

Registrars' Quarterly

Spring 2008

Inside

Notes from the Officers	p. 3
WMA Session Review: Disaster & Emergency Preparedness Day	p. 5
WMA Session Review: Cost of Collections	p. 6
WMA Session Review: Repatriation Issues	p. 8
WMA Session Review: Storage Stories: Creating New Spaces	p. 10
Student Paper: Copyright Issues when Digitizing Photographs	p. 12
Registrar Spotlight	p. 13
Collection Notes: State News	p. 14
Classifieds	p. 18
New Faces / New Places	p. 19
Online Resources	p.21
Annual Business Meeting Notes	p. 24



RC-WR Business

Hear what the new RC-WR officers have to say, read the business meeting report, or renew your membership. *Page 2-3, 24-28.*



Conference Review

Read what happened at the 2007 Western Museum Association Conference. *Page 4-10.*



Registrars at Home

See what fellow registrars are doing at their "home" museums with news, spotlights, and links to favorite resources. *Page 13-21.*

The Quarterly is about YOU!

In this issue we've spotlighted Nancy Russell, one of the RC-WR's 147 members, and in coming issues we'd like to get to know each of you in either registrar spotlights or museum profiles.

Please send us news and articles to put in the *Quarterly*. For the next issue the deadline for sending articles, photographs, and suggestions is May 2nd. Please send to Wendy Ashton at ashton@parkcityhistory.org. The deadline in May 21st for sending information for the Registrars at Home section, which includes the Collection Notes: State News, New Faces/New Places, and the classifieds. Please send to Susan Oshima at soshima@nhm.org.

Goodbyes and thank yous!!!

Since starting this issue of the Quarterly many of the state representatives have changed as well as the RC-WR officers. We'll miss — Ted Greenberg, Anne Mersmann, Betsi Meissner, Angela Linn, Leesha Alston, Tom Callas, and Kara Hurst. A big round of applause and lots of thanks to each of them. We would also like to thank all the current officers and representatives.

Welcome New RC-WR Officers



Noelle McClure – Treasurer, Angela Linn – Secretary, Kristen Schmidt – Chairperson, and not pictured Jacqueline Cabrera – Vice-Chairperson

Outgoing RC-WR Officers Thank you for all your hard work!!!



Betsi Meissner – Treasurer, Anne Mersmann – Secretary, Ted Greenberg – Chairperson, and Kristen Schmidt – Vice-Chairperson

2007 RC-WR Officers

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Notes from the Officers...

by Jacqueline Cabrera

First of all we'd like to give a great big thanks to all the people that made this newsletter possible. Our wonderful members have put together a newsletter filled with informative articles and new features. We hope you enjoy it and find it useful.

Over the past few months your new RC-WR officers have been working on revamping the RC-WR. We have concluded that in order to fulfill our roles as your officers we need to have a clear vision of what we want to accomplish during our term. So we have begun to work on a Strategic Planning document that will help us do this. This document will outline what needs to be improved upon, by when, and by which officer or appointed position and what new goals we hope to accomplish during our term as your officers. Once the document is completed we hope to share it with the membership. We are also tapping into our membership for ideas and input on this document. The RC-WR can only be as good as its membership. So please contact us if you have any ideas you would like your officers to work on or implement. Your input and participation is vital to the success of RC-WR.

In addition we are also working on updating or creating (when applicable) the various job descriptions for both the officers and the appointed positions. These descriptions will include not only a general description of the job but will, in detail, outline what is expected of each position. It will also provide a general timeline in which these tasks are to be completed.

Many colleagues have also been asked why we don't have a website like many other organizations. As a result, this item has been included in our strategic planning process. We hope to have a simple webpage up before September. With this in mind we have created a new appointed position of Website Administrator. This person will be responsible for uploading content to the website www.rcwr.org. The content will be provided by the officers, appointed positions and the newsletter editors. The design and implementation of the website will be done by a web designer once we have allocated monies to start this phase of the project. If any of you would be interested in the position of Website Administrator please contact us as soon possible.

In addition once we have our FileMaker Pro database updated and sponsorship implemented we will look into producing a hardcopy of our Membership directory. It will be distributed to the membership at the Annual Business Meeting to take place at the 2008 WMA conference in Anchorage Alaska on Friday, September 19, 2008. For those of you who are unable to attend the conference it will be mailed to you directly. Please make sure our Membership Coordinator, Linda Waterfield, has your current information.

And last but not least WORKSHOPS! Yes, we also have plans to help out the local state representatives in organizing local workshops for your regions. We hope that by the time you receive the next newsletter you will have had a chance to attend at least one workshop or RC-WR forum. We have also been approved for a pre-conference workshop at WMA. More details about this to follow.

We encourage you to take an active role in your RC-WR. We think that you will see that your contribution will not take a toll on your workload. If everyone contributes a little then these efforts do not fall upon only a few. We have nine states full of registrars! With everyone's help we will be able to accomplish more than ever.

The RC-WR at WMA

RC-WR members turned out in full force the WMA Annual meeting in Oakland, California. Registrars renewed friendships (as seen in the photographs below). At the RC-WR meeting new officers were installed. A special thanks goes to the members of the Nominating Committee for helping with the board election – Louis Goldich, Donna Kovalenko, and Allyson Lazar. And four RC-WR members received stipends to attend the meeting. The award winners were Malia Baron, Noelle McClure, Elaine Hughes, and Tiffany Shea. In the following read their reviews of sessions that are particularly pertinent to registrars.

If you didn't make it to WMA in 2007, make sure to make it to this year's meeting in Anchorage, Alaska September 17-21, 2008.



Tiffany Shea of Los Angeles County Museum of Art and a friend



Jacqueline Cabrera from the Getty Villa, Allyson Lazar of the Orinda Group and Ann Mersmann of the Santa Barbara Museum of Art

Business meeting
minutes pgs 24-
26.



Victoria France from Willis Fine Arts Insurance and Sarah Kennington, Head Registrar of the UCLA Fowler Museum

Disaster & Emergency Preparedness Day at WMA

In a period of time when we as a national community go through the shared trauma of events such as Hurricane Katrina, global terrorism, earthquakes, fires and more; it is very appropriate and relevant that WMA would devote an entire day to a discussion on “Disaster & Emergency Preparedness” at the October 10-14, 2007 Annual Meeting. Any museum personnel who is witness to the tragic events of floods, fires, earthquakes, etc., either in person or through television, can acknowledge the tendency to look to one’s own collection to ask: “Are we prepared if this were to happen to our museum?”

And although disaster preparedness seems at times to be in the back of our minds, when disaster occurs it is too late to begin a plan to safeguard your collection. Presenting the disaster preparedness issues, WMA had an abundance of riveting speakers discussing a variety of topics including making a plan, mitigating damage, current case studies, and creating response networks.

The presentations of the day started with an informative summary of preparedness issues by Lawrence L. Reger, President of Heritage Preservation, the National Institute for Conservation. Mr. Reger discussed the services and programs his institute provides to museums, and gave recommendations on disaster planning. He mentioned that Heritage Preservation is a partner with FEMA and 41 other agencies to form the Heritage Emergency National Task Force, whose goals are to help museums better protect their collections and

buildings from natural disasters and other emergencies, including through forums such as “Alliance for Response.” Reger recommended Heritage Preservation’s Field Guide to Emergency Response and The Emergency Response and Salvage Wheel as a wonderful start to any institution’s disaster preparedness planning.

The first lecture session given was “Planning, Mitigation Response and Recovery: Why Museums Need to Make Their Plan a Priority” by Conservator Barbara Roberts. Ms. Roberts’ compelling presentation

One of Roberts’s most striking facts was that in an emergency people tend to operate on only twenty percent of their decision making ability; in consideration of this, she recommends that building the capacity to respond effectively and making a disaster plan a priority will help to sustain lives and cultural property.

WMA took disaster planning in a bold and unorthodox new direction with “Preparation for Infectious Diseases” by Cindy Lambdin, the Director of Readiness Operations Planning & Exercises at the

Center for Infectious Disease Preparedness, University of California, Berkeley. Intriguing and unexpected, Ms. Lambdin’s presentation ran the gambit of infectious diseases while simultaneously illustrating how, in an age where Avian Flu and West Nile are on the rise, an epidemic within your own institution is a very real possibility.

Lambdin detailed several points to aid in any emergency plan: a) protecting yourself and your family first; b) the old maxim of ‘washing hands thoroughly’ was brought into the twenty-first century as Lambdin additionally recommends museums begin to install sanitizing hand gels throughout public areas; c) respiratory etiquette, sneezing into your hand is out, next time try the crook of your elbow, and masks are a must in any emergency kit; and finally d) work environment cleanliness is key to avoid the spread of disease through handrails, door handles and, often forgotten, money. Even though infectious disease is often overlooked when

Continued on page 22



“Are we prepared if this were to happen to our museum?”

detailed how having a plan helps museums mitigate further disaster. She discussed how beginning your disaster planning immediately after disaster strikes is the wrong time to formulate a plan: Museums must have a plan already in place in order to be prepared. Roberts stressed that there are a multitude of resources available to strengthen your disaster planning efforts. For example, get to know your local fire, police, FEMA, building maintenance and volunteers; connect with people; assess and set priorities, train and practice regularly, be prepared to budget for high and low cost disaster repairs; and set sustainable efforts to protect and mitigate damage to people, structures and collections.

Cost of Collections Care

Presenters and Panelists: Angela Linn, Ethnographic Collections Manager, University of Alaska Museum of the North, Holly Young, Curator of Collections, Pueblo Grande Museum and Elaine Hughes, Collections Manager, Museum of Northern Arizona.

Presented at the 2007 Western Museum Association Conference.

The focus of this session was identifying methods employed by museums to fund collections care. Angela Linn, Ethnographic Collections Manager at the University of Alaska Museum of the North (UAMN) chaired the session and provided opening and closing information on collection care initiatives at her museum. UAMN has two restricted endowments that fund collection supplies, acquisitions, professional development, student employment and scholarships.

Holly Young, Curator of Collections at Pueblo Grande Museum (PGM) was the first presenter. She provided a brief history of the evolution of her museum and discussed their multi-pronged approach to ensure funding for collections care. One solution was to develop their archaeological curation fee structure. PGM is the official repository for archaeological collections from the metropolitan Phoenix area, one of the fastest growing cities in the country. At one point their collections were growing at an astonishing rate of 17% per year.

A portion of PGM's archaeological collections are the result of two major transportation corridor projects. Faced with the prospect of curating archaeological collections from these two projects and recognizing that Phoenix was rapidly growing, PGM formalized

its curation fee schedule. This fee structure is currently set at \$20 per person-field day rather than on number of boxes or volume of artifacts. This fee structure serves PGM's needs; in turn, sponsors can easily calculate what a project will cost before it occurs so that they can set aside appropriate curation funds. By not charging by volume PGM encourages complete excavation and collection of cultural materials and samples. In addition, the desire to over-pack boxes, thus damaging artifacts, is reduced or eliminated. Since the permitting process requires

that a repository be identified, and the repository must agree to the arrangement in writing, PGM can ensure that collections are properly prepared and documented. Funding from this source covers the initial costs of archaeological project curation, but does not cover in-perpetuity maintenance costs.

The cost of maintenance is covered to an increasing extent by the City of Phoenix. PGM works hard to educate the various levels of government and to remain visible to the professional community at large. As a result of careful education, the City has



expanded storage facilities twice and added two FTE collection staff to Holly's department. The City has taken over the funding of operation, maintenance and collection facility improvements, thus allowing curation funds to support a part-time curation position to process archaeological collections.

Besides grants, collections care is supported by the efforts of the PGM Auxiliary, which has provided funds for collection care expertise, equipment and preservation efforts. Another important initiative is the PGM "Adopt-a-Pot" program. This program allows the public to make contributions to support the conservation of PGM's pottery collection. If desired, contributors can request a picture of their "adopted pot". Although not a large funding source, this program has funded important conservation work on PGM's prehistoric pottery collection.

The second presenter, Elaine Hughes, Collections Manager at the Museum of Northern Arizona (MNA), focused on grant programs to fund collection care. MNA went through a difficult time in the early 2000s with a director resignation, collection sale, member-driven board resignation, and loss of accreditation. With a new board and director MNA has made a great effort to improve the state of its collections through grants. These efforts doubled when a \$3 million gift for the construction of a new Collection Center was received in 2004. Since 2003, MNA has been awarded thirteen collection grants totaling \$1,263,711.

An important step in these improvements was to create a Preservation Plan (NEH Preservation Assistance). Under this plan, agencies have funded emergency/top priority projects such as an IMLS-Conservation Project (CP)

to rehouse zoology fluid preserved collections. A grant from the NEH Preservation Assistance program provided funds to purchase Delta cabinetry to rehouse silver jewelry at risk from tarnishing caused by wooden cabinetry.

Grants have been used to gain physical and intellectual control over collection holdings. An IMLS Museums for America grant allowed MNA to hire a Registrar and Collections Assistant. Two Arizona Historical Records Advisory Board grants have funded projects with MNA's archives. Three National NAGPRA grants have allowed MNA to submit new summaries to tribes, expand tribal consultations and identify additional human remains for reporting to agencies and tribes.

Grants have been used to bring in expert advice and to fund the purchase of cabinetry. An IMLS-CP project funded contract conservators to assess the textile and katsina doll collections. The Southwestern Foundation funded a project to bring in a consultant archivist to assess the preservation needs of MNA's archives. Save America's Treasures and NEH Stabilization grants are funding Delta Design cabinets and compactors for a portion of MNA's anthropology collections. The NEH grant will also support a Move Coordinator.

Advice on what it takes to assemble a grant was provided and attendees were encouraged to become IMLS field reviewers. Grants.gov, a new method to submit grants electronically, was also discussed. It was noted that match is a challenge for everyone. A useful web site for calculating the cost of volunteer hours is: www.independentsector.org/programs/research/volunteer_time.html. The Foundation Center is a good, but expensive, source to locate funders. Many libraries

subscribe to the Foundation Center. As a final comment, granting agencies and Heritage Preservation (www.heritagepreservation.org) are aware that the nation's collections are at risk. They are waiting to help us, but a museum will not get this help if it does not apply.

At the close of the session, Angela led a discussion with the audience concerning their experience with funding collections care. Traveling exhibits are usually promoted as profit making sources, but usually they barely manage to break even. Attendees also discussed loan fees - how to calculate and how to justify rates. One museum advertises that it does not charge loan fees; however, they do charge borrowers for staff time. The importance of bringing the public behind the scenes was met with varying opinions, but the University of Alaska Museum of the North has had success in raising collection care funds in this manner.

Repatriation Issues

Presenters and Panelists: Nick Tuele, President, Greater Victoria Sports Hall of Fame, Victoria BC, Jaime Lavallee, Program Officer for the National NAGPRA Program, Leonard Forsman, Chairman of the Suquamish Tribe and Dr. Gerald Conaty, Director, Curators at the Glenbow Museums.

Presented at the 2007 Western Museum Association Conference.

The Native American Graves Protection and Repatriation Act (NAGPRA) is coming to its 18th birthday this year and still the law continues to grow and flex to accommodate the needs of our country's tribal communities and Native Hawaiian Organizations. The Repatriation Issues session at the 2007 WMA conference in Oakland, California, moderated by Nick Tuele, covered three different studies on repatriation: perspectives from the NPS National NAGPRA Program, the Saquamish Tribe in Seattle, Washington, and the Glenbow Museum in Alberta, Canada demonstrated how mandated repatriation can be both a means to bringing back important cultural items to tribal communities and also a creative process in which museums and native communities can work for something greater than what was envisioned by the law.

Jaime Lavallee, Program Officer for the National NAGPRA Program, started the session with a review of the history, definitions and upcoming changes to the law and some of the ways in which museums have succeeded in using NAGPRA grants to go through the repatriation process.

Ms. Lavallee noted the Future Applicability Final Rule that went into effect in April of 2007, grant opportunities, and other events on

the horizon for NAGPRA. The Final Regulations, describing the Future Applicability rules of NAGPRA, require museums and Federal agencies receiving a new collection, or having collections of new Indian tribes, to prepare or update inventories within 2 years and summaries within 6 months. If the museum receives Federal funds for the first time, summaries are due in 3 years and inventories in 5 years. Museums and Native communities are encouraged to review the new regulations and to contact a NAGPRA program officer with any questions they might have.

“Repatriation can be both a means to bring back important cultural items...and also a creative process”

The Grants Outreach Project was designed to help museums and native communities through the NPS granting process, which provides aid for consultations and encourages meaningful collaboration and partnership to bring about successful repatriation experiences. Ms. Lavallee noted the Caddo Nation of Oklahoma's creative use of grant monies to document archaeological pottery collections classified as unassociated funerary objects at the American Museum of Natural History. Along with the collection

review, the grant also enabled the creation and publication of the book “A Rediscovering of Caddo Heritage” documenting the repatriation process and discussion from the native peoples' and museums' perspective. Also covered was the Wisconsin Historical Museum's consultation/documentation grant, which highlighted contaminated collections issues.

The NPS National NAGPRA Program website (www.nps.gov/history/nagpra) has links to the Grants Outreach Project, the law and regulations, contact information for the staff, and news and updates regarding training opportunities and Review Committee information, and they are always happy to answer any questions regarding the law or granting opportunities.

Leonard Forsman, Chairman of the Suquamish Tribe presented “Bringing Our Relatives Home: Repatriation Ceremonies and the Suquamish Tribe, Puget Sound, Washington”. Mr. Forsman talked about what happens after repatriation occurs and the importance of reculturation with the return of sacred objects and the remains of the ancestors. The opportunities that come with repatriation are many: improved understanding of tribal cultural values, healing, unity, and cultural pride. For a younger generation it encourages cultural ownership, creates a sense of sacred duty and renewed commitment to the community.

There are risks within the process as well. For the institutions or museums there can be bad press, unintended offensive actions when staff members are unaware of protocols or cultural sensitivities and the appearance of colonialism. For the tribal communities there is the risk that poor planning and lack of consultation with the community



*Left to Right:
Dr. Gerald
Conaty, Direc-
tor, Curators,
Glenbow Mu-
seum; Nick Tuele,
Consultant and
session mod-
erator; Leonard
Forsman, Chair-
man, Suquamish
Tribe; Jaime
Lavalle, National
NAGPRA Pro-
gram Officer*

can result in division and lack of support for tribal leaders. The key seems to be transparent and honest consultations from both sides of the table. There are many levels of participation in a repatriation and when an attempt to hear all the voices is made, there is a greater chance of success for everyone.

Dr. Gerald Conaty, Director, Curators at the Glenbow Museums in Alberta covered the Alberta Historical Resources Act and discussed the power of the sacred object to help heal and rejuvenate their communities. The museums in Canada are, of course, not subject to NAGPRA, however they have been active in repatriation efforts for many years. The First Nations Sacred Ceremonial Objects Repatriation Act (R.S.A. 2000, c. F-14), passed in 2000, is helping museums and first nation peoples in Alberta to return sacred objects to

their culture of origin.

Dr. Conaty spoke of the Blackfoot and the power repatriation of sacred objects to bring healing and community building. According to Dr. Conaty, the Blackfoot people believe that sacred ceremonial objects are a gift from non-human beings to humans. The return of these objects can be incredibly restorative to communities, reconnecting them to the spiritual world, and establishing and reaffirming kinship identities. Dr. Conaty recounted how a loan of a sacred bundle to a Blackfoot family for a ceremonial protocol led members of other tribal communities to seek out a relationship with the Glenbow and to establish similar loans for the use of religious items. The increased contacts and relationships has equated to more friendly and trusting collaborations between staff at the Glenbow

Museum and tribal members, and it was clear to see that the benefit was not only for the Alberta communities, but for those who work in the museums as well.

Each of these presentations could have taken the hour and a half session on their own, but it was useful to see the different perspectives and to acknowledge the common goal that governments, tribal communities and research professionals share in the repatriation of human remains, funerary objects and sacred items. We acknowledge that museums play an important part in documenting and sharing the evidence of our humanity, but the act of repatriation can keep that humanity alive.

Storage Stories: Creating New Spaces

Presenters and Panelists: Kristen Schmidt, Registrar, University of Arizona Museum of Art, Carolyn Rissanen, Registrar, Oakland Museum of California, and Leslie Freund, Collections Manager, Phoebe A. Hearst Museum of Anthropology

Presented at the 2007 Western Museum Association Conference.

This was a great pre-conference workshop—informative and inspiring. We met outside the

Oakland Convention Center and boarded Lola, a totally funky and fun bus decked out with gee-gaws galore. The bus helped to break the ice and allow folks to meet each other and strike up conversations on this preliminary day of the WMA conference.

The first stop was the off-site storage space for the Oakland Museum of California. The space had recently been remodeled and had been occupied for less than one year at the time of our visit. It was a nice, big, new space and the staff started out by providing a brief history of their past off-site storage sites and explained how they came to create the current space. I imagine their story to be like most of ours—leased spaces, poor humidity and temperature control, possibly problems with rodents, dust, fire hazards, difficult and complicated access to artifacts. Oh, to have the joys and trials of a newly designed remodeled off-site storage space. I was a little bit jealous, but also aware that moving all of the artifacts was a lot of work! The entire collection of works stored off-site moved into

the new building over a period of three months. This required a lot of coordinating and a great deal of commitment by the staff. The move was completed December 31, 2006. The building changes included new insulation, a new roof, sealed walls, floor cleaned and sealed, and a new lighting and fire system. The main storage area is 49,000 square feet and the project cost just over \$2.5 million.

We learned about the process of the acquisition of the building, the remodel and the collections move through presentations by Oakland Museum of California staff and by Mr. Lieberman, a security specialist that the Museum's insurance company provided. Following the presentations, we broke into smaller groups and were given tours of the storage space. It was great to be able to see the space and the storage furniture and all the objects and artifacts stored in a nice, clean, and well-lit space.

We paused for lunch and sat outside the building in the warm California sun. Then we hopped back on "Lola" and made our way to the off-site storage space for the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley.

At the Hearst Museum we also were treated to short presentations by the Museum staff regarding the history and goals of the off-site storage. The Hearst has had some success of late in receiving grants for storage projects and it was great to learn some tips about what helped them to achieve the grant funding. It was also helpful to learn about the

success in the projects themselves. The key word here was "projects". They did a great job of breaking down their needs into manageable sized projects and created solid plans for carrying out the projects. Support from their Development department allowed them to write well-substantiated and winning grant applications.

Another factor that led to successful completion of projects was excellent utilization and training of volunteers. They created manuals that included project specific information as well as general information on collection care, standards and best practices.

We once again followed the presentations by breaking up into smaller groups for tours of the space. Staff that had worked on various projects presented different storage areas to us, so it was nice to get some personalized information regarding the different storage areas, needs and projects.

It was very generous of the staff to spend their time with us and to allow us into their off-site storage spaces. I learned a great deal and subsequently feel better prepared to think about my current institution's off-site storage. Mostly I kept thinking "Wow, what if all of these people came to our off-site storage space? What would I share with them?" It was also a great day of connecting with other collections management folks—this was my first WMA conference and the combination of the sunny day, the super fun bus ride and meeting my colleagues made this a great workshop on this preliminary day of the conference. A big thanks to the staff at Oakland Museum of California and Phoebe A. Hearst Museum of Anthropology.



Lola the bus.

Upcoming conferences and workshops:

Mount Making Forum
Los Angeles California
Getty Villa, Meeting Rooms
Friday, March 28, 2008
9:00am - 5pm

Registration is free but advanced registration is required. Registrations will be accepted until March 25 or until the program is full (whichever comes first). Please pass this information on to other registrars, collection managers and colleagues who might be interested in attending. If you have any questions please do not hesitate to contact me at jcabrera@getty.edu. See http://www.getty.edu/visit/events/mountmaking_forum.html

AAM Annual Meeting & Museum Expo
Denver, Colorado
April 27 - May 1, 2008



Joint Meeting of the National Science Collections Alliance and the Society for the Preservation of Natural History Collections
Oklahoma City, Oklahoma
May 13 - 17, 2008



Storage Symposium: Preservation and Access to Archaeological Materials
Los Angeles, California
Lenart Auditorium, UCLA Fowler Museum of Cultural History
June 6-8, 2008

Presented by the UCLA Cotsen Institute of Archaeology & UCLA/Getty Master's Program in the Conservation of Ethnographic and Archeological Material. To register visit www.ioa.ucla.edu/conservation/storage_symposium.php

Western Museums Association Annual Meeting
Anchorage, Alaska
September 17-21, 2008



Copyright Issues When Digitizing Photographs

by Courtney Cochley, University of Oklahoma

Photographs are protected by copyright the moment they are created. Copyright law is complex and ownership of a photograph does not necessarily mean ownership of copyright. As libraries, archives, and museums around the world implement digitization programs and the photos in their collections can be found on the internet, copyright laws become even more complicated.

According to the United States Constitution (article 1 § 8), the Congress shall have the power “to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.” This is the basis for U.S. Copyright Law.

From the moment it is created, an original work in a tangible medium is protected by copyright, whether or not it is ever published. This ensures that the creator or creators of a work have exclusive rights to reproduce and distribute that work for a given amount of time.

The copyright for any work created on or after January 1, 1978 lasts for the life of the creator plus 70 years. The 1976 Copyright Act, which is the basis for current copyright law, placed all works under copyright for a minimum of 25 years, effective January 1, 1978. Any unpublished work created before January 1, 1978 was placed under copyright until December 31, 2002, or for the life of the creator plus 70 years, whichever is greater.

The public domain consists of any work that has no laws restricting its

use by the public. All United States Government works are in the public domain. The work of any creator who died at least 70 years before January 1 of the current year are also in the public domain. Currently, this includes the work of anyone who died before 1938.

Once a work enters the public domain, it will always remain in the public domain. A derived

version of a public domain work can become copyrighted, but the original will remain in the public domain. Similarly, if a public domain work is incorporated in a copyrighted work, the public domain work remains in the public domain.

Unpublished materials make up a large portion of the public domain. There is a difference in nature between unpublished materials and materials that were created for commercial reasons. Unpublished works can be personal and were not necessarily meant for the general public to see.

Digitizing and posting these types of work on the internet is a dissemination similar to publishing. Even if the work is in the public domain, institutions should attempt to get permission to place the work online to ensure privacy rights, and as a courtesy to the donor.

Although copyright laws can be tricky to navigate, there are many things institutions can do to help protect the images in their collections and to prevent infringement on their part. The vital issues professionals face as they digitize their collections for online exhibition are knowing the provenance of the original image,

determining whether it is in the public domain or protected by copyright, and having a secure policy regarding copyright and use restrictions. Institutions should also have a way to remove an image from their website if questions or concerns regarding its copyright arise.

Professionals need to be sensitive to the personal nature of unpublished public domain works when posting their collections online. By knowing where an image comes from, it is easier to track down the creator, learn the date of their death (and, therefore, the term of copyright), and clear copyright with the creators' heirs if the work is still protected by law. This also allows professionals to clear any ethical or privacy issues that may arise through dissemination of the digitized photos.

It is important to have a lawyer review all policies relating to copyright to ensure they accurately meet legal standards. However, professionals also need to be familiar with copyright law as it continues to evolve to match changing technologies.

Copyright References

Library of Congress. (2003). Copyright law of the United States and related laws contained in Title 17 of the United States Code. Retrieved June 30, 2007, from www.copyright.gov/title17/.

Peter B. Hirtle. (2008). Copyright Term and the Public Domain in the United States. Retrieved January 14, 2008, from http://www.copyright.cornell.edu/public_domain/.





In this section find out what's new in each state, get to know other registrars, and see who is where doing what.

Registrar Spotlight



Nancy Russell
Head Registrar
Los Angeles County Museum of Art

How did you begin your career as a registrar?

While getting my BA in Art I worked as the Assistant Director of my college's art gallery. Upon graduating in 1986, I went to work for Fine Arts Express, Boston. At FAE I assisted Registrars across the country with their packing, shipping, installation and storage needs. Within a couple years I moved to NYC to help open and manage the FAE NYC branch. From NYC I went to the Philadelphia Museum of Art to be an Exhibitions Registrar. After Philly, I headed to PaceWildenstein Gallery, Beverly Hills, to be Assistant to the Director. Before coming to LACMA, I was the Registrar for the Getty Villa and worked there for 11 years.

Did or do you have a mentor in the field?

I have learned from many people along the way but most significantly John Boyd , President at FAE, Irene Taurins, Senior Registrar at PMA, and Sally Hibbard, Chief Registrar at the Getty.

What is your favorite part of registration work?

I most enjoy working with the art and people who care about art. I also enjoy creating and maintaining order.

What is the most challenging aspect of your job?

The fast paced growth at LACMA is currently my biggest challenge but I have a great group of registrars working with me and I'm confident we will manage well.

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

I enjoy most art but tend to lean more towards Modern and Contemporary.

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

Here are my top three:Nicolette Cousteau Hodgson and Henry Hawk Hodgson rotating art exhibitions on my kitchen wall.
Donald Judd at Marfa, TX
Storm King Art Center, Mountainville, NY

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

More support in staffing and money so we can manage our collections more properly and with stability.

Collection Notes

Compiled by Susan Oshima

ALASKA

(Angela Linn)

The state museum organization, Museums Alaska, held their annual meetings over September 26–30 in Homer, Alaska. The conference theme, “Staying Essential: Alaska Museums and their Communities,” was mirrored in many sessions that included topics on accreditation, Native museums and cultural centers, reaching out to communities, collaborative conservation, writing policies, plans and procedures, and new funding opportunities from an Alaska-based foundation. Alaskan museum professionals conducted workshops on mount making, measuring light-levels, and problem-solving for PastPerfect. The keynote speaker, Elaine Gurian, presented her newest essay, *peacible*. This piece focused on the concept of sharing authority of the information held and presented by museums and using the social networking models on the web as a way of facilitating this collaborative meaning-making. The members of Museums Alaska are looking forward to the joint meeting of Museums Alaska and the Western Museums Association next fall in Anchorage.

The Alaska museum community takes pride in the award of a McArthur Foundation Fellowship (known as “Genius Awards”) to Sven Haakanson, Jr., the Director of the Alutiiq Museum in Kodiak. Sven, along with his amazing museum staff, has worked to increase the outreach of the museum to rural communities around Kodiak Island while maintaining high standards of care and professionalism as an archaeological repository.

Scott Carrlee, Curator of Museum Services at the Alaska State Museum in Juneau, has received an award from IMLS to fund an innovative internship program, anecdotally referred to as an “extern” program. This project creates an internship program for small museums and Native-run cultural centers through a partnership with the statewide professional association,

Museums Alaska. Alaska sent four representatives to Connecting to Collections, the IMLS- & Heritage Preservation-sponsored conservation summit in Washington, DC. Mary Beth Moss, from the Hoonah Indian Association and Scott Carrlee represented the concerns of Alaskan museums.

ARIZONA

(Leesha Alston)

The Museum of Northern Arizona has been awarded several collection grants. The National Endowment for the Humanities, Stabilization Project, received \$575,000 to purchase Spacesaver carriages, anthropology cabinetry, and hire a Move Coordinator.

The MNA also received: the NPS National NAGPRA grant (\$50,904) to locate human remains in Ecofact collections; Southwestern Foundation (\$4,850) for the museum’s project to hire a consultant archivist to create storage parameters and organization system for MNA archives; Institute of Museum & Library Services, Conservation Project (\$8,924) to support a detailed condition survey of the textile and katsina doll collections; Save America’s Treasures grant (\$250,000) to purchase cabinetry. The MNA’s Collections Department also received a grant for \$3,000 from the Arizona Historical Records Advisory Board to hire an Archive Intern to process twenty-nine years of MNA Heritage Show records for addition to Institutional Archives. The MNA will begin construction of its new collection center to house 1st and 2nd priority collections. The new climate controlled, highly secure repository has been registered with the U.S. Green Building council for LEED Certification (Leadership in Energy and Environmental Design). It is scheduled to be completed in 2008 to meet a minimum LEED standard of Silver.

This year, the Heard Museum was awarded an IMLS Conservation Project Support grant in the amount of \$68,937 to provide an optimum

environment for their remaining basketry and organic collections that were still on outdated wooden and metal shelving. They are currently in the process of transferring these collections to the new, powder-coated steel, compactor shelving units, which not only will provide a much better environment for the collections, but will greatly increase their storage capacity.

Pueblo Grande is currently going through the re-accreditation process. They are busy with some preliminary steps, including a 100% re-inventory of the collection and a collection plan.

Exhibition News

A once-in-a-lifetime find in 2000 by Museum of Northern Arizona paleontologists led to the discovery of the most complete therizinosaur skeleton ever found. The newest and strangest dinosaur in all of North America can be seen at MNA's stunning new major exhibit THERIZINOSAUR: Mystery of the Sickle-Claw Dinosaur, which runs through March 29, 2009. Also on view is the 18th Annual Trappings of the American West presented by the Museum of Northern Arizona and the Dry Creek Arts Fellowship. The exhibition is a unique, contemporary showcase of functional and fine art of the American cowboy.

Phoenix Art Museum is gearing up for a busy winter. Currently on display: Graffiti Art and Fashion, Richard Avedon: Photographer of Influence, and three important exhibitions devoted to the book arts. All focusing on handmade Bibles from throughout history, they are: Illuminating the Word: The Saint John's Bible showcasing the monumental manuscript being crafted right now; The Early History of the Bible from the world-class collection of sacred manuscripts at the Walters Art Museum in Baltimore; and Selections from the James Melikian Collection in Phoenix. The exhibit Masterpiece Replayed: Monet, Matisse and More opens explores how and why 19th

century French painters repeated themselves in their paintings—often painting the same scene over and over—for deliberate and defined purposes. This show will be on view at only two locations in the country, Phoenix Art Museum and Walters Art Museum in Baltimore, which organized the exhibition.

Pueblo Grande Museum is getting ready to host a SITES exhibit, Native Words, Native Warriors. The installation will feature supplemental pictures and artifacts, including documents, associated with the Code Talker activities.

Scottsdale Museum of Contemporary Art is in the middle of a busy season. In Wonderland: Animations by Christine Rebet, Hiraki Sawa and Shahzia Sikander features artists who approach digital video with a craftsman's sensibility, using delicate watercolors, miniature set-ups, and drawings to shape narratives that are visually delightful and humanistic poignant. Good Form: The Goldschmidt Collection of (small-scale) Sculpture features over forty intimately scaled sculptures by modern masters such as Moore, Arp, Hepworth, Hadzi, Lipchitz, Nakian, Rickey, Pepper, DiSuvero, Caro, Turnbull, Chadwick, Ginniver and Bell.

NORTHERN CALIFORNIA

(Maren Jones)

The Contemporary Jewish Museum recently announced that it will open its new Daniel Libeskind-designed building on Sunday, June 8, 2008. The new facility—located on Mission Street in downtown San Francisco's Yerba Buena cultural district—is an adaptive reuse of the landmark 1907 Jessie Street Power Substation with an extension clad in vibrant blue steel panels. Mr. Libeskind's design for the new 63,000 square-foot building preserves the character-defining features of the substation and introduces bold contemporary spaces dedicated to galleries, performances, and education programs. The new CJM building embodies the museum's

mission to be a lively center for engaging audiences of all ages and backgrounds with Jewish culture and it greatly increases the museum's space for exhibitions and innovative programs in visual, performing, and media arts. Designed by Willis Polk in 1907, the substation played a key role in restoring energy to San Francisco after the 1906 earthquake. Characteristic of Mr. Libeskind's designs for his building commissions, the structural addition to the original substation is resonant with symbolism. Inspired by the Hebrew phrase L'Chaim (To Life), the architect based the extension's conceptual organizing principles on the two symbolic Hebrew letters of chai, the chet and the yud. In addition, the historic conservation of a landmark San Francisco building, which will be accessible to the public for the first time in its more than 100 year history, is meant to be a symbol of the revitalization of both the Yerba Buena district and Jewish tradition and culture. The building design includes three gallery spaces, one on the ground level and two on the second floor. As an international center for art and culture, the CJM will originate exhibitions, host traveling exhibitions, and collaborate with museums from around the world to present outstanding works of art, objects, and installations. For more information: www.thecjm.org.

Exhibition News

The Cantor Arts Center at Stanford University announces two exhibitions. Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape (January 30–May 4, 2008) is an exhibition that explores the work of three influential artists in the context of the new and growing tourism industry in the United States during the 19th century. Church, Homer, and Moran traveled extensively in the U.S. in search of picturesque and sublime landscapes to paint. Their works, along with guidebooks and travel-related photographs and novels, helped

to familiarize American audiences with the nation's scenic wonders. The exhibition includes nearly seventy painted sketches plus studio paintings, drawings, books, and stereographs and was organized by the Cooper Hewitt National Design Museum in New York. CAC's second exhibition is *Dreaming of a Speech Without Words: The Paintings and Early Objects of H. C. Westermann* (November 21, 2007–March 2, 2008). Westermann (1922-1981) is primarily known as a sculptor, but he began his career in Chicago as a painter. This exhibition brings together his paintings, sculptures, and drawings from the 1950s and 1960s, many of which were based on his experiences in the military during World War II and the Korean War. Although Westermann's art has been linked to surrealism and dada, it also refers to Native American and tribal art, making Westermann an entirely original, idiosyncratic talent. The exhibition is organized and toured by The Contemporary Museum of Honolulu. For more information: <http://museum.stanford.edu>.

At the de Young Museum (located in Golden Gate Park) just finished the exhibition, *The Sculpture of Louise Nevelson: Constructing a Legend*. This was the first major retrospective in America in more than two decades to examine the work of one of the towering figures of postwar American art. Louise Nevelson (1899-1988) was known for her monumental sculptures and her practice of constructing them from found wood. Her autobiographical works symbolically address issues of marriage, motherhood, death, Jewish culture, memory and (although she resisted the label) feminism. The exhibition, organized by The Jewish Museum, New York, looked at the entire span of Nevelson's career with more than seventy works of sculpture and drawings. Included in the exhibition were sculptures that were considered to be pioneering in the fact that they created discrete environments. Mrs. N's Palace is a room-sized installation that envelops

viewers; *Homage to 6,000,000* speaks to the seemingly unfathomable number of Jews who died in the Holocaust with a massive, curved wall; and *Dawn's Wedding Feast* replicates a metaphorical wedding party, including the bride, groom and guests. For more information: www.thinker.org.

Yerba Buena Center for the Arts presents *BioTechnique* through January 6, 2008. Northern California hosts more life sciences companies than anywhere else in the world. *BioTechnique* showcases a visually rich assortment of organisms, semi-living objects, and intricate life-support systems, shining light on the technologies that are changing the global economy and the earth itself. The product of biological techniques—the exhibition artworks have been “grown” rather than manufactured: Denise King's terrarium habitats constructed for her bacteria paintings; lab equipment used by the Tissue Culture and Art Project to grow chimerical cell clusters; and hydroponic garden installations by Philip Ross. Shown alongside these artworks are artifacts made by industrial technologists, ecological researchers, and biological engineers. These hybrid objects, from sheltering vessels to semi-living diagnostic tools being developed in Silicon Valley, provide context for the artworks and further explore the increasingly fuzzy line between the technological and the natural. For more information, visit www.ybca.org.

The Asian Art Museum has received a grant that will allow them to hire a Collections Database Administrator position for one-year. Additionally, the museum has just released a portion of its collection on their website, with more records being added on a regular basis. Check it out on the Asian Art Museum's website: <http://67.52.109.59/code/emuseum.asp>. Other news includes the publishing of a new catalogue, *Later Chinese Jades* to coincide with the November opening of a new

exhibition of Chinese jades (through August 2008).

SOUTHERN CALIFORNIA

(Jacqueline Cabrera and Tom Callas)

The Los Angeles County Museum of Art is excited to report that their hard hat has paid off and the first phase of the LACMA's Transformation is now complete. The new Broad Contemporary Museum of Art and BP Pavilion opened in early February at the Los Angeles County Museum of Art, showcasing works from the Broad Art Foundation and the Eli and Edythe L. Broad Collection, various other lenders, and LACMA's collection. Jennifer Yates (Associate Registrar), the Conservation staff, and the Art Preparation and Installation crew worked closely with the Broad staff to ensure that the shipments and installation of artwork were completed in a safe and timely manner for the grand opening, which coincided with the re-installation of several of LACMA's permanent galleries. This was a great team effort and a wonderful experience for all of LACMA's Registrars who were flexible and willing to help at a moment's notice. LACMA hopes to invite the RC-WR to visit LACMA and BCAM in the near future.

The exhibition team is currently preparing for the following shows to open within the next few months: “Phantom Sightings: Art after the Chicano Movement”, “Doctrinal Nourishment: Art and Anarchism in the Time of James Ensor”, Philip-Lorca DeCorcia, “Los Angeles/Chicano Painters of L.A.: Selections from the Cheech Marin Collection”, “Japanese Masterworks from the Price Collection” and Hoseo Eikoh. They are also overseeing the traveling shows: “Dali: Painting & Film” and “Breaking the Mode: Contemporary Fashion from the Permanent Collection.”

Interns Lydia McHam, Alexandra Robertson, and Maria Aimerito who are at LACMA with us for the spring and have been eager to learn and assist everyone on all of the projects.

On July 11, 2007, the National

Archives opened the new Richard Nixon Presidential Library and Museum (RNPLM) in the facilities formerly occupied by the private Richard Nixon Library and Birthplace. Under legislation passed in January 2004, the Nixon Presidential Materials, currently housed at the National Archives building in College Park, Maryland, will move to the Library and Museum in Yorba Linda, California. The RNPLM received collections housed at the Southwest Regional Archives, Pacific Region, National Archives in August of 2006. They expect to receive a shipment of 30,000 artifacts broken into different shipments between the end of November and through the middle of 2008. As they look forward to receiving the rest of the Nixon Presidential Materials, the archives and museum staff continue to process and re-house collections. Archivist of the United States, Allen Weinstein, has recognized the Nixon Archives staff efforts in opening materials to the public by awarding them the Archivist Award which was presented in a ceremony on November 27, 2007. To learn more about the Nixon Presidential Library and Museum visit their website at www.nixon.archives.gov.

The recent outbreak of wildfires in Southern California came too close for comfort at the William S. Hart Park in Newhall. After a series of fires were seen in the not-too-distant horizon, the decision was made to evacuate the most important and highly valued artworks and artifacts from the William S. Hart Museum at Hart Park. On October 22, 2007, a team consisting of staff from the Registrar's Office, History, and Education departments worked frantically into the night to pack and transport the objects to the Natural History Museum of Los Angeles County for storage. The same team returned the following day to pack and transport more objects, but were soon ordered to evacuate by the County Parks and Recreation and the Fire Department after another

fire developed behind the historic mansion approximately a half a mile away. All objects survived the move and were returned to the Hart after the fires were contained. The Hart Museum is a satellite of NHM and was once the home of William S. Hart ("Two Gun Bill"), a silent western movie star, who bequeathed his estate to the County of Los Angeles upon his death in 1946.

Exhibition News

The Long Beach Museum of Art has an exciting contemporary portraiture exhibition that opened on October 26, 2007 entitled, *About Face: Portraiture Now*. All works are realist paintings and drawings and are on view until March 2008.

Currently on view at The Chinese American Museum are the works of Jake Lee. Lee, a highly respected, yet quiet and enigmatic painter who influenced numerous other artists in California for decades and who has not been the subject of a major retrospective until now. This exhibition marks the first comprehensive and critical review of a prolific artist who embraced California landscapes and city scenes through watercolor. *Sunshine & Shadow: In Search of Jake Lee* is hosted by the Chinese American Museum of Los Angeles and co-produced with the Automobile Club of Southern California.

HAWAII

(Malia Baron)

The Friends of 'Iolani Palace are in the midst of a major furniture rehabilitation project. They have worked with Mark Harpainter, a Berkeley-based furniture conservator, to survey their extensive collection of late 1800s furniture and to develop treatment proposals for items slated for display. They are also working with upholstery conservator, Nancy Britton, from the Metropolitan Museum of Art in New York and Deborah Kraak, a former curator at Winterthur. The project will focus on researching and finding fabric to match the Palace's

King Kalakaua period. Another piece of interesting news from the Palace is that they have the first known museum audio tour in Hawaiian. They also offer the Antenna Audio tour in English and Japanese.

Utah

(Kara J. Hurst)

The Museum of Utah Art & History is temporarily closed for renovation through June 2008.

The Park City Historical Society and Museum also is closed for renovation. Curator Wendy Ashton has been busy moving collections into temporary storage and helping to relocate museum offices. The renovation will provide additional galleries and improved collections storage.

The Utah Museum of Natural History is completing design development and will move into the construction drawings phase over the winter with plans for their new museum facility located in Salt Lake City. In September 2007, a new dinosaur discovery was announced by UMNH paleontologists working in collaboration with Grand-Staircase Escalante National Monument: *Gryposaurus monumentensis*. *Gryposaurus* was thirty-feet long, ten-feet tall with robust jaws and thick bones—and with over 800 teeth was a formidable Cretaceous herbivore. See CNN for a story on this dinosaur: <http://www.cnn.com/2007/TECH/science/10/04/new.dinosaur.ap/index.html>.

Lastly, the Utah Museums Association held their annual conference at Thanksgiving Point in Lehi, UT Oct. 17–19. The conference was very well attended with excellent keynote speakers and practical sessions offered. For more information on UMA, see: www.utahmuseums.org

Exhibition News

The St. George Art Museum is hosting the following three exhibitions from January 12–March 22, 2008 focusing on water, which coincides with the opening of Historic Main Street Water Walk, a

memorial to celebrate the history and importance of irrigation in the community. *Bear River: Last Chance to Change Course*, is an exhibition of photographs and commentary by Craig Denton and developed in conjunction with the Utah Museum of Natural History. The other two exhibitions are *A Reflective Nature: Paintings from the Leigh Yawkey Woodson Art Museum* and *A Legacy of Water*. Lectures and other events will accompany the exhibitions. For further information: www.sgartmuseum.org.

Washington

(Micholle Christopher)

The Burke Museum was very busy last year with a full schedule of family events. In August they hosted a weekend of Native American carving, drum making, weaving, storytelling, and dancing as part of the exhibit *In the Spirit of the Ancestors: Contemporary Northwest Coast Native Art*. Almost a thousand visitors graced their doors in order to participate. The 8th annual Bug Blast took place this September to the delight of children of all ages. Over 900 children and parents attended the event which included face-painting, live insects, and a puppet show with local celebrity Ciscoe Morris. In November the Burke hosted *Meet the Mammals*, where visitors examined mammal skulls and skeletons. Kids touched mammal pelts and curators educated visitors on the evolution of mammals over the last 60 million years.

Exhibition News

In September the opening of the new science exhibit at the Burke Museum, *In Search of Giant Squid*, brought over 600 visitors. The traveling show details the scientific investigation of the giant squid and was organized by The Smithsonian Natural History Museum in Washington D.C.

Dreaming the Emerald City unites two of Seattle's foundational art collections for the first time, demonstrating how Charles

and Emma Frye and Horace C. Henry—founders of the Frye Art Museum and the Henry Art Gallery, respectively—enhanced the city's cultural fabric through the acquisition, display and donation of world-class paintings in the early twentieth century. On view November 3, 2007 through April 6, 2008, the exhibition is curated by Robin Held, the Frye's Chief Curator and Director of Exhibitions and Collections. While Henry focused on American and French paintings and the Fries primarily collected German and Austrian art, the collections have some artists in common, including William-Adolphe Bouguereau (1825–1905), Louis-Gabriel-Eugène Isabey (1803–86), Eugène-Louis Boudin (1824–98) and Childe Hassam (1859–1935). The Fries bought paintings directly from artist studios and private collectors, including Dr. Albert C. Barnes and Josef Stránský (conductor of the New York Philharmonic), as well as from Paris art dealers, Tedesco Frères, and the American Art Association's estate sales. Henry bought artwork from the Paris Salon (1911), the Panama-Pacific International Exposition (1915), and other sources including New York's Holland and Macbeth Galleries. Both Henry and the Fries created public galleries in their homes, and eventually gifted their collections to establish museums. Henry donated some 172 works and \$100,000 to found and build the Henry Art Gallery at the University of Washington, which in 1927 became the state's first public art museum. Charles Frye, in his will, directed the executor of his estate to establish a venue for his collection, the Charles and Emma Frye Free Public Art Museum, which opened in 1952 as the city's first free art museum. *Dreaming the Emerald City*—the first exhibition to display the Frye Art Museum Founding Collection along with loaned artwork—showcases significant paintings from both museums' holdings: for example, George Inness' *Goochland*, West

Virginia (1884) and Julian Alden Weir's *Farmhouse* (c. 1888–90) from the Henry and Hermann Corrodi's *Venice* (c. 1900) and Dániel Somogyi's *View of Königssee* (1878) from the Frye. Also on view will be archival photographs and exhibition catalogues documenting the exhibition programs and building projects undertaken by the Frye and the Henry since their founding. Exhibited together, the Henry's and the Frye's collections reveal important genres and themes from European and American art history, including Barbizon School landscapes and Orientalist and Romantic subjects.

Classifieds

Collections Specialist, Walt Disney Animation Studios

Walt Disney Animation Studios' Animation Research Library (ARL) is seeking a Collections Specialist (Req ID 140637). Will be responsible for all aspects of the receiving, cataloguing, archiving and care of the animation artwork created by Walt Disney Animation Studios (WDAS), that is entrusted to the Animation Research Library (ARL). For more information see <http://www.disneycareers.com>.

Digital Archivist, Walt Disney Animation Studios

Walt Disney Animation Studios' Animation Research Library (ARL) is seeking a Digital Archivist (Req ID 140634). Will be involved in all aspects of digital media asset management, including participating in the design, construction and day-to-day management of a digital repository of reusable assets at the Animation Research Library (ARL) for Walt Disney Animation Studios (WDAS). For more information see <http://www.disneycareers.com>.

New Faces / New Places

ALASKA

There are a number of new faces in the museums around the state of Alaska. The Anchorage Museum at Rasmuson Center welcomes Monica Shah, Conservator; Maria McWilliams, Registrar (and new Alaska State Representative for RCWR); Evguenia Anichtchenko as the new Curator of Education; and James Pepper Henry, who took over as CEO/Director on October 22, 2007. The Alaska State Museum in Juneau welcomes Sorrel Goodwin, Registrar. At the Sheldon Museum in Haines, Jerrie Clarke has been hired as the Director (formerly a contract Collections Manager who worked at the Sheldon Museum and others) and Karen Meizner as Collections & Exhibits Coordinator. At the Museum of the Aleutians in Unalaska, Jaime Robinson is the new Collections Manager.

ARIZONA

Leesha Alston (Registrar) and Rebecca Dankert (Assistant Registrar) at Phoenix Art Museum are delighted to welcome Alexis Gould, PAM's new Associate Registrar. Alexis was the Assistant Registrar for Exhibitions at the Birmingham Museum of Art in Alabama prior to joining the PAM staff. Scottsdale Museum of Contemporary Art has a new Registrar, Pat Evans. Pat replaces Beth Myers who departed Arizona for the greener pastures of upstate New York. Pat previously served as SMOCA's Curatorial Coordinator. Kara Kelly was hired as the Museum of Northern Arizona's Registrar last November. Susan Allision, Collections Assistant, and Gloria Lomahaftewa, NAGPRA Specialist, have also become permanent staff. Rachel Shand is the new Assistant Registrar at the Tucson Museum of Art. She replaces Kristen Schmidt who is now the Registrar at the University of Arizona Art Museum.

NORTHERN CALIFORNIA

At the Asian Art Museum, Cristina Lichauco has been hired as Assistant Registrar. The Art and History departments at the Oakland Museum of California will be closing their permanent galleries for major renovation in January. New staff for the project will include Debra Peterson, who is the new Assistant Registrar in the Art Department for Reinstallation and Special Projects. Dana Neitzel is the Project Registrar in the History Department for Reinstallation of the permanent gallery and for an IMLS grant to re-house the Native American basket collection.

SOUTHERN CALIFORNIA

Candice Reichardt from the Long Beach Museum of Art was promoted from Associate Registrar to Registrar.

The Santa Barbara Museum of Art is pleased to announce the appointment of Larry J. Feinberg as the new Director. Mr. Feinberg comes to SBMA from the Art Institute of Chicago, where he was the Patrick G. and Shirley W. Ryan Curator in the Department of Medieval through Modern European Painting, and Modern European Sculpture since 1997.

Theresa Manalo has been hired as the new Associate Registrar at the Natural History Museum of Los Angeles County. Theresa was formerly Registrar at the Grammy Museum, and prior to that Collections Manager at the Japanese American National Museum.

Emily Horton, a former Getty Registrar, will be the new Special Projects Registrar working on the second phase of LACMA's Transformation. Emily will be overseeing the move of more than 25,000 permanent collection objects from our LACMA West building to off-site storage.

HAWAII

The Friends of 'Iolani Palace have hired Kim Cloward as Curatorial Assistant. Kim is from Honolulu and has a degree in Studio Art from Pitzer College. Cynthia Low has been hired on at the Honolulu Academy of Arts as their Exhibitions Registrar. Cynthia was raised on Maui and has a B.A. in Art History from the University of Hawaii, an M.A. in Architecture from Texas A&M, and a Museum Studies Certificate from George Washington University. Long-time Registrar Sanna Deutsch retired at the end of the summer and Pauline Sugino, previously the Assistant Registrar, has taken the helm of the department. Congratulations to all three!

UTAH

The Museum of Church History and Art (Utah) reports that curator Marjorie Conder retired in August. She was instrumental in starting the children's exhibition programming at the museum. *Something Extraordinary*, an exhibition focusing on the history of the Church's Relief Society, was her last exhibition.

WASHINGTON

The Burke Museum is growing internally. This year, they welcomed their new Director of Development Anna O'Donnell who has added two new full-time positions to her department. The expanded Development Office works well with the Burke's increasing public visibility and allows the museum to offer more services to the public. Additionally, the Educational Department has added two new staff and is revamping the popular traveling exhibition kits and the Museology Interdisciplinary Graduate Program, which is based in the Burke Museum. Dr. Kristine Morrissey, formerly of Michigan State University, has been hired as a new Program Director.

State Representatives

ALASKA

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NORTHERN CALIFORNIA

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OREGON

vacant

UTAH

vacant

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Deadlines

Get your museum news put in the *Quarterly*. Contact your state representative before May 15th, August 15th, November 15th, and February 15th. If you have questions, please contact Susan Oshima, the Newsletter Assistant Editor, at soshima@nhm.org.



Online Resources

American Institute for Conservation

- <http://aic.stanford.edu>

Conference: April 21 – 24, 2008 Denver Colorado

American Association of Museums

- www.aam-us.org

Conference: April 27 - May 1, 2008 Denver Colorado.

Sessions and workshops of note:

- Hands in the Deaccession Cookie Jar: Selling Art to Save Institutions
- Embracing Challenges in International Exhibition Loans (Mexico, Peru, Russia, and Asia)
- Your records are Manageable – Retention Schedules for Dummies
- Beyond Object Treatment: Planning, Analyzing and Authenticating Collections with Conservators
- Collection Conundrums: Current Issues
- Are you legal? Hot and Timely Legal Developments
- Art Theft II: Protecting Collections on Exhibit, in Storage, and in Transit
- Passing Inspection: Off site Storage Standards
- Leadership in Deaccessioning: From best practices to practical steps
- Making the best out of worst times – protecting collections during construction
- More than Two Men and a Truck: Planning the Successful Collections Move
- Antiquities and Provenance: New Guidance from AAM and AAMD
- Accreditation 101: A Practical Primer on the Accreditation Process
- Designing Your Insurance Program: Covering Risk from Every Angle
- Collections and Conservation: Professionals as Volunteers: Can it Work?
- Workshop: Continuing Responsibilities and Opportunities under the Native American Graves Protection and Repatriation Act (NAGPRA)
- Workshop: Leadership Training for Collections Professionals
- Workshop: Object Loans: A Perspective, or The Life of a Museum Loan and How to Sleep at Night and Stop Worrying about it

ALI-ABA – www.ali-aba.org

Conference: Legal Issues in Museum Administration, April 2-4, 2008

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

See the Collections Theft Response Procedures for guidance on how to deal with collections theft.

California Alliance for Response

- www.calaftr.org

California Preservation Program

- www.calpreservation.org

Cultural Property Protection Group

- www.cppgrp.com

California Association of Museums

- www.calmuseums.org

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

FBI Law Enforcement Bulletins

- www.fbi.gov

Federal Emergency Management Agency – www.fema.gov

ICEFAT – www.icefat.org

Conference: September 25 -28, 2008 Florence, Italy

See current articles on couriering artwork

International Committee of Museums – www.icom.org

Infragard – www.infragard.net

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

Museum Security Network – www.museum-security.com

PACIN – www.pacin.org

PACIN to host workshop at 2008 AAM in Denver! Object Loans: A Perspective, or The Life of a Museum Loan and How to Sleep at Night and Stop Worrying About It ; Thursday, May 01, 8:00 AM - 4:00 PM; \$75.00.

Registrar Committee - AAM – www.rcaam.org

Attend the annual registrar committee luncheon taking place at AAM this year

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

Western Museum Association

- www.westmuse.org

UNESCO – www.unesco.org

Continued from page 5

Disaster & Emergency Preparedness Day at WMA

forming a disaster plan; Lambdin successfully demonstrated how when one takes into consideration the financial, educational and public relations impact of museum closures or quarantine due to airborne, food-borne and other infectious diseases, preparing for this unseen disaster is equally relevant and important.

Beth Merritt, the Director of Advancement and Excellence at AAM gave the next presentation on “Facilities and Risk Management: Putting it in Context.” Ms. Merritt’s lecture made us all reconcile with the fact that risk, disasters and emergencies are unavoidable, one day they will happen. When creating our disaster plan, she asks us to put in perspective that disasters may be big, like floods, fires, hurricanes, earthquakes or theft; or they may be small, like high humidity or mold. We must assess all types of risk in our planning, from the catastrophic and rare to the frequent and mild. Each institution must find a way to manage risk by taking steps to safe guard their collections, structures and people, as well as insuring against risks we face. Merritt concluded by acknowledging that some risks are inherent and beneficial in any institution; for example, without taking some risk we would not have museums in earthquake prone areas, or it just may be that a high risk program may further advance the mission of an institution.


A most dramatic presentation was given by Mark Pine, Deputy Director of the Griffith Observatory on “A Preparedness Case Study: Flames Lick Griffith Observatory.” Beginning on a lighter note, Pine declares that it is important that every museum should write their emergency plan as soon as possible, because as soon as you do, you will have an emergency; as was the case

with the May 2007 fires. Fortunately, the Observatory was not damaged during this incident, especially since the institute had recently gone through a major renovation and reopened to the public in November of 2006. Mr. Pine’s experiences during the fires put disaster planning into perspective; and illustrated how such events can occur in ways one may never expect, since this emergency happened not in their building, but near their building, putting pre-made plans to the test. Evacuation was imminent, but with fire nearing the questions of how and to where were arising; and adding to the mix, with the recent restructuring visitors are now shuttled to the Observatory, so keeping shuttles in supply and safe was an issue. The building itself is constructed of steel, copper and thick concrete, so the collections were apparently not in great danger; but the intake of smoke through the new ventilation systems was a threat, and knowing how and who can shut off all the electrical and HVAC systems was paramount to saving and securing the Observatory. In the end the Observatory was untouched by the fires; yet more importantly, the events demonstrated the basic necessities of having a plan, knowing where to go and what to do, communicating with local fire and law enforcement, and always continue to practice and refine your plan for all contingencies.

After a lunch panel with Wilbur Faulk, Executive Vice President of the Cultural Property Protection Group and Coleen Bell, Emergency Planning Coordinator, Office of Emergency Services of the Oakland Fire Department, we were given a thorough and riveting lecture on “Mitigating Violence and Terrorism Events in Your Museum” by Erroll Southers, Associate Director for Educational Programs at the

Center for Risk and Economic Analysis of Terrorism Events, USC. It may be difficult for some institutions to conceive of and plan for a terrorist threat occurring in a place of learning; but when taking into account culturally sensitive collections and exhibitions, in a post-September 11th world this has become a new reality. Mr. Southers’ discussion stunned us all by vividly illustrating how terrorists can target museums in order to further their own causes. He brought to our attention that good museum and security practices can help to deter terrorist attack: steps as basic as not including your building’s site plans on your web-site, tightening security and varying routes and routines can and have avoided terrorist incidents. Mr. Southers points out that terrorists, both foreign and domestic, are adaptive and innovative; therefore we must be diligent in our efforts to plan for any contingencies which might arise to protect both the cultural heritage and collections we are entrusted with as well as those visitors who come to be enriched by it.

At this point in the day, the main session broke up into three separate sessions on various topics allowing for more detail and one-on-one discussion. The session I attended focused on “Collections/ Conservation Issues in Emergencies & Disasters” once again by Barbara Roberts, Conservator, who had presented earlier in the day. Ms. Roberts began her discussion by telling us to imagine that a disaster had just occurred within our own museums and asks us what we would do first. She starts by reminding us of a truth in any emergency which is: emergency preparedness begins at home, and in fact personnel may be at home when a disaster strikes or may need to return home to ensure



the safety of their own families first. Next Roberts discussed the importance of directly engaging the ‘first responders’ to establish: what collections are important, gathering points, what to shut off and where, any hazardous materials, who do they listen to as the representative of the institution and who do they go to when issues occur. Once the salvaging of the collection begins she recommends grouping the objects into categories such as: wet, dry, damaged, etc. The quicker you can become organized and under control, the sooner you can identify what works are involved and begin the recovery process. Emergency planning gives your staff the opportunity to do what needs to be done to ensure your collection’s preservation during and after a disaster. Training for staff and volunteers is vital to any disaster recovery, but in an emergency situation, people can suffer shock, be slow to react and need to rest and recover themselves during such stressful situations. Instead of simply discussing emergency planning in the abstract, Ms. Roberts took an intriguing approach to beginning disaster preparedness by showing a series of photos of disaster situations, dividing us into groups, and asking us what would we do in each situation. Stressing that no decision is right or wrong, we analyzed what was needed to be done to plan and take action, what equipment would be necessary in an emergency, and moreover we gained insight by the suggestions of each group. Ms. Roberts, a veteran of many disaster recovery sites, urged that in our own emergency planning there are so many resources and agencies available to us now to aid us in our planning that we don’t need to learn from the mistakes of others, but can benefit from their successes.

After the separate sessions, the groups returned together for the final session “Creating Local & Regional Museum Networks for Response” by Paul Jacks the Deputy Director for the California Governor’s Office of Emergency Services. A wonderful conclusion to the presentations of the day, this session discussed the necessity of developing a network of “emergency preparedness teams” to aid institutions both in preparing for and responding to disaster situations. Forums, such as the Alliance for Response, join museum personnel and first responders to create a collaborative for responding to disaster, so that first responders can better understand the special needs of your institution and collections. Building such relationships can avert further disaster. Mr. Jacks recommends any museum contact the Alliance for Response to attend a forum, organize, research and even find grants for your emergency plan; because during a disaster is no time to make friends, meet now to best help your museum. All the agencies and institutions mentioned here are wonderful resources to contact when planning and networking

Registrars Committee - Western Region Annual Business Meeting Minutes

Thursday, October 11, 2007
The Marriot Hotel, Oakland, California
The meeting was called to order by Ted Greenberg, RC-WR
Chair, at 1:20pm.

Welcome

Ted Greenberg, RC-WR Chair

Greenberg welcomed members to the 2007 RC-WR Annual Business Meeting and drew attention to the meeting packets available on every table. Greenberg asked for approval of the minutes from the 2006 Business Meeting which were provided in the meeting packets. Motioned and seconded. Motion carried.

Secretary's Report

Anne Mersmann, RC-WR Secretary

Membership Report

Total current members	147
Paid	134
Complimentary	13
By Western Region	
Alaska	3
Arizona	16
California	63
Northern	23
Southern	40
Hawaii	3
Idaho	1
Nevada	2
Utah	3
Washington	37
Non-Western Region	
Colorado	1
New York	1
Texas	1

Membership is down 23 members compared to 2006. California, Hawaii, Nevada, and Oregon lost members due to non-renewal. There are 42 new members: California (13), Washington (21), Arizona (3), Utah (1), and Oregon (1). There are 8 reactivated memberships (membership had lapsed in a prior year): California (4), Washington (4).

Treasurer's Report

Betsi Meissner, RC-WR Treasurer

2006-2007 Financial Report

A report of income and expenses for the last fiscal year was included in the meeting packet. Total income was \$3,184.37 and total expenses were \$4,948.31. Income sources were membership, newsletter advertisements, workshops, and interest on bank accounts. Expenses included workshops, officer travel, postage, roster, ballots and office supplies.

2007-2008 Proposed Budget

The total projected income for the 2007-2008 fiscal year is \$4,420.00 and the projected expenses total \$3,450.00. Meissner asked for approval of the proposed budget. Motioned and seconded. Budget was approved.

Vice-Chair's Report

Kristen Schmidt, RC-WR Vice-Chair

Stipends

Stipends to attend WMA were awarded to Malia Baron, Noelle McClure, Elaine Hughes, and Tiffany Shea. Members were encouraged to apply for future stipends.

RC-AAM Update

Holly Young, RC-AAM Vice-Chair

Regional Grants

Regional grants were awarded, including one to RC-WR for the Annual Board Breakfast Meeting and RC-WR Website.

International Registrar's Symposium

IRS2 will be held in Chicago in November 2007. Registration is already closed.

Chair's Report

Ted Greenberg, RC-WR Chair

Annual Meeting

The 2006 Annual Meeting *Frontier Without Limits: High Desert Rendezvous* was held in Boise, Idaho, October 11-15. A Helping Hands/White Glove Brigade at the Idaho Military History Museum was the RC-WR Pre-Conference Workshop. There were 10-15 participants who conditioned, packed and catalogued military uniforms. The 2008 WMA Annual Meeting *No Limits: Museums Design the Future* will be held in Anchorage, Alaska, September 17-21, 2008.

Nominating Committee

Greenberg thanked the members of the Nominations Committee for the 2008-2009 RC-WR Board Election: Louis Goldich, Donna Kovalenko, and Allyson Lazar. Over 140 ballots were sent out and about 50 were returned. Results will be announced later in the meeting.

Elected and Appointed Officers

Greenberg announced changes to the RC-WR officers and thanked the officers who are stepping down for their service and those who are filling the vacancies.

Current officers are as follows:

The Board

RC-WR Chair: Ted Greenberg
RC-WR Vice-Chair: Kristen Schmidt
RC-WR Secretary: Anne Mersmann
RC-WR Treasurer: Betsi Meissner

State representatives

Alaska – Angela Linn
Arizona – Leesha Alston
Northern California – Maren Jones
Southern California – Jacqueline Cabrera
Hawaii – Malia Baron
Idaho – Gary Keith
Nevada – Sherlyn Hayes-Zorn
Oregon – Noelle McClure
Utah – Kara Hurst
Washington – Michole Christopher and Hollye Keister

Appointments

AAM Liaison – Susan Lucke
Archivist – Noelle McClure
Cassette Librarian – Tammie L. Bennett
Development Officers – Olivia Anastasiades
and Leslie Freund
Disaster Preparedness Coordinator – Marcia Page
Forms Clearing House Coordinator – Katherine Young
New Membership Officer – open
Museum Studies Liaison – Libbie Hodas
New Reads Editor – Zita Cup Choy
Newsletter Editor – Wendy Ashton
Newsletter Assistant Editor – Susan Oshima
Workshop Liaison – Kathy Clewell *new position*

RC-AAM Officers:

RC-AAM Chair – Jeanne Benas, National Museum of American History, Washington DC
RC-AAM Vice-Chair – Holly Young, Pueblo Grande Museum, Phoenix, AZ

RC-AAM Secretary – Karen O'Brian, Museum of Anthropology, Ann Arbor, MI
RC-AAM Treasurer – Heather Kajic, US Holocaust Memorial Museum, Washington DC

Quarterly

Only one issue of the Registrar's Quarterly was published in 2007 due to the change in editors. Greenberg complimented the new look of the Quarterly and noted that most members are receiving the Quarterly in PDF format. Members were reminded to update their email addresses to prevent interruption of delivery of the Quarterly and other RC-WR communications.

Workshops in 2007

Pre-conference workshop 2007: *Storage Stories: Creating New Spaces* at the Oakland Museum of California Off-Site Storage and the Phoebe Hearst Museum of Anthropology Off-Site Storage.

Crating and Shipping: The Basics and Beyond was held in July at the Burke Museum of Natural History and Culture, Seattle, WA. Greenberg thanked the organizers: Michole Christopher, Hollye Keister, Cory Gooch and Keri Cavanaugh. The workshop generated 18 new RC-WR members.

Greenberg reminded members that Kathy Clewell will advise anyone interested in organizing a workshop.

Other Topics

Greenberg represented the RC-WR at the AAM board meeting in Chicago.

Greenberg thanked the members of the outgoing RC-WR board for their work and support. Certificates of Appreciation were distributed to the RC-WR board, appointed officers, and sponsors of RC-WR.

Officer & State Reports

Copies of the State Representative and Appointed Officer reports were provided in the meeting packets on the tables. The following State Representatives and Appointed Officers presented reports: Leslie Freund, Development Officer, Noelle McClure, Archivist, Malia Baron, State Representative, Hawaii, Michole Christopher and Hollye Keister, Co-State representatives, Washington, Angela Linn, State Representative, Alaska

Registrars Committee - Western Region

Annual Business Meeting Minutes

RC-WR Election Results

Anne Mersmann, RC-WR Secretary

Fifty-three ballots were returned with the following results:
Chair – Kristen Schmidt, University of Arizona Museum of Art, Tucson, AZ
Vice-Chair – Jacqueline Cabrera, The J. Paul Getty Museum at the Villa, Los Angeles, CA
Secretary – Angela Linn, University of Alaska Museum of the North, Fairbanks, AK
Treasurer – Noelle McClure, Portland Museum of Art, Portland, OR

Angela Linn reminded everyone to attend the session, *The Cost of Collections Care*, Friday, October 12 at 9:00am.

Conclusion – Kristen Schmidt, RC-WR Chair, incoming Meeting was adjourned at 2:07pm.

New Business

Kristen Schmidt, RC-WR Chair, incoming

Acknowledgement

Schmidt thanked Ted Greenberg for all of his work on behalf of RC-WR and presented him with a token of appreciation on behalf of the membership.

Breakfast Meeting

The Board Breakfast Meeting was set for 7:00am at Room 204 at the Oakland Marriot. All present were invited to attend. The RC-WR website, workshops, and session proposals will be discussed.

Additional Business

Ted Greenberg, RC-WR Chair, outgoing

Job Openings

Greenberg noted that there are many job openings in the region. He asked that anyone who knew of an open position raise their hands so that those looking for a new position could approach them after the meeting.

Roster

Members wishing to pick up their 2007 Roster were told to see Anne Mersmann after the meeting. Rosters will be mailed to members not present. Greenberg noted that, due to a database issue, some members' names were omitted, but the omissions will be corrected in the next roster.

Open Forum

Valerie Huaco, Publications and Media Manager, Western Museums Association, thanked RC-WR for the complimentary memberships given to the Western Museums Association employees.

2007 RC-WR Appointed Positions

AAM LIAISON

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

ARCHIVIST

vacant

CASSETTE LIBRARIAN

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

DEVELOPMENT OFFICER (Co-Reps)

Olivia S. Anastasiadis,
Supervisory Museum Curator
Nixon Presidential Materials Staff (NLNS)
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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
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626/449-2742 x17
m.page@pacificasiamuseum.org

FORMS CLEARING HOUSE COORDINATOR

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

NEW MEMBERSHIP OFFICER

Linda Waterfield, Collections Manager/Registrar
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Berkeley, CA 94705
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MUSEUM STUDIES LIAISON

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NEW READS EDITOR

vacant

WORKSHOP LIASON

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kclewell@psmuseum.org

Deadlines

Have your article printed in
the *Registrars' Quarterly*.
Deadlines for submission are
May 9th, August 8th,
November 7th, and February
1st. If you have questions,
please contact Wendy
Ashton, Newsletter Editor, at
ashton@parkcityhistory.org.



We rely on you!

Your 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 2008, 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 now!

JOIN THE REGISTRARS' COMMITTEE - WESTERN REGION

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

Membership is available for one calendar year and expires December 31, 2008

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