Rivers Museum in Oxford, England and all of those strange but wonderful museums along the way: the Whalers Cabin Museum at Point Lobos, California; the Sugar Museum on Maui, Hawai'i; the Museum of Jurassic Technology in Los Angeles; the Dog Collar Museum at Leeds Castle in Kent, England among many many others. And of course the 1977 blockbuster: *The Treasures of Tutankhamun* that I saw at LACMA when I was eight years old.

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

Parallel position, salary, and respect to those of curators and conservators.

Linda is our RC-WR Membership Officer!!



**Meet your colleagues...
Share information...
Experience new museums...**

**Join us at the CAM conference!
February 25-28, 2009
www.calmuseums.org**

c·a·m
CALIFORNIA ASSOCIATION OF MUSEUMS

**RC-WR looks forward to seeing you at the California Association of Museums Annual Conference:
San Francisco, February 25 – 28, 2009**

Wednesday, February 25, 2009 (Workshop)

9:00 am – 3:30pm: Creating an Emergency Preparedness and Response Plan for Collections

Thursday, February 26, 2009

Session 1C: Up and Coming: New Research in Collections Management

Session 2B: Deaccessioning: Should Museums Be Afraid of it?

Session 3D: Fine Arts Insurance 101

Friday, February 27, 2009

Session 4C: Government Records in Museums and Historical Organizations: How to comply with AB 2595

Session 5B: Let Them in? Collections Access in College and University Museums

Sessions 6C: Collections Management Roundtable

Session 7D: Exhibitions: Experimentation, Risk and Reward



ARTECH

Integrated Art Handling Services

Installation & Transport

Archival Framing & Restoration

Packing & World-Wide Shipping

Climate-Controlled Storage

Collection Cleaning & Sculpture Maintenance

Call, Visit, Browse

206.728.8822 • 800.278.3241

2601 First Avenue, Seattle, USA

www.artechseattle.com

TRUSTED ART SERVICES SINCE 1977

State Rep Reports

ALASKA

(Maria McWilliams)

We collaborated with the Balboa Art Conservation Center for this year's WMA Pre-conference workshop. The workshop was titled "Fundraising for Conservation Projects".

Participants learned how to select and make the best arguments for funds to implement an institution's conservation project. They will also learned how to research funding sources, approach foundations and government agencies, and fulfill grant-maker requirements and expectations. The basic elements of a successful proposal were presented in detail, with case studies of successfully funded projects. A limited number of individual consultations were available free of charge during the afternoon for registered workshop participants.

ARIZONA

(Pat Evans & Kara Kelly)

We are in the midst of preparing a full day workshop, split into a morning and afternoon session, each with their own topic of insurance and soft packing. We hope to have it take place at an RC-WR member's institution or in association with a museum conference. The workshop would most likely take place in the spring 2009, and could perhaps take place in conjunction with the Museum Association of Arizona meeting (April, Bisbee, Arizona). We plan on bringing in qualified speakers, perhaps from out of state. For the insurance session we have debated whether it would be best to have a broker or an agent of an insurance company speak. Both have pros and cons. We would also like to have examples of insurance claims that have been made, what information is needed and how the

process works. If an individual is reluctant to speak in the first person we have discussed asking someone to write down the story and then we can read the story and simply replace the institutional names with Museum X and Insurance company Y. For the packing session, we would like to focus on soft packing of both artwork and objects with an emphasis on types of material to use and what shouldn't be used. A hands-on demonstration would be ideal. We would like to video tape the presentation. We have a lead of someone who might be able to tape the presentation. We could then provide a copy of the workshop as part of a lending library program to those individuals who could not attend the workshop. Copyright issues will need to be resolved with this project. We also discussed giving a copy of the tape to RC-WR members as a benefit of membership.

SOUTHERN CALIFORNIA

(Amy Wright)

The Southern California Representative, Amy Wright, organized a small, half-day conference titled LACMA's Transformation: Installing BCAM this past July. In February 2008, the Los Angeles County Museum of Art completed the first phase of its Transformation Project with the grand opening of the Broad Contemporary Art Museum and the BP Grand Entrance Welcome Center.

The conference was held at the Los Angeles County Museum of Art and was well attended by 40 participants including local shippers, museum registrars, and even a couple of state registrars. The morning kicked off with welcoming garden reception over a light continental breakfast. At 9:00 a.m. sharply, everyone was ushered inside the theater to listen to opening remarks and introductions

from RC-WR Chair Jacqueline Cabrera and LACMA Head Registrar Nancy Russell. The first half of the conference was a talk given by John Bowsher, Director of Special Art Installations, on the shipping and installation of some of the newly installed large sculpture at LACMA. The second half of the conference was a panel discussion among some of the key staff members who assisted with the installation on the accomplishments and challenges of installing a new, contemporary art building. The event concluded with a brief, guided tour of LACMA facilities and an individual exploration of the BCAM.

HAWAII

(Malia Baron and Cynthia Low)

For the upcoming year it would be great to have brown-bag lunch sessions or other roundtable discussions among our state registrars and collections managers to share ideas and solutions on issues such as rising transport costs, disaster planning, and collections management. Changing TSA and Customs regulations would be a helpful seminar for those dealing with mainland and international shipping.

Travel is becoming more difficult as many of us have seen our travel allowances removed from the budget. If there is a way of having a RC-WR seminar included into the HMA meeting it would be a cost effective way of combining events. With the current state of our economy I'm sure we are all facing requests to come up with creative ideas on reducing costs.

IDAHO

(Emily Peeso)

As the state representative, I have made contact with the Idaho Association of Museums (IAM) to coordinate outreach. IAM's President, Patty Miller, will be helpful in planning future workshops. In March/April 2009, there are three conference meetings scheduled at locations across Idaho (one meeting each at Moscow, Idaho Falls, and Payette). The registration fee will be \$35-\$50 for each meeting; the specific dates are yet to be determined. The three regional IAM meetings are in place of one annual meeting with the goal of reaching more museums state-wide.

Idaho's membership has great growth potential starting with the Idaho State Historical Museum. The current curatorial registrar has taken a new position outside of the museum field and two new curatorial registrars are starting in September. We welcome Sarah Tyler and Rachelle Littau to the collections team and to the RC-WR membership. Sarah Tyler will take over the State Representative position for Idaho.

NEVADA

(Melissa de Bie)

It's a desert out here...and we only have 2 active members! Linda Waterfield, the new Membership Officer, and I have made a great start to get new members for 2008-09. We're both calling fellow registrars and collections staff and sending out membership brochures. I hope to increase our membership to at least ten.

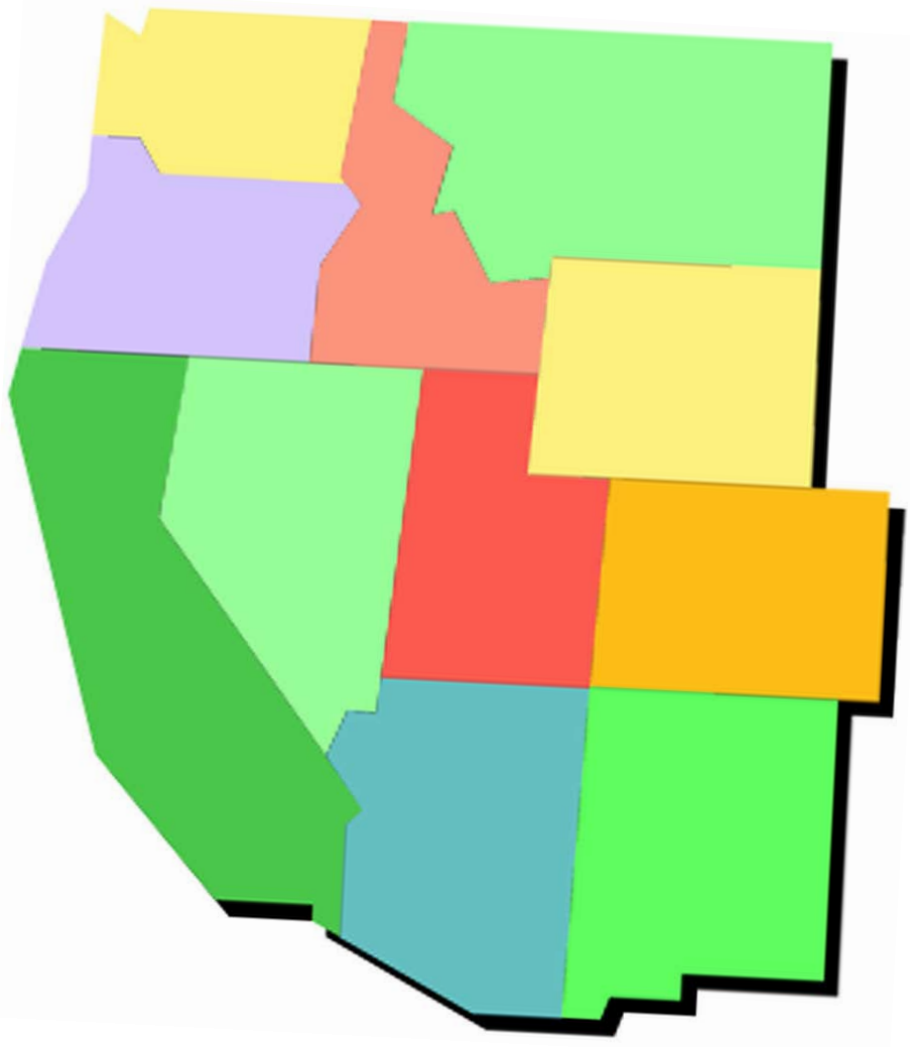
Our Nevada museum community is very small and isolated in most locations but we still need to make connections and review and/or

improve our skills! In the fall months, I plan to poll for ideas and needs for workshops and seminars. I think that workshops like 'Strategizing on Small Staff/Small Dime' or 'Shipping and Packing in Nevada' are ideal for our museum environment and community.

OREGON

(vacant)

The position is currently vacant. If you are interested in being Oregon's state representative please inform the RC-WR officers.



Collection Notes

ARIZONA

(Pat Evans & Kara Kelly)

The Museum of Northern Arizona received two grants in the past quarter. One is a Southwestern Foundation project to perform a condition and storage assessment of the Fine Arts Collection by Victoria Montana Ryan, a Fine Arts Conservator. The other grant is a Museums for America project to hire an Archivist for 3 years. Jonathan Pringle, a graduate of the UBC Archival Studies program, was hired to fill this position. We also recently hired Carmen Li as a Move Coordinator on an NEH Stabilization grant. Carmen Li is a graduate of the Conservation Program, Artifacts Stream at Queen's College and recently completed a year long project at the Canadian Conservation Institute.

MNA is also in the construction phase for a new Leeds Certified Collection Center to house 1st and 2nd priority collections which is scheduled to open in April/May of 2009. Interested parties can view a webcam on MNA's web site to see progress on the building at www.musnaz.org.

Exhibition News

The Center for Creative

Photography in Tucson has had a busy exhibition schedule this fall, and it will continue through the winter. *Oh l'amour: Contemporary Photography* from the Stéphane Janssen Collection opens on November 22 and runs through March 1, 2009. In the Phoenix Art Museum CCP gallery, *Odyssey: The Photographs of Linda Connor* runs through March 8.

With regards to funding, a sensitive topic everywhere, the Terra Foundation for American Art has awarded the CCP a grant for

\$140,000 to support the international tour in 2010 of a revival exhibition, *New Topographics*. Registrars are busily preparing and testing for the final approval of a new catalog database to be completed before year's end (Minisis), and miraculously juggling the shipping arrangements for new acquisitions, loans, and traveling exhibitions. www.creativephotography.org

Current exhibitions at **SMoCA** include *Radical Lace and Subversive Knitting*, which was organized by the Museum of Arts and Design in New York; *Pedro Meyer's Heresies*, a 30-year survey of work by this eminent Mexican photographer; and *Flip a Strip*, an international architectural exhibition (see www.flipastrip.org).

NORTHERN CALIFORNIA

(Maren Jones and Joy Tahan)

Exhibition News

The **Asian Art Museum in San Francisco** is showing *Afghanistan: Hidden Treasures from the National Museum* from October 24, 2008 - January 25, 2009.

In 1978, on windswept plains of northern Afghanistan, archaeologists unearthed tombs of ancient nomads that had been sealed for two thousand years and discovered an extraordinary trove: some 22,000 individual pieces of gold buried with the remains of six Bactrian Central Asian nomads. Within months of this discovery at Tillya Tepe, the country descended into war, and the so-called Bactrian Hoard disappeared into legend once more. Twenty-five years later, in 2003, Afghanistan surprised the world by announcing that the priceless artifacts had been located intact at the presidential palace bank vault in Kabul. They had been rescued, along with other masterpieces of

the National Museum, Kabul, and protected in the intervening years of turmoil by a group of selfless Afghan heroes who have come to be known as "the key holders." Strategically located on the commercial routes between China and India in the east and Europe in the west, Afghanistan was at the crossroads of civilizations in Central Asia.

SOUTHERN CALIFORNIA

(Amy Wright)

Congratulations to everyone on surviving another hectic (and at points even chaotic) fall! Many of us have been busy bringing in new exhibitions as well as sending out loans to these new exhibitions. Be sure to check some of them out before they leave!

HAWAII

(Malia Baron and Cynthia Low)

The financial difficulties facing many museums have resulted in layoffs at several of our museums here in Honolulu. Most have implemented hiring freezes and distribution of job responsibilities for positions that are not being filled. On a more positive note, there are still great exhibitions being produced. Many museums are showcasing works from their own collection and providing us with a wonderful variety of experiences.

Exhibition News

Lyman House, Hilo, Hawaii (www.lymanmuseum.org) is showing: *Key Ingredients: America by Food*. October 31, 2008 - January 31, 2009. This traveling Smithsonian Institution exhibition explores the connection between Americans and the food we produce, prepare, and present at our table. This is the latest addition to the Museum on Main Street series and represents a partnership between the Smithsonian

Institution and the State Humanities Councils in service to museums and citizens of rural America. This exhibition was made possible in Hilo by the Hawaii Council for the Humanities.

Mission Houses Museum (www.missionhouses.org), Honolulu, Hawaii is showing:

Fundamental Fiber: Lauhala, Tapa & Quilts.
September 19, 2008 - January 3, 2009.
Featuring rarely seen 19th and 20th century objects from the Mission Houses Museum's permanent collections, this special exhibition offers a unique opportunity to compare fiber traditions of the early missionaries with those of Native Hawaiian people.

Alphabet Soup: Literacy, Language & Learning
February 13 - June 13, 2009.
This exhibit explores the story of the written Hawaiian Language using three varied approaches: A timeline of the Hawaiian alphabet's development to mainstream printing featuring extremely rare objects from the museum's collection; a review of various works of literature written about Hawai'i, by Hawaiians and also contemporary one of a kind artist books; finally a family friendly introduction to some of the museum's treasures selected to illustrate the letters of the English and Hawaiian alphabets.

The **Contemporary Museum** (www.tcmhi.org), Honolulu, Hawaii is showing:

The Puppet Show. September 6, 2008 - November 23, 2009. A look at the imagery of puppetry in contemporary art.

At 20: The Sharon and Thurston Twigg-Smith Collection of H.C. Westermann—A Gift/Promised

Gift in Honor of The Contemporary Museum's 20th Anniversary.
December 18, 2008 – February 22, 2009.

Toshiko Takaazu's Ceramics: Gifts from the Artist in Honor of The Contemporary Museum's 20th Anniversary and Promised Gifts from Hawaii Collections. January 16, 2008 – February 22, 2009.

The **Bishop Museum** (www.bishopmuseum.org), Honolulu, Hawaii is showing:

Megalodon: Largest Shark That Ever Live. October 11, 2008 - January 11, 2009. A traveling exhibition organized by The Florida Museum of Natural History which highlights the evolution, biology, and misconceptions regarding the giant prehistoric shark.

Ili Iho: The Surface Within.
September 20, 2008 - April 5, 2009.
Based on a feathered cloak, Makaloa mat, intricate kapa, and a protest quilt, this exhibition features 8 contemporary Hawaiian artists and their individual exploration of these treasures beyond the surface.

Honolulu Academy of Arts (www.honoluluacademy.org), Honolulu, Hawaii is showing:

Literati Modern: Bunjunga from Late-Edo to 20th Century Japan. The Terry Welch Collection at the Honolulu Academy of Arts. Works ranging from large screens to intimate albums.

The Dragon's Gift: Sacred Arts of Bhutan. Traveling exhibition of religious works from Bhutan. Currently at the Rubin Museum of Art in New York until January 5, 2009. The exhibition travels to the Asian Art Museum of San Francisco and open in February.

IDAHO

(Sarah Tyler)

In October, the **Idaho State Historical Museum** had the opportunity to host an exhibit from the Boise Open Studios Collective Organization (BOSCO), showcasing local artists and providing a venue for their members to share selected pieces.

NEVADA

(Melissa de Bie)

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

Exhibition News

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

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

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

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

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

UTAH

(Carrie Snow)

The **Utah Museum of Natural History** has re-opened to the public after closing due to a water line break. Thank you to the many

Collection Notes

museum volunteers and staff, as well as to several University staff, for putting things back in place!

This past month saw record turnout at the Annual Utah Museums Association conference. Over 200 attendees spent 3 days soaking in presentations, workshops and lectures.

Exhibition News

This winter the **Utah Museum of Fine Arts** will open several shows this: *The Later Works of William Utermohlen, An Innermost Journey: The Art of Shauna Cook Clinger, Changing Identity: Recent Works by Women Artists from Vietnam, and Art Since 1960: Selections from the Permanent Collection.*

The Leonardo opened Gunther von Hagens' *BODY WORLDS 3 & The Story of the Heart* which presents the form, function, complexity and beauty of the human body. September 19, 2008 - December 24, 2008. www.theleonardo.org.

New Faces/ New Places

The Broad Art Foundation is pleased to announce that **Maria Aimerito** has joined their staff as the new Assistant Registrar. She has worked in the Registrar's office of the Los Angeles County Museum of Art and the Tucson Museum of Art and is a wonderful new addition to the TBAF staff.

Fall has been a period of transition at the **Idaho State Historical Museum**. **Emily Peeso** left the museum and is now an Architectural Historian for the Idaho Department of Transportation. **Sarah Tyler** and **Rachelle Littau** joined the ISHM museum staff in the early

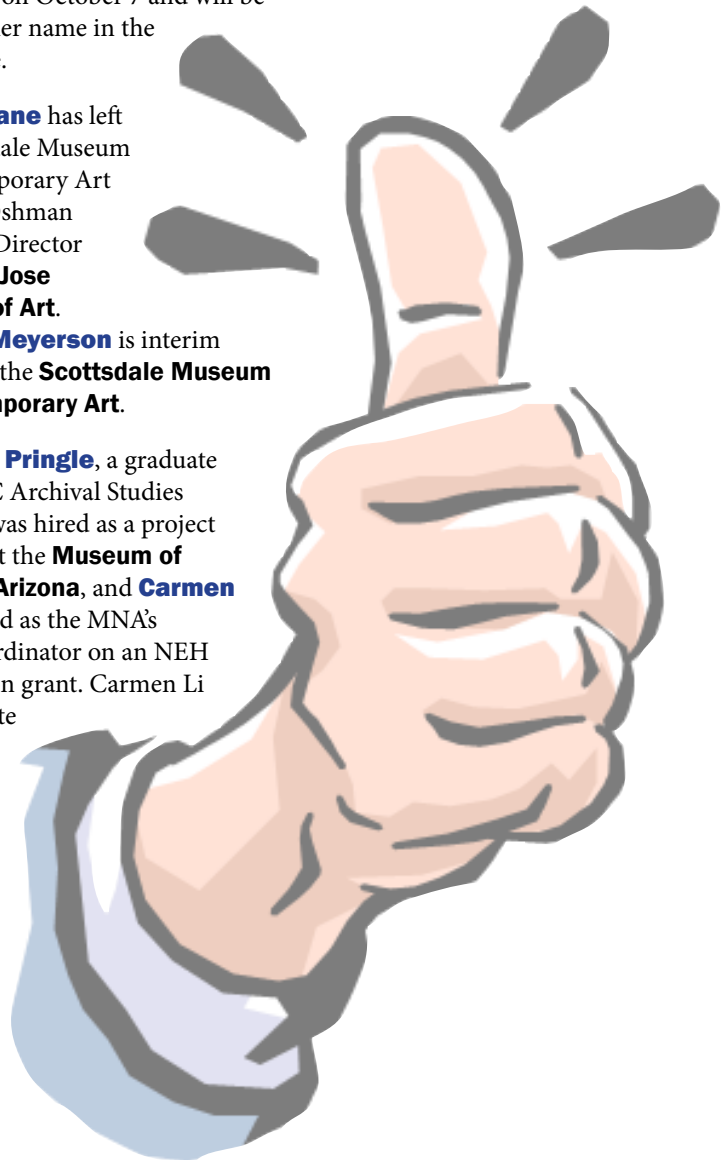
Autumn as Curatorial Registrars. Sarah previously interned for ISHM before being hired, and Rachelle was previously the Interpretive Specialist at the Old Idaho Penitentiary Historical Site.

The **Santa Barbara Museum of Art** reports a new Director as of March 2008 - **Larry Feinberg**, formerly from the Art Institute of Chicago. As of September 2008, **Julie Joyce**, formerly from Cal State, is the new Curator of Modern and Contemporary Art. **Aliza Judd**, Assistant to the Registrar, married Alex Nizet on October 7 and will be changing her name in the near future.

Susan Krane has left the Scottsdale Museum of Contemporary Art to be the Oshman Executive Director at the **San Jose Museum of Art**. **Barbara Meyerson** is interim director at the **Scottsdale Museum of Contemporary Art**.

Jonathan Pringle, a graduate of the UBC Archival Studies program, was hired as a project Archivist at the **Museum of Northern Arizona**, and **Carmen Li** was hired as the MNA's Move Coordinator on an NEH Stabilization grant. Carmen Li is a graduate of the

Conservation Program, Artifacts Stream at Queen's College and recently completed a year long project at the Canadian Conservation Institute.



Classifieds

Interpretive Specialist Old Idaho Penitentiary State Historic Site.

The Interpretive Specialist serves as the site manager and interpretive lead for all visitor services and public/educational programs at the Old Idaho Penitentiary State Historic Site, an international cultural destination. For more information, including job description, benefits and how to apply is http://dhr.idaho.gov/dhrapp/stateJobs/jobannouncement.aspx?announcement_no=00971064180.

Collections Database Administrator

The Asian Art Museum

Part-Time(24 hrs./wk.) Two year fixed-term position with possibility of extension. The Asian Art Museum seeks an experienced database administrator to maintain and enhance the art collections management database, ARGUS Open Edition (AOE), and its smooth and accurate interface with an on-line collections database. Reporting to the Head of Registration, the incumbent oversees the continued development and implementation of the AOE system; trains and assists users; documents data standards; acts as planning liaison between the Registration, Curatorial, and IT departments for AOE-related projects; enters new data and successfully refreshes the on-line database at relevant intervals. Apply online at www.asianart.org or send a letter of interest and resume IMMEDIATELY to: HUMAN RESOURCES, Asian Art Museum, 200 Larkin Street, San Francisco, CA 94102 or FAX: 415.861.2359

Associate Collections Manager

The Museum of Northern Arizona is currently advertising to hire an Associate Collections Manager for Anthropology. See the MNA website for details: www.musnaz.org.

Assistant Registrar, Collections Renovation Project Manager

Hammer Museum seeks a temporary (February - July 2009) full-time Assistant Registrar responsible for processing all new acquisitions to the Museum's collections, managing the day-to-day management of the Grunwald Center for the Graphic Arts study room and collection, maintaining collection file systems, and assisting with collection and exhibition related projects. Coordinate shipping arrangements related to acquisitions, complete receipts, deeds of gift, loan forms, and official university paperwork. Monitor and document movement of accessioned works of art and temporary loans. Assist with permanent collection exhibitions, including loans of multiple works to other institutions. Complete regular monthly condition reviews of Franklin D. Murphy Sculpture Garden. Provide general administrative and registrarial support on exhibition projects. Familiarity with TMS or similar collections database required. Candidate should have at least two years experience of professional museum registration experience, or an equivalent combination of education, training and experience. Knowledge of standard museum policies and procedures according to AAM standards.

Please send resume, cover letter, and references to Portland McCormick, Chief Registrar, Hammer Museum, 10899 Wilshire Boulevard, Los Angeles, CA 90024

Portland McCormick
Chief Registrar
Hammer Museum
10899 Wilshire Boulevard
Los Angeles, California 90024
Tel. 310.443.7075
Fax. 310.443.7079

REGISTRAR

Orange County Museum of Art,

located in Newport Beach, seeks a full-time registrar to support its ambitious exhibition, collection and touring programs. The Registrar is responsible for tracking, record keeping, care and preservation of all works of art in the permanent collections, incoming and outgoing loans, and touring exhibitions. A Bachelor's degree in art history, museum studies, studio art, or related field required; appropriate master's degree highly desirable. Prior experience in museum registration required. Knowledge of legal and insurance issues associated with collections management highly desirable. Experience in computerized collections management required. Experience with digital imaging a plus. Excellent benefits package including medical/dental/life insurance, retirement program, and paid personal/vacation/sick leave. Visit www.ocma.net for more information about the museum. To apply please send letter of interest, resume, and three professional references to asanchez@ocma.net. No phone calls please.

Classifieds

Collections Specialist

The **Walt Disney Animation Library** is an art collection of over 60,000,000 pieces of original animation artwork, including paintings, concept drawings, animation drawings, small sculptures etc. from classic Disney animated films and shorts including, Fantasia, Sleeping Beauty, and The Little Mermaid, among others.

The Collections Specialist's responsibilities will include receiving, cataloging, archiving and caring for the animation artwork entrusted to the Animation Research library (ARL), as well as assisting with department special projects and supervising departmental temporary workers or college interns during specific times of the year.

The Collection Specialist is an integral member of the Collection, Research and Designers who make up the ARL, and will work closely with these groups in their effort to physically care for and organize this large collection of animation art.

Ideal candidates will have a BA/BS degree (MA/MS preferred) in Library Science, Museum Studies, Art History, Fine Arts or related field and a minimum of 3-5 years of hands-on experience handling artwork and/or artifacts. Possess the ability to take initiative and ownership of projects, work independently with minimal supervision, prioritize multiple tasks and meet deadlines in a fast-paced environment.

Salary commensurate with experience, comprehensive benefits package. Further job description details can be found on: www.disneycareers.com

Assistant Registrar, Collections

Temporary full-time contract position: from approximately February-July 2009

Hammer Museum seeks a temporary full-time Assistant Registrar responsible for processing all new acquisitions to the Museum's collections, managing the day-to-day management of the Grunwald Center for the Graphic Arts study room and collection, maintaining collection file systems, and assisting with collection and exhibition related projects. Coordinate shipping arrangements related to acquisitions, complete receipts, deeds of gift, loan forms, and official university paperwork. Monitor and document movement of accessioned works of art and temporary loans. Assist with permanent collection exhibitions, including loans of multiple works to other institutions. Complete regular monthly condition reviews of Franklin D. Murphy Sculpture Garden. Provide general administrative and registrarial support on exhibition projects. Familiarity with TMS or similar collections database required. Candidate should have at least two years experience of professional museum registration experience, or an equivalent combination of education, training and experience. Knowledge of standard museum policies and procedures according to AAM standards.

Please send resume, cover letter, and references to Portland McCormick, Chief Registrar, Hammer Museum, 10899 Wilshire Boulevard, Los Angeles, CA 90024

Exhibits Registrar

The **Computer History Museum** seeks a detail oriented and exceptionally organized individual for the position of Exhibits Registrar, with primary responsibility of coordinating the collections and exhibit elements in the Museum's upcoming permanent exhibition. Under the direction of the Registrar, the Exhibits Registrar will also develop and install small displays for events and as needed; train and supervise staff, contractors, volunteers and interns, and other authorized individuals in the safe handling of objects. The exhibits registration and coordination project is funded for one year, with possibility of extension. For more information, interested applicants can visit: www.computerhistory.org/jobs/.



Online Resources

Conservation/ Preservation

American Institute for Conservation – <http://aic.stanford.edu>

California Preservation Program – www.calpreservation.org

ICEFAT – www.icefat.org

Lighting Listserv – www.museumprofessionals.org/forum/showthread.php?t=793

Minnesota Historical Society Conservation – www.mnhs.org/preserve/conservation/

Emergency Preparedness

California Alliance for Response – www.calafr.org

Federal Emergency Management Agency – www.fema.gov

d-Plan – www.dplan.org

Legal

ALI-ABA – www.ali-aba.org

Institute of Museum Ethics – www.museumethics.org

Organizations

American Association of Museums – www.aam-us.org

International Committee of Museums – www.icom.org

PACIN – www.pacin.org

Registrar Committee – AAM – www.rcaam.org

Western Association for Art Conservation – <http://palimpsest.stanford.edu/waac/>

Western Museum Association – www.westmuse.org

UK Registrars Group – ukrg.org

UNESCO – www.unesco.org

Reproduction Rights Rights and Reproduction Information Network

– www.rarin.org

Copyright Essentials – www.copyright.iupui.edu

Crash Course in Copyright – www.utsystem.edu/OGC/IntellectualProperty/Cprtindx.htm

© Primer – www-apps.umuc.edu/primer/enter.php#

State Museum Organizations

Alaska – www.museumsalaska.org

Arizona – www.azmuseums.org

California – www.calmuseums.org

Hawaii – www.hawaiiimuseums.org

Idaho – www.idahomuseums.org

Oregon – www.oregonmuseums.org

Nevada – www.nevadamuseums.org

Utah – www.utahmuseums.org

Washington – www.washingtonstatemuseums.org

Security

Art Theft Response – www.getty.edu/conservation/resources/theftresponse.pdf

Cultural Property Protection Group – www.cppgrp.com

FBI Art Theft Program – www.fbi.gov/hq/cid/arttheft/arttheft.htm

FBI Law Enforcement Bulletins – www.fbi.gov

Infragard – www.infragard.net

Interpol – www.interpol.int/Public/WorksofArt/Search/RecentThefts.asp

Museum Security Network – www.museum-security.com



ARTWORKS SAN DIEGO

Storage, Installation and Shipping of Fine Art and Antiques

Serving all of Southern California

- Climate controlled storage
- Packing, crating and shipping
- Custom installation and rigging
- Air ride, climate controlled trucking
- Los Angeles/Orange County Shuttles

SD/OC/LA Shuttle Every Wednesday

www.artworkssandiego.com

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

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

Human Remains: Guide for Museum and Academic Institutions

edited by Vicki Cassman, Nancy Odegaard, and Joseph Powell

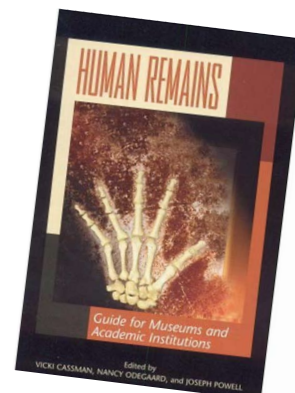
ISBN 978-0-7591-0955-1 (paperback)

Publisher: AltaMira Press

Publication Date: September 2006

Paperback: \$34.95

Hardcover: \$62.95



Reviewed by Becky Carruthers, Museum Curator II, Museum Registration and Support Unit, Archaeology, History & Museums Division, California State Parks

Vicki Cassman (conservation, University of Delaware), Nancy Odegaard (anthropology, University of Arizona; conservator, Arizona State Museum), and Joseph Powell (anthropology, University of New Mexico) edit a collection of articles by thirty-four contributors with a wide range of knowledge and expertise discussing issues relating to “institutionalized” human remains. *Human Remains* is one of the first books to tackle the difficulties of conserving the ancient dead, and dealing with the ethical issues surrounding the rights of the living, the dead, and scientific knowledge. It is a good primer and resource for archaeologists, conservators, curators and others responsible for the conservation, registration, and curation of human remains, covering a territory from the scientific composition of bone and teeth to such practical matters as proper handling, storage, and transporting of human remains. The common thread throughout the book is that the human remains held in hundreds of worldwide institutions deserve respect whether it is a finger bone or a complete human skeleton. In the “Examination and Analysis” chapter, Cassman and Odegaard write: “Human remains are entitled to a high level of dignity, and to begin with, curation must include a sense of reverence.”

There has been a shift from looking at human remains from a strictly scientific point of view to one more culturally sensitive. The driving force behind this shift is the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA). NAGPRA and other international agreements are discussed in the chapter, “The Law

of Human Remains and Burials” by Sherry Hutt (manager, National NAGPRA program) and Jennifer Riddle (bioarchaeologist, Harry Reid Center for Environmental Studies). NAGPRA stipulates that agencies and museums that receive federal funds are required to inventory their Native American and Native Hawaiian collections, notify tribes, and consult with federally recognized tribes that wish to make claims for repatriation of human remains, funerary objects, sacred objects, and objects of cultural patrimony. NAGPRA changed the way institutions handle and care for Native American remains by mandating their return to biologically and culturally-related groups.

Although most of the chapters are interesting and educational, one chapter was particularly appealing. “The Body in the Museum” by Mary M. Brooks (museum studies, University of Southampton, UK) and Claire Rumsey (learning and access officer, Beaulieu National Motor Museum, UK) describes the history of displaying human bodies, including an insightful quote: “When we look at a dead body from whatever period or culture, we are all looking, in some sense, at ourselves and our own end.” Some of the examples the authors use include Lenin’s embalmed body, the English utilitarian philosopher and jurist Jeremy Bentham’s (1748-1832) request that his body be stuffed and publicly displayed after his death, and the public’s fascination with mummies. The authors further discuss the differences between the exhibitions “London Bodies: The Changing Shape of Londoners from Prehistoric Times to the Present Day” of the late 1990s and the

currently very popular and controversial “Body Worlds: The Anatomical Exhibition of Real Human Bodies,” where human tissue undergoes a complex preservation technique known as plastination.

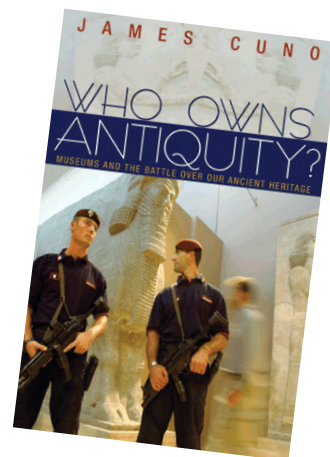
Inserts are provided for more detailed information on chapters’ subjects, including “General Considerations in Casting,” “Instrumental Analysis,” “The Impact of Preservation Treatments on DNA,” and “Documentation Systems in Human Osteology.” Instead of a general bibliography, there are notes with a reference section at the end of each chapter, and an extensive index at the end of the book.

Human Remains takes on the very complex issue of reconciling the value of scientific study and treating human remains with dignity, recognizing that these remains were once living, breathing human beings that never expected to be removed from their eternal resting places. At times the editors can become preachy, though they must have felt the need to “push back” against what they see as years of negligence and indifference. Human Remains gives a helpful reference guide to the practical and ethical challenges of caring for human remains.

Book Review

Who Owns Antiquity?: Museums and the Battle Over Our Ancient Heritage

by James Cuno
ISBN 978-0-69113-7124 (hardback)
Publisher: Princeton University Press
Publication Date: June 2008
Paperback: \$24.95



Reviewed by Blaine Lamb
Chief Archaeology History and Museum Division, California State Parks

part history lesson, part travelogue, and part political argument, James Cuno’s *Who Owns Antiquity?* is all over the map – literally. Cuno (president and director, Art Institute of Chicago) takes the reader across the world to Iraq, Turkey, China, and Italy, with stops in Greece, Africa, Meso-America and Egypt along the way. But this book is no breezy look into the high-stakes world of the international antiquities trade, nor is it objective in its tone or arguments. The author rails vigorously against nationalism and the attempts by nations to preserve their cultural heritage through restricting the export of antiquities. His viewpoint can easily be determined from the subtitle of the book, *The Battle Over Our Ancient Heritage* [emphasis mine], and its cover, a photograph of Italian soldiers guarding Assyrian statuary in Baghdad. To Cuno, the antiquities of any one nation-state are part of

the cultural heritage of humankind and should be protected internationally and shared with the broadest possible audience; the best vehicles for doing so are the large encyclopedic museums such as the British Museum, Metropolitan Museum, Louvre, and the Hermitage.

The author naturally opposes recent attempts by countries, such as Greece and Italy, to reclaim from encyclopedic institutions allegedly stolen national treasures. He dismisses claims that such antiquities can be part of an individual nation’s cultural identity, asserting that national cultural identities themselves are fictions. What cultural ties, or even ethnic affiliations, do modern residents of Rome have to the Etruscans or even the ancient Romans in the age of Augustus? What ties do modern Muslims in Cairo have to Pharonic Egypt? Cuno maintains that to use

antiquity to promote a modern and false cultural identity is intellectual sophistry. Nevertheless, governments around the world employ such connections to encourage nationalism and national identities. In so doing these countries clog courts with claims for the return of their cultural patrimony and jealously hoard antiquities found on or under their soil, preventing their acquisition or even long-term loan by foreign encyclopedic museums; the artifacts are instead usually held for so-called national museums.

Cuno also charges that archaeologists have been complicit in this strangling of the international transfer of antiquities. He chastises them for abandoning, usually without a fight, the principle of “partage” by which foreign archaeological teams were able to retain and export substantial portions of the important artifacts they discovered. Now, in order to dig, archaeologists readily agree to turn just about everything of value over to the host nation. Such agreements deprive much of the rest of the world the knowledge to be gained by the study and exhibition of the artifacts.

Similarly, international organizations such as UNESCO have been knuckling under the demands of their member countries and imposing restrictions on the legitimate antiquities trade, while the author insists such organizations should instead promote the widest possible sharing of antiquities. Even the

United States, in order to curry diplomatic favor with various nations, has supported such restrictions which are often couched in terms of combating the illegal commerce in stolen goods, though Cuno maintains that making antiquities the cultural property of the nation-state has done little to stop theft and smuggling.

Does Cuno have a point? Certainly. The rise of nationalism, national cultural politics and national museums has made it more difficult for encyclopedic museums (almost exclusively North American and Northern European) to acquire and retain treasures from foreign lands (mostly Southern European and third-world). Often the latter maintain warehouses full of antiquities that will never be cataloged, studied or exhibited, thereby denying the world – particularly the first world – the opportunity to appreciate such objects and the cultures that produced them. Countries such as Saddam Hussein’s Iraq and Mao’s China have further twisted archaeology and history for political purposes. At the same time, however, few would deny sovereign states the right to protect and exhibit authentic art and artifacts from their past for their own peoples. Although opinionated and potentially self-serving, *Who Owns Antiquity?* is an important book which raises critical issues for discussion in the museum community.

Article excerpt from the upcoming RC-AAM newsletter by **Cory Gooch, Independent Registrar**

So You Think You Wanna Be an Independent Registrar

In the next RC-AAM newsletter look for Cory Gooch’s article “So You Think You Wanna Be An Independent Registrar.” Read below to get a sneak peek.

“Tired of the same old grind? Burned out on your institution? Having fantasies of being your own boss? If you are considering making the bold leap from institutional registrar to independent (a.k.a. contract) registrar, I have some suggested points – both practical and personal – for you to consider. Perhaps these pointers will help you while making your Pluses and Minuses columns. And if you do decide to take the leap (for me, it really did feel like jumping off a cliff), it’s best to do so with both eyes wide open. You’ll still get some surprises, but maybe not quite as many.”

Cory Gooch installing Dante Marioni’s Whopper vase.



California Connecting to Collections Project

October 7, 2008 Regional Planning Meeting

Five partners (California Association of Museums, CalPreservation.org, California State Library, California State Parks, and Historic Monterey) joined together to host the *California Connecting to Collections Project* regional planning meeting for Northern California. The meeting was held at the San Jose Museum of Art, under a grant from the Institute of Museum and Library Sciences (IMLS). Two-dozen heritage organizations and other key partners in preservation were invited to address the needs of the tens of thousands of Californian museums, libraries, archives, historical societies, state park museums and historic sites and buildings. They discussed and provided answers to four fundamental collections questions:

- Why are California collections important?
- How would you prioritize the Heritage Health Index (HHI) recommendations for California?
- What should a statewide preservation plan look like?
- How do we make these activities happen?

The results from the roundtable discussions will inform a statewide preservation plan draft by mid-November 2008.

The plan will respond to the HHI report on the state of America's collections, which reveals some startling statistics that confirm what we already know about our individual collections and what we suspected about the aggregate collections nationwide: significant collections are in peril. The report, published in 2005, was conceived and implemented by the nonprofit organization Heritage Preservation in partnership with the IMLS. It states that hundreds of millions of objects are at risk and in need of conservation. The figures are staggering. 4.7 million works of art, 13.5 million historic objects, 153 million photographs, 189 million natural science specimens, and 270 million rare and unique books, periodicals and scrapbooks are in need of immediate attention and care. For the full report please visit <http://www.heritagepreservation.org/HHI/>.

The plan will also outline a shared vision for preservation among heritage institutions in California and the development of a statewide implementation plan to achieve the recommendations spelled out in the HHI: to provide safe conditions for collections, to develop emergency plans to protect collections, to assign responsibility for collections care, and ensure the survival of collections by marshalling public and private support for collections care.

A regional meeting was also held on October 2nd at the Huntington Library in Southern California. More conversations will no doubt ensue, as there are more questions to be addressed: How do we work together to sustain collections activities statewide? How will we address the varied needs of archives, libraries, and museums?

Linda Waterfield

Collections Manager & Registrar at the Judah L. Magnes Museum, Berkeley
RC-WR New Membership Officer



Check out the new RC-WR logo!

Orphaned Works

by Susan Lucke RC-WR's AAM Liason

The Shawn Bentley Orphan Works Act was passed in the Senate on September 26, 2008. Introduced by Senators Patrick Leahy, Democrat of Vermont and Orrin Hatch, Republican of Utah, the legislation was brought forward as a way to address copyright issues related to “orphan works.”¹ This includes but is not limited to books, films, music and artwork.

Prior to 1978, copyright protection was granted only to those works which were registered, renewed and bearing the copyright symbol ©. Since then, legislation has enabled automatic copyright protection which can extend almost a century. As a result, it is difficult locating an owner, creator or maker of intellectual property due to limited available copyright documentation: for instance, an owner can sell or transfer his or her rights with no public record of the transaction.

The College Art Association (CAA) which supports the legislation is very aware “of the fears that artists whose works cannot easily be signed or have other identifying information attached to them might readily become orphaned and in this way be used unfairly and unscrupulously without appropriate compensation and attribution.”² And some in the art community feel it would “give carte blanche to infringers even if they wished to exploit an artistic work for commercial advantage.”³

The Bentley Act WILL...

- limit the amount of compensation for the use of orphan works IF the user has taken a diligent search for the copyright owner; it limits this liability to “reasonable compensation” which is defined as the amount the parties would have agreed upon had they negotiated a license prior to use.
- establish a set of guidelines the user must demonstrate that they have undertaken to support that a “good faith effort” was performed. This includes but is not limited to the search of records of the Copyright Office, a review of “reasonable” available sources of copyright authorship and ownership information, printed publications and appropriate databases.

The Bentley Act WILL NOT...

- cancel the current rights system provide, transfer of copyright. it also does not require a maker of intellectual property to register their work.
- permit use; a user is still liable for copyright infringement and can be referred to as an infringer but can qualify for a limitation on damages if they have shown a good faith effort in determining the copyright owner.

At this writing, the legislation has not passed the House as further discussion was needed to refine the guidelines for what constitutes a “good faith search.” And unfortunately, the bill became mired in the bail-out controversy.

References:

1. Orphan works are works where it is difficult or impossible to contact the copyright holder.
2. Christopher Howard. “CAA Statement on Orphan-Works Legislation.” College Art Association News, October 9, 2008. www.collegeart.org/news/category/orphan-works.
3. Frank Stella with Theodore Feder, president of the Artists Rights Society. “The Proposed New Law is a Nightmare for Artists.” The Art Newspaper, October 2008. www.theartnewspaper.com/current

“Public Knowledge: Orphan Works Myths and Facts.” www.publicknowledge.org/issues/ow/overview

“U.S. SENATOR PATRICK LEAHY: Senate Passes Leahy-Sponsored Orphan Works Bill.” September, 2008. www.leahy.senate.gov/press/200809/092708a.html

Lawrence Lessig. “Little Orphan Artworks.” The New York Times, May 20, 2008. www.nytimes.com/2008/05/20/opinion/20lessig.html

Friday September 19, 2008
12:30-1:45 PM, The Hilton Anchorage

I. OPENING & WELCOME - JACQUELINE CABRERA, RC-WR CHAIR

A. Call to Order

The annual meeting was called to order at 12:46. Jacqueline introduced an RC-WR guest, Marilyn Christiansen, TSA, who held a special session Friday morning regarding recent TSA changes for shipping. She also asked for a round of thanks for the vendors who provided free gifts to all luncheon attendees (Maevie Shivan from Rock-It Cargo and Mitch Braiman from Cooke's Crating).

B. Approval of 2007 Business Meeting Minutes

Jacqueline called for a motion to approve. Sarah Kennington moved to approve; Holly Young seconded. Minutes were approved.

II. SECRETARY'S REPORT - ANGELA LINN, RC-WR SECRETARY

A. Membership Report

Angela reported on 2008 membership numbers, which were up over 2007 statistics by 47; as of the date of the meetings, RC-WR has 194 paid members (174 voting, 20 non-voting). The states had the following number of members:

Alaska:	2	Idaho:	2	Washington:	21
Arizona:	13	Nevada:	2	NY:	1
California:	135	Oregon:	8	Texas:	2
Hawaii:	5	Utah:	3		

Angela notified the members of the new appointment of Linda Waterfield of the Judah L. Magnes Museum as New Membership Officer. She will be working with state reps to identify members with lapsed memberships and to recruit new members.

B. Stipend Recipients

The following members received travel stipends to attend this year's meetings.

- Kim Cloward, Iolani Palace, Honolulu, HI
- Malia Van Huekelem, Iolani Palace, Honolulu, HI
- Emily Peeso, Idaho State Historical Museum, Boise, ID

C. Sponsorship acknowledgements

The following vendors provided funding for these three stipends:

- Artworks San Diego
- Artech Seattle
- Rock-It Cargo - LA Office

III. TREASURER'S REPORT- NOELLE MCCLURE, RC-WR TREASURER

A. 2007-08 Financial Report

Noelle reported that the total spent in 2008 equaled \$2940.61; RC-WR had a revenue of \$9303; this is mostly due to the very generous sponsors.

B. 2008-09 Proposed Budget

The '08/'09 budget is much higher than the current year's budget, as a result of projecting income from a variety of activities, including a workshop in every state in the western region. We're working getting the website up and running in its new form, which will provide more opportunities for sponsors to get advertising. RC-WR hopes to see expenses around \$14,358 with income totaling \$15,340.

Jacqueline called for a motion to approve → Anne Mersman motioned; Ted Greenberg seconded; motion passed.

IV. RC-AAM UPDATE - HOLLY YOUNG, RC-AAM VICE-CHAIR

A. Committee Update

Holly updated the membership by indicating that RC-AAM is in good financial shape. She confirmed that IRS 3 (International Registrars Symposium 3) will happen in 2009; there is seed money, the Chicago Hilton has been proposed for the meeting site and, they are working up the costs currently. For the most up-to-date information, keep an eye on the RC-AAM listserv and get your registration in early.

The publications side of RC-AAM has 2 co-chairs who have a goal of putting out more publications on a more regular basis. The new Condition Report will be out soon and other "goodies" are slated. The spring newsletter will be out shortly. A decision has been made to put out the Annual Report in PDF form only.

AAM has scheduled 11 RC-AAM-sponsored sessions for the 2009 meeting in Philadelphia. Topics will include issues focusing on collection conditions, changes implemented on transporting works, deaccessioning, esp. concerning natural history specimens. A full

list is available. In addition, there will be a post-conference workshop on disaster response with conservators and employees from some of the recently-affected Iowa museums.

The website is being redesigned and help is needed. Anyone interested can contact RC-AAM officers to volunteer. The board will meet in Tucson this year. Information on travel stipends to AAM will be released soon, so keep an eye out for that. Jacqueline added that RC-WR will offer one travel stipend to the IRS 2009; more info about that will come out soon.

V. CHAIR'S REPORT – JACQUELINE CABRERA, RC-WR CHAIR

A. Annual Meetings

Jacqueline reported on the location of the next two WMA annual meetings, reminded members of the RC-WR travel stipends and encouraged ALL to apply. We're looking at updating the requirements.

2009 – Oct. 25-29 in San Diego, CA

2010 – Oct. 18-21 in Portland, OR

B. Elected & Appointed Officers

Jacqueline announced the names of the RC-WR board, indicated the state representative information was listed in our packets and alerted the membership that the Oregon state rep position was vacant. All of the job descriptions have been updated for the appointed officers and will be made available on the newly updated website (to be rolled out soon). The Archivist position is currently vacant and the Forms Clearing House Coordinator position will be integrated into the website functionality.

C. Registrars Quarterly

Jacqueline introduced Wendy Ashton, Newsletter Editor, and announced that we would have a goal of putting out three newsletters this year.

D. Development

Jacqueline described the ambitious development goals for 2009, with the plan to start working towards these sponsorships in October. State reps are providing names of local vendors and we are more consistent with the acknowledgements in the newsletter and plan to do the same with our website.

E. 2009 Elections

Jacqueline announced the following schedule for the 2009 elections and asked for volunteers to participate on the nominations committee.

June 1: Nomination Committee appointed

August 1: Candidates identified

August 15: Ballots distributed to membership

September 15: Ballots due

September 25: Newly elected officers notified

VI. STATE REPRESENTATIVE REPORTS – JACQUELINE CABRERA, RC-WR CHAIR

A. Written reports

Written reports are included in the packets on the table. Members may read them at their leisure.

B. Workshops

RC-WR has a goal of increasing workshops in 2009 – each state rep will be responsible for helping to organize a workshop in their state. There have been 2 sponsored in 2008 so far. Anyone who wants help in organizing can contact officers.

VII. NEW BUSINESS

A. Breakfast Meeting Report – Angela Linn, RC-WR Secretary

Angela reported on the breakfast meeting from the morning of 9/19/2008.

B. Membership Roster – Jacqueline Cabrera, RC-WR Chair

With the surge in membership, the board decided to hold off on printing the membership roster for the WMA meetings. A poll was taken in the room to determine the desired output form of the roster. Overwhelmingly, the PDF version won out over a hard copy or a disk version. The officers and the New Membership Officer will work on compiling the membership information into a searchable PDF which will be distributed to the membership and posted to the "Members Only" section of our website.

C. Web Site Status – Noelle McClure, RC-WR Treasurer

Noelle reported that she is working with Haley Doty, who has been appointed the website coordinator, to update the RFP that will go to the designer. She pointed out the new RCWR logo and announced plans to work on "branding" the group, including products that we can sell or give away. Our goal with the website is to increase what we offer to the membership and make it the first place members go when they have questions. If anyone has ideas they'd like to see integrated into the new website redesign, they should contact Noelle ASAP.

D. WMA San Diego 2009 – Jacqueline Cabrera, RC-WR Chair

Jacqueline asked Sarah Kennington, the 2009 recipient of the Directors Chair Award, to reflect on her 30 years of work and offer any words of advice. Sarah mentioned the important role of RC-WR as a means of networking at both WMA and the national conferences.

WMA has consistently had strong connections with the SPCs and hopes with the new board structure, RC-WR continues to have a presence, especially on the board, which has had a tendency to lean towards the Directors and CFOs.

E. Fundraising Items – Jacqueline Cabrera, RC-WR Chair

Jacqueline further described our desire to improve the visibility of RC-WR through consistent branding with our new logo and talked about some of the different types of products we might look into ordering. Noelle is collecting “witty” sayings to include on some of these products. We will continue to keep the membership updated as this progresses.

VIII. GOOD OF THE ORDER

The session organized by Christin Schwartz on the updated General Facilities Report was mentioned. Ted Greenberg asked for the membership to go around the room and introduce themselves. Sarah Kennington reminded everyone to visit the Silent Auction.

IX. ADJOURN

Noelle McClure put forth a motion to adjourn; seconded by Holly Young.
The meeting adjourned at 1:29 pm.

Minutes submitted by Angela Linn, RC-WR Secretary



Holly Young, the AAM liason, reporting to the RC-WR business meeting.



The RC-WR Officers. L to R: Angela Linn, Secretary, Jacqueline Cabrera, Chair, and Noelle McClure, Treasurer



RC-WR scholarship winners Kim Cloward, Curatorial Assistant at “Iolani Palace, and Malia Van Heukelem, Collection Manager at ‘Iolani Palace

2008 RC-WR Budget

RCWR 2008 Budget	Budgeted	Actual	Variance	Notes:
Approved: annual meeting October 2007				We did a great job in 2008 with development and fundraising. While we spent far more than originally budgeted, we also raised even more funds through sponsorship support. A big thanks to our generous sponsors for 2008—we couldn't have done it without you. And thanks to all of you members who sent in donations above and beyond the dues—it adds up and it helps us to offer programs, workshops and benefits. Thank you. ~Noelle McClure, RC-WR Treasurer
REVENUE:	Budgeted	Actual*	Variance	Notes:
Memberships		2,640.00		
Contributions (by members when sending in dues)		705.00		
20 memberships sponsored by anonymous donor		300.00		
Memberships/Contributions	3,000.00	3,645.00	645.00	
workshops	500.00	370.00	130.00	
		370.00		\$10 x 37 attendees to LACMA:Transformations
Newsletter Ads Underwriting	400.00	2,900.00	2,500.00	
*Professional Packers sponsorship website		130.00		
underwriting: workshops		520.00	520.00	
*US Art sponsorship LACMA's Transformation		260.00		check #23049, dated 7/9/08, \$260
*Professional Packers sponsorship LACMA's Transformation		260.00		
underwriting: travel stipends		2,250.00	2,250.00	
*Artech, *Artworks San Diego, *RockItCargo				
Bank Account Interest	20.00	8.00	(12.00)	
Grants	500.00	500.00	0.00	check #066612, dated 8/28/08, \$500. RC-AAM Regional: applied July for expenses of breakfast mtg, photocopying for breakfast mtg and business mtg., donation for workshop space at WMA
Sub-TOTAL:	4,420.00	7,053.00	2,633.00	
EXPENSES	Budgeted	Actual*	Variance	Notes:
RC-WR sponsored workshops events				
RC-WR hosted workshops (regional + WMA pre-conference)	200.00	23.75	176.25	
*WMA TSA workshop		see notes		\$150 donation to AK State Troopers' Museum for TSA workshop- (funded by RC-AAM grant)
				\$543.75: \$83.35: photocopies for handouts (pd. check # , to JC); \$460.40: breakfast, nametags, tablecloth (pd. check #1522 to LACMA c/o Veronica Lopez) Total: \$543.75--SPONSORSHIP COVERED \$520 (US Art and ProPackers) ACTUAL MONIES OUT OF OUR COFFERS: \$23.75
*LACMA's Transformation July 18		23.75		
Annual Meeting (Board breakfast, copies, etc)	50.00	see notes	50.00	Applied July for RC-AAM regional grant to cover these expenses with the LACMA workshop underwritten and the RC-AAM grant- actual variance is \$226.25 in the black
sub-total	250.00	23.75	226.25	
Travel Stipend Awards				
Member travel stipend awards	1,000.00	see notes	1,000.00	fully sponsored by Artech, RockItCargo and Artworks San Diego (\$2,250 total monies)
board + member activities				
Officer Travel, Ntl. + Rgnl registrations, memberships	2,000.00	660.00	1,340.00	board members (or their institutions) paid own fees for memberships, did not send anyone to AAM this year
*Cal Heritage Museums Mtgs. October	0.00	0.00	0.00	attended by Haley Doty, Olivia Anastasiadas, Linda Waterfield
				attended by Susan Lucke, an AAM sponsored interactive live presentation with 6 months access to taped session
*Webinar: The New Tax Form 990	0.00	89.00	89.00	
sub-total	2,000.00	749.00	1,251.00	
communications				
Newsletter	50.00	0.00	50.00	
website fees	0.00	0.00		
website construction	0.00	1,500.00		\$500 RC-AAM regional grant from 2006-2007 already received and budgeted in previous cycle
sub-total	50.00	1,500.00	(1,450.00)	
supplies upgrades				
Stationery/Office Supplies	0.00	3.49	3.49	envelopes for mailing rosters in late 2007 (included in check #1516 to Anne Mersmann, 6/11/08)
				\$234.37 shipping of secretary supplies from Anne Mersmann to Angela Linn, \$90 postage for mailing rosters in late 2007 (included in check #1516 to Anne Mersmann, 6/11/08)
Postage/shipping	120.00	324.37	(204.37)	
Misc	20.00	0.00	20.00	
sub-total	140.00	327.86	(187.86)	
banking				
Bank account fees	10.00	0.00	10.00	
New business checks	0.00	0.00	0.00	
sub-total	10.00	0.00	10.00	
expenses sub-total	3,450.00	2,600.61		
total revenue	4,420.00	7,053.00	2,633.00	brought in more revenue than budgeted
total expenses	3,450.00	2,600.61	849.39	stayed on track for spending
difference	970.00	4,452.39	3,482.39	actual monies vs. budget: we are in the black on our budget!

2009 RC-WR Budget

RCWR 2009 Budget	budgeted	actual	variance	notes
Approved:				
at annual meeting: September 19, 2008				
REVENUE:				
membership				
Individual Memberships	\$3,750.00			\$15 x 250 members
Corporate Memberships				
sub-total	\$3,750.00			
grants	\$500.00			will apply for RC-AAM regional grant
advertising underwriting				
Newsletter Ads	\$700.00			4 ads per newsletter x 4
web-site ads	\$3,000.00			10 ads per year x \$300
Workshop: Annual WMA	\$750.00			WMA San Diego
workshop: states	\$2,000.00			sponsorship (\$200 x 10 workshops)
*sponsorship Professional Packers Roster	\$130.00			bi-annual publication
*sponsorship: travel stipends	\$2,500.00			
sub-total	\$9,080.00			
workshops meetings				
Workshop: Alaska	\$200.00			20 attendees x \$10 fee
Workshop: Arizona	\$200.00			20 attendees x \$10 fee
Workshop: N. California	\$200.00			20 attendees x \$10 fee
Workshop: S. California	\$200.00			20 attendees x \$10 fee
Workshop: Hawaii	\$200.00			20 attendees x \$10 fee
Workshop: Idaho	\$200.00			20 attendees x \$10 fee
Workshop: Nevada	\$200.00			20 attendees x \$10 fee
Workshop: Oregon	\$200.00			20 attendees x \$10 fee
Workshop: Utah	\$200.00			20 attendees x \$10 fee
Workshop: Washington	\$200.00			20 attendees x \$10 fee
sub-total	\$2,000.00			
banking				
Bank Account Interest	\$10.00		\$10.00	
sub-total	\$10.00			
Misc. donations			\$0.00	
revenue total	\$14,840.00	\$0.00	\$10.00	
EXPENSES	budgeted	actual	variance	notes:
workshops conferences				
State Conference Fees	\$500.00			Registration for state reps- to State Museum conferences
*Webinar: Tax Form 990 part 2	\$89.00			AAM sponsored interactive live presentation w/ 6 months access to taped session
state workshops (X10)	\$5,000.00			~\$500 x 10
sub-total	\$5,589.00			
stipends				
WMA stipends (x3)	\$2,500.00		\$2,500.00	Each at \$750
AAM stipend (x1)	\$500.00		\$500.00	At \$800
IRS stipend (x1)	\$500.00		\$500.00	Domestic conference this year
sub-total	\$3,500.00			
board member travel expenses				
Officer Travel to WMA	\$800.00		\$800.00	2 nights hotel and registration
Officer Travel to AAM	\$800.00		\$800.00	2 nights hotel and registration
sub-total	\$1,600.00			
supplies upgrades				
File Maker Pro upgrade	\$200.00			
stationery	\$200.00			
book review purchases	\$100.00			
RC-WR products	\$300.00			
sub-total	\$800.00			
library				
AAM 2008 conference PDFs	\$250.00			
AAM 2009 conference PDFs	\$250.00			
sub-total	\$500.00			
communications				
website maintenance	\$500.00			on-going upkeep, server hosting
Website Fees	\$35.00			domain name, site hosting
Postage: Stamps	\$82.00			One mailing to 250 members
Postage: DHL	\$50.00			x 3 letter packets
Roster (x250)	\$1,500.00			Estimate submitted by Kinko's
sub-total	\$2,167.00			
elections				
Postage: Ballots	\$82.00		\$82.00	
Printing Ballots	\$60.00		\$60.00	
Printing Ballots	\$60.00		\$60.00	
sub-total	\$202.00			
Bank account fees	\$0.00			Monthly charges x 12
expenses sub-total	\$14,358.00			
total revenue	\$15,340.00			
total expenses	\$14,358.00			
difference	\$982.00			

RC-WR 2008 - 2009

Officers

CHAIR

Jacqueline Cabrera,
Associate Registrar for the Getty Villa
The J. Paul Getty Museum
1200 Getty Center Drive, Suite 1000v
Los Angeles, CA 90049
310/440-7225, FAX 310/440-5114
jcabrera@getty.edu

VICE-CHAIR

Vacant

SECRETARY

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

TREASURER

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

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

DEVELOPMENT OFFICERS (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

MEMBERSHIP OFFICER

Linda Waterfield, Collections Manager/Registrar
Judah L. Magnes Museum
2911 Russell Street
Berkeley, CA 94705
510/549-6950, FAX 510-849-3673

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

Jacki Arase,
Assistant Registrar and IPM Coordinator
Judah L. Magnes Museum
2911 Russell Street
Berkeley, CA 94705
510/549-6950 x359, FAX 510/849-3673
jarase@magnes.org

NEW READS EDITOR

Katherine Weikert, Assistant Registrar
Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
503/276-4335
kate.weikert@pam.org

WEBSITE MANAGER

Haley Doty, Collections Cataloguer
Long Beach Museum of Art
2300 East Ocean Boulevard
Long Beach, CA 90803
562/439-2119x344, FAX 562/439/3587
haleydoty@lbma.org

WMA PROGRAM COORDINATOR

Paulette Hennun, Museum Curator III,
Supervisor
Museum Services and Archives
Archaeology, History and Museums Division
California State Parks
916/653-7976
phenn@parks.ca.gov

State Representatives

ALASKA

Maria McWilliams, Registrar
Anchorage Museum
121 West Seventh Avenue
Anchorage, AK 99501
907/343-6154, FAX 907/343-6149
mcwilliams@anchagemuseum.org

ARIZONA (Co-Reps)

Kara Kelly, Registrar
Museum of Northern Arizona
3101 N Fort Valley Road
Flagstaff, AZ 86001
928/774-5211 x262
kkelly@mna.mus.az.us

Pat D. Evans, Registrar
Scottsdale Museum of Contemporary Art
7380 E 2nd Street
Scottsdale, AZ 85251
480/874-4631, FAX 480/874-4655
PatE@sccarts.org

NORTHERN CALIFORNIA (Co-Reps)

Maren A. Jones, Principal
Maren Art Services
930 Bay Street #4
San Francisco, CA 94607
415/307-5217, FAX 415/674-8102
mj@marenartservices.com

Joy A. Tahan, Registrar
Oakland Museum of California Art Department
1000 Oak Street
Oakland, CA 94607
510/238-6139, FAX 510/238-6925
jtahan@museumca.org

SOUTHERN CALIFORNIA

Amy Wright, Assistant Registrar
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036
awright@lacma.org

HAWAII (Co-Reps)

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

Cynthia Low, Registrar's Office
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, HI 96814
808/532-8752
clow@honoluluacademy.org

IDAHO

Sarah Tyler, Registrar and contact for exhibit rentals
Idaho State Historical Museum
610 N. Julia Davis Drive
Boise, Idaho 83702
208/334-2120, FAX 208/334-4059
sarah.tyler@ishs.idaho.gov

NEVADA

Melissa de Bie, Registrar
Las Vegas Art Museum
9600 West Sahara Avenue
Las Vegas, NV 89117
702/360-8000, FAX 702/360-8080
mdebie@lasvegasartmuseum.org

OREGON

vacant

UTAH

Carrie Snow,
Supervisor Collections Care - Art and Artifacts
Church History Museum
45 North West Temple Street
Salt Lake City, UT 84150
801/240-4619, FAX 801-240-5342
snowce@ldschurch.org

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

We want your great ideas!!

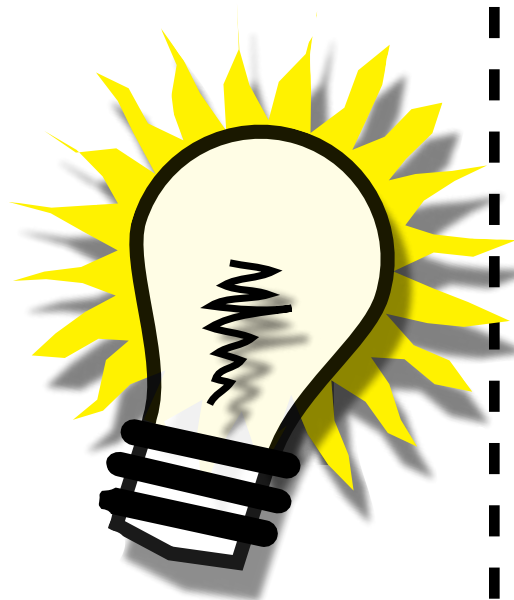
**Send us articles, ideas
for upcoming issues, and
tips and advice.**

DEADLINES

Tips and how-to advice by Jan 31st

Articles by Jan 31st

State news and state rep articles by Feb 15th



Join Us!!!

Membership dues help the RC-WR advocate for collections and registration issues in the region. You make it possible for us to put on different workshops and professional development opportunities. Without your support we could not offer stipends or run the lending library.

If you haven't paid your RC-WR membership dues for 2009, please take a moment to fill out the attached form. Dues are only \$15, though additional gifts are always appreciated. Please note that memberships run from January 1 to December 31.

Cut out the form below and become a member.

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, 2009

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:

Noelle McClure, Assistant Registrar, Portland Art Museum, 1219 SW Park Ave, Portland, OR 97205

Don't forget...



Newsletter authored articles - due Jan 31st



State news items and state rep articles - due Feb 15th



TSA Update Meeting, Oakland - March 2009



Fine Arts Insurance Workshop, Los Angeles - April 2009



Collections Round Table Forum, Honolulu - May 2008



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

Stamp
needed

To: