Dear Membership,

Your officers have been hard at work these past three months since we published our spring newsletter. First we have been contacting all past position holders to confirm whether they could continue to serve in their current positions if they were unable to hold the position we then reached out to new members to fill the empty spots. At the time of publication, all state representatives have been appointed except for Nevada and Oregon. If there are any Nevada or Oregon colleagues out there who would be interested in serving the membership in this capacity, please contact one of the officers for further information.

In addition, all of the appointed positions have been filled except for the following six: Archivist, Media Librarian, Forms Clearing House Coordinator, Workshop Coordinator, Museum Studies Liaison and WMA Program Coordinator. We are currently reviewing these job descriptions to see if we still need to fill these positions or whether some of their tasks can be incorporated into the new website (which is scheduled to go active before the annual meeting in September).

We have been fortunate that several of our past representatives have agreed to stay in their current state and appointed positions. We thank our colleagues not only for continuing to serve the membership but also for their valuable suggestions on how to make their positions more active: Malia Baron, Registrar at the Bishop Museum; Hollye Keister, Registrar & Michele Christopher, Associate Registrar at the Burke Museum of Natural History and Culture; Susan Lucke, Registrar at the University Art Museum, U.C. Santa Barbara; Olivia Anastasiadis, Supervisory Museum Curator at the Nixon Presidential Materials Staff; Leslie Freund, Collections Manager at the Phoebe Hearst Museum of Anthropology; Marcia Page, Collections Manager at the Pacific Asia Museum; and last but not least our fabulous Newsletter Editor Wendy Ashton, Curator of Collections at the Park City Historical Society and Museum and Assistant Editor, Susan Oshima, Chief Registrar at the Natural History Museum of Los Angeles County.

We also have many new state representatives who have stepped up to serve the membership. We welcome and thank: Maria McWilliams, Registrar at the Anchorage Museum; Kara Kelly, Registrar at the Museum of Northern Arizona; Pat Evans, Registrar at the Scottsdale Museum of Contemporary Art; Maren Jones, Independent Registrar from San Francisco (currently working on the Contemporary Jewish Museum); Joy Tahan, Registrar at the Oakland Museum of California; Amy Wright, Assistant Registrar at the Los Angeles County Museum of Art; Cynthia Low, Associate Registrar at the Honolulu Academy of Arts; Emily Peeso, Curatorial Registrar at the Idaho State Historical Museum; Carrie Snow, Supervisor of Collections Care at the Church History Museum; Linda Waterfield, Collections Manager/Registrar at the Judah L. Magnes Museum; and Haley Doty, Collections Cataloguer at the Long Beach Museum of Art. You can find all of their contact information at the end of the newsletter. Please don't hesitate to contact them should you have any questions or new ideas.

In addition to establishing these positions, we have been working on updating the membership database, updating the 2008 budget, estimating the 2009 budget, drafting our R.F.P. for the development of the website, and sorting out various governance issues. Many of these completed reports will be presented to the membership at the annual meeting in September.

Continued on pg 2
Continued from pg 1

Your development officers, Oliva Anastasidis and Leslie Freund, are preparing for their fundraising drive. If you have any vendor contacts for them please email them directly. They have a big job ahead of them; they are up for the task but need our help.

We have also started to develop ideas for state workshops. The Chair will conduct a conference call with all of the state representatives in early July to discuss ideas for workshops, how to make them easy to run, possible marketing ideas, funding, etc. Please contact your state representative if you have any workshop ideas you would like to see happen in late 2008 and 2009.

This summer the membership will receive a survey via their email address. The survey will be conducted by SurveyMonkey.com. We ask that you take a few minutes to answer, as it will assist your appointed colleagues in figuring out what the membership wants and needs. Remember, we need your participation to help make RCWR a relevant working organization for the membership.

Many of you have received the Western Museum of Association Conference brochure. It has been brought to our attention that the registration fees were incorrectly listed. Please see our pre-conference ad below for the correct information. We also hope you have started to think about sessions you would like to propose for the 2009 WMA conference in San Diego (October 25 - 29, 2009). The deadline for those proposals has not been published but is usually one month after the current WMA, so we estimate that the deadline will probably be around October 20, 2008.

On a last note, we are pleased to announce that we have three travel stipends available for the WMA conference in Anchorage, Alaska. These stipends have been generously funded by Artworks San Diego, Rock-It Cargo and Artech Seattle. Please apply, apply, and apply. The application deadline is July 30, 2008. Applicants must be current members of RCWR. Details can be found on page 22.

The officers and I thank you for your patience in our re-organization of the RCWR. We look forward to seeing many of you at our annual meeting at WMA.

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**PRE-CONFERENCE WORKSHOP**  
SPONSORED BY  
Registrar Committee Western Region & The Balboa Art Conservation Center

**Fundraising for Conservation Projects**

**Wednesday, September 17, 2008**  
9:00 am – 4:00 pm

**Fee:** $30 for R.C.W.R. members; $45 for non-R.C.W.R. members (includes membership)  
Lunch provided

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

**Moderator:** Maria McWilliams, Registrar, Anchorage Museum & R.C.W.R. Alaskan State Representative

**Instructor:** Hal Fisher, Development Officer, Balboa Art Conservation Center

[www.westmuse.org](http://www.westmuse.org) / [www.bacc.org](http://www.bacc.org) / [www.rcwr.org](http://www.rcwr.org)
Dear RCWR members:

As Chair of the RC-AAM, I am very happy to be updating the RCWR membership on the recent RC activities at the AAM meeting in Denver. I was recently asked to provide some information on the Denver meeting for the SERA newsletter and I thought what a novel idea – the RC chair, on behalf of the board, updates the regional members through their newsletter...why haven't we thought of that before!?! I hope you find the information useful.

I am still trying to relax from the AAM meeting in Denver. What a huge success for the RC! We had fantastic sessions and events. The events received double the participants than expected: over 300 attendees to the business luncheon, over 125 attendees at the New Registrars Reception, and over 175 at the International and American Registrars Reception. I think we may have broken some records! Most exciting was the inauguration of the: Reinforcement Crew - Colleagues helping Colleagues which was voted to be an annual event before the AAM meetings, and thus the board voted to make the Reinforcement Crew event a RC Committee. The new General Facility Report (formerly the Standard Facility Report) was available for sale through the AAM Bookstore for the first time. It was a tremendous effort by a few people in just 2 years. The Code of Ethics Revision Task Force submitted the first draft of the code which will be reviewed by the board and subsequently the membership. We hope to have it finalized by the Philadelphia meeting.

In the past year, the RC Board sponsored the 2nd International Registrars Symposium in Chicago. Almost 400 registrars, collections, managers, insurance brokers, and shippers from over 20 countries attended the highly praised 2-1/2 day symposium. At the Denver full board meeting, we voted to establish an IRS3 Feasibility Task Force to determine when and where we do the next symposium.

A survey was completed asking the membership how they would like to receive the RC-AAM membership directory. Making it online was majority opinion. In the next year, we will be working on the next directory.

I don’t want to take up too much space, but please attend your regional annual meeting and I hope to see you all in Philadelphia for the 2009 AAM annual meeting. Remember to regularly check the RC website for updates on our activities: www.rcaam.org. If you are not a member of the RC, there is a link to the AAM website to help you in joining the AAM and the RC. We need your support! Have a terrific summer!

Jeanne

Jeanne M. Benas
Chair, RC-AAM
Registrar, National Museum of American History
When Marjorie Schwarzer, chair of the Museum Studies Masters Program at JFK University, invited me to sit on their Collection Management Thesis review panel, I had no idea what to expect. A few hours later, I felt like I had just attended a conference for free. The presentations were relevant, current, in-depth explorations of topics that Collection Managers and Registrars are dealing with in the field. Yet, what Registrar has a year or more to devote to researching when paperwork is piling up and donors are calling?

The first session of “Up and Coming: New Research in Collections Management” at California Association of Museums (CAM) was offered in 2007 with three outstanding student presentations. After the session was requested again for 2008, we presented two JFK student thesis topics and two from San Francisco State University. Topics included international exhibit planning, disaster prioritization, and preserving digital media art.

I am an outspoken advocate for Museum Studies Programs—and yes—I am a graduate of one, myself. I think the presentations at CAM reflect the quality of museum professional who is prepared by these theoretical and practical studies. We hope you’ll join us in 2009 for another session of what’s “Up and Coming.”

Monica Tucker-Harley, Collection Manager
History San Jose

Thesis Summary by Jennifer McCann, Registrar, History San Jose

Prioritizing Collections for Emergencies

Presented at the 2008 California Association Museums Conference.

Although the museum community has embraced the importance of emergency response planning, the Heritage Health Index reports that less than 20% of American institutions have emergency plans for their collections (Heritage Preservation 2005:61). One explanation is that collections prioritization is perhaps the most distasteful aspect of a collections-inclusive emergency plan.

Collections prioritization is the process whereby a museum decides which objects should be salvaged and receive conservation treatment first in the event of a disaster. This must be decided through consensus with all relevant staff before disaster strikes through consensus with all relevant staff, so that the salvage process can be conducted in an orderly fashion.

**Ethics of Collections Prioritization**

Although we often consider all collection objects of equal importance, when faced with a disaster that threatens an entire museum, this is simply not possible. The lessons of the past and ethical codes of today can help shape our decisions.

As World War II became imminent, museums realized that there was no possibility of evacuating their entire collections and began to make decisions as to what would go and what would stay. The objects evacuated first were those considered ‘most important.’ In many cases, this vague phrase indicated the art historical significance of the object. The staff at the Louvre “put the most precious objects into their cases first…a few unimportant paintings
Prioritizing Collections

were left in the basement” (Simon 1971:23). The Russian palace museums considered their objects’ significance in terms of national culture (Massie 1990:187). Additionally, many objects were too large, too heavy, or too fragile to be moved. Others were considered to be replaceable by works of equal worth. A multitude of practicalities had to be weighed against the ‘importance’ of each object.

Modern museum professionals who have not faced such circumstances are often unwilling to grapple with the issue of prioritization because of our professional ethic of stewardship. While the ethical codes created by the major professional organizations do not directly address collections prioritization, we can look to them for broader guidance.

The AAM “Code of Ethics for Museums” states that “stewardship of collections entails the highest public trust and carries with it the presumption of…permanence, [and] care” (AAM 2000). The ICOM code concurs: “An essential ethical obligation…is to ensure the proper care and conservation of collections…for which the employing institutions are responsible” (ICOM 2001). What these codes tell us is the basis for disaster planning: safeguarding collections is one of the chief duties of a museum. Our ethical codes suggest that, even during a crisis, we must protect as many of our objects as possible. Therefore, we must decide both what objects must be saved and how the use of the resources needed to do so will affect the rest of the collection’s chance of survival.

While many prioritization criteria are suggested by recent publications, a familiar pattern emerges: a focus on ‘value.’ This is simply the most recent way of saying ‘most important.’ Whichever term we use, the concept has not become more refined in the last sixty years. The National Park Service’s Museum Handbook includes “artifactual, associational, informational, evidential, administrative, [and] monetary” in its value criteria (NPS 2000: 10-36). Ultimately, each institution must look to its mission to choose its definition of ‘value’.

Situations Requiring, and Methods for Implementing, Prioritization

Collections can be damaged from small incidents or major catastrophes. A good disaster plan will prepare staff for the most likely disasters to strike that particular museum, and estimate how each will affect collections.

LOCALIZED DAMAGE
Minor damage events, ranging from a bumped shelf to a leaky ceiling, may affect only a small portion of the museum and may not affect its high priority collections at all. For this reason, the prioritization section of a disaster plan should include triage criteria.

First, what has been most damaged? Second, what will become most damaged if not treated immediately? Third, what, if any, other prioritizing criteria have already been applied to these objects in the disaster plan? The answers should be used to guide salvage efforts.

MAJOR DAMAGE – WITH WARNING
Given enough warning, many artifacts can be taken to safety. However, something always has to go first and something (more likely, most things) will have to be left behind. Prioritization planning becomes of primary importance during evacuations. The National Park Service suggests that museums mark priority pieces with color-coded stickers (NPS 2000: 10-36). Members of the museum’s response team should have copies of the museum floor plan with prioritized items marked. Also, the size and weight of the piece and the sizes of doorways and vehicles must be taken into account when prioritizing for evacuation.

After the evacuation, collections will have to be cared for elsewhere and the prioritization list...
can be used to make storage and conservation decisions. Prioritization plans will also come in handy when staff can return to the museum and the objects left behind.

**MAJOR DAMAGE – NO WARNING**

Most of the time when disaster strikes a museum, there is no warning, so there can be little preparation—only reaction. Whatever survives must be quickly surveyed to see what can be salvaged, after which the list of collections priorities can guide the actions of the response team.

Major disasters frequently happen during off-hours when staff are not likely to be the first on the scene. Local emergency responders must be made aware of the museum’s specific needs, particularly the locations of high priority collections. This information may allow first responders who enter the building to bring out the high priority objects. Once staff is allowed access to the building, the prioritization list will once again be used to determine salvage priorities in conjunction with salvage triage as described above.

**Prioritization in Practice**

The theory and ethics behind prioritization are only worthwhile if we can realistically put them into practice. To this end, I worked with the collections staff at History San José to create a prioritization plan. At the first prioritization meeting we had, it quickly became clear that a standardized ranking system was not going to work. The staff had no time to go through the collection assigning rank numbers and already had ideas about the objects they wanted to see included. One of the reasons prioritization planning is so important is to avoid arguments between understandably emotional staff members in the aftermath of a disaster. I initially feared that the HSJ staff would not be able to detach themselves enough to narrow their priorities. However, after spending time discussing the ideas of mission relevance, uniqueness, vulnerability, and researcher needs, the staff easily focused on one hundred objects—ranging from municipal records to robots—that met all of those criteria. While we still ended up with a large list, it is proportional to the size of the collection (over half a million artifacts), and we felt it would provide a manageable place to begin salvage activities.

HSJ staff and I spent a total of sixty work hours over the course of two months actively working on the prioritization plan for the Collections Center at History San José—a solid week and a half’s worth of work for a staff of one. The work can be spread out over time, so there is no reason a prioritization plan cannot be created for any museum. Those sixty hours may save hundreds of hours of work during post-disaster salvage, not to mention entire collections. Even with such a large and diverse collection as that of HSJ, we were able to pick out those objects of the highest importance to the institution as a whole. If it can be done with this collection, it can be done with any collection.

Ultimately, it is vital that we discuss prioritization more in our emergency preparedness and disaster recovery publications and workshops. Discussion of the process, and assurance that it not only vital but also possible, is the best way we can protect our collections and ensure that they survive the inevitable disasters that strike museums.

**References Cited**


Issues in International Exhibition Planning

**Thesis Summary by Sunny Suh**

**Presented at** the 2008 California Association Museums Conference.

Issues in International Exhibition Planning discusses four issues of international exhibition planning in order to examine and clarify often-neglected areas of the planning process. The issues selected for discussion include the role of the governing authority, recent rise in insurance premiums, provenance of objects on temporary loan, and risk management.

**Introduction**

Chapter 1 defines international exhibitions as large educational exhibitions that involve international loans and/or travel to international venues. Although such exhibitions have become an essential part of museum operations, the complexity of the planning process is still rarely understood. Until recently, only the positive aspects of international exhibitions—such as their educational significance, contribution to cultural understanding and economic benefit—were emphasized, while the potential risk of hosting such exhibits was largely ignored. Similarly, a failure of an exhibition was often blamed solely on curatorial content while the shortcomings in the overall plan were ignored. In other words, the importance of careful planning to produce a quality exhibition was rarely discussed. The thesis ultimately seeks to raise the quality of international exhibitions by illuminating the blind spots in the planning process.

**Role of Management and Governance**

Chapter 2 argues that museum governance and management play a central role in organizing a successful international exhibition. Without strong leadership and careful oversight by the governing body, a major international exhibition could result in a multitude of problems or scandals. This chapter reviews diverse roles of the governing authority and provides an overview of the administrative aspect of international exhibition planning.

Planning of a major international exhibition involves the coordination of the curatorial, educational, registration, development, and marketing departments. The role of governance and management is to provide a healthy working environment and adequate resources to these stakeholders so that everyone involved in the planning can work and collaborate efficiently. In order to do so, governance and management should ensure institutional health through self-assessment. Another important facet is conducting post-exhibition analysis in order to improve future exhibits and ensure oversight of ethical and financial matters by the governing authority. By conducting self-assessments and making any necessary corrections, overall institutional health can improve.

**Rising Insurance Premiums and the Feasibility of the Exhibition**

Chapter 3 considers the importance of obtaining adequate insurance policies in the time of political and economic uncertainty, including recent struggles with rising insurance premiums. Because the feasibility of international exhibitions is acutely affected by the high cost of insurance premiums, it is necessary for the organizer to be familiar with the issue. By understanding the reasons for an insurance policy and the recent increase in...
International Exhibition

premises, museums can better handle the complexity of insuring international exhibitions.

The cost of insurance premiums has increased tremendously due to worldwide political instability and because of the rising value of art in the past decade. To make matters worse, political instability caused by terrorism and military interventions contribute to further increases in insurance premiums. After a discussion on causes of recent premium increases, the chapter provides information about the Federal Indemnity Program—an indemnity offered by the U.S. government to eligible exhibitions. The importance of thoughtful risk management in decreasing premiums up to a certain point is also stressed.

**Provenance of Objects on Temporary Loan**

Chapter 4 describes the risk of borrowing objects with unclear provenance from foreign lenders. Several recent blockbusters caused a controversy when the provenance of objects on display was questioned. Case studies examined three such exhibits—Egon Schiele: The Leopold Collection, Vienna (1998-1999) at the Museum of Modern Art in New York, Body Worlds (1996 – 2006, ongoing) and Bodies… the Exhibition (2006, ongoing). Through these case studies, the chapter argues that artworks looted during World War II and human remains are among the riskiest objects to borrow. In order to avoid the serious consequences of a restitution claim or other provenance-related scandals, four steps of risk mitigation in international art loans are outlined.

“Artworks looted during World War II and human remains are among the riskiest objects to borrow.”

**Fundamentals of Risk Management**

Chapter 5 discusses risk management issues including preventive collections management, international loan procedures, and disaster planning. Since exhibition organizers assume liability for borrowed objects, each museum needs to ensure their safety during transportation, installation, exhibition, and dismantling. In addition to objects, the importance of protecting visitors and employees during an emergency is also addressed. Establishing an adequate collections management policy is essential in order to effectively manage potential risks threatening objects, facility, and people. For a successful implementation of an international exhibition, the policy should include guidelines for care, maintenance, loans, disaster planning, and security. Each organizer and hosting museum should prepare for unforeseeable events through the establishment and enforcement of firm policies. It is also important to perform periodic training and emergency drills involving all constituents.

**Conclusion**

Museum operations are becoming more similar to for-profit business practices in order to compete with an increasing number of commercial exhibitions and other types of entertainment. Due to this recent commercialization of operations, it is important for museums to uphold high ethical standards and integrity at all times to keep the faith of potential and current visitors, donors and philanthropists. When competing with commercial exhibition organizers, advantages of museums include: their long history and extensive experience in exhibition planning; more resources including collections, professional staff and expertise in exhibition content; and established relationships with other museums, collectors and the public. With these resources, museums should be able to create meaningful and professional exhibits. In order to fully utilize the advantages to non-museum exhibition organizers, the current state of the planning process needs to be critically assessed. By recognizing potential failure, museums can begin to improve their operations and services to the public.
Presented at the 2008 California Association Museums Conference.

In choosing a topic for my master’s project, I wanted to focus my attention on something that interested me, something challenging that others and I might face in working as registrars. I eventually settled on the topic New Media art.

I knew very little about it but from what I did know, it seemed like something that would bring up a lot of critical issues for registrars. My first questions were:

**What exactly is New Media art?**

**Who makes it?**

**How is it displayed?**

**How is it maintained/preserved?**

I gathered books and articles related to the subject of New Media art and dove right in. Checking out websites with online art projects helped me to develop more questions. I learned that New Media art includes works such as Internet art, sound art, digital prints, hacking, and even cell phone art. Later, I also discovered that this type of art is becoming more and more prevalent in museum collections, particularly in Europe.

Problems and Solutions

Attending a symposium on the subject of media and memory at UC Berkeley helped me discover what the new media art’s problems are now and in the future. The symposium also discussed potential solutions. An example in my project is home movies.

Many of us have home videos that are currently in the form of VHS tapes. But as time goes on, VCRs for viewing these movies become more and more scarce. So what will you do when you want to watch those videos in ten years?

Well, there are options here, as there are with much of New Media art.

1. You could keep the movies on VHS, keep a VCR, and hope that neither breaks (and that you would be able to find someone to repair them if they did). This is called **static preservation**.

2. You could upgrade the media on which the images are stored, perhaps to an archival DVD. This is called **migration**. It is completely valid and likely what museums will need to do in most cases.

3. For any media art created with a computer, however, there is another option. This option is called **emulation** and it is the most complex of the three. Emulation is commonly used with video games that require different consoles to play. If you look online, you can easily find emulators of your favorite old video games that you can play on your computer that look exactly as they did when you played them back in the 1980s.

After attending the symposium, I conducted a number of interviews with artists currently creating New Media art. In speaking with artists, I could sense that I was bringing up questions that they hadn’t yet considered. Many artists care about their work in various ways but didn’t seem to be as concerned with preservation. I certainly had the feeling that artists who created media art take a very different approach than others who work in more traditional media, such as painting and sculpture.

Working Together

I also wanted to find out the issues that have come up for these artists in working with institutions. All of the artists I spoke with had worked with art galleries and some had worked with art museums. When I asked the artists what they wanted from the institutions they worked with they answered that they wanted more technical help. For example, if an artist has a sound piece on display and it breaks down, they preferred that there was someone on staff who could diagnose the problem instead of the institution needing the artist to come back to the museum and work out the issue. This

“New Media art includes works such as Internet art, sound art, digital prints, hacking, and even cell phone art.”
is likely going to be a budget issue for most museums but perhaps it is something that staff can keep in mind as they hire new staff members with certain skill sets.

**Recommendations**
This leads me directly into the recommendations I made in my master’s project for museums that are currently dealing with or will be dealing with New Media art.

They focus on three areas:
- long term planning,
- education, and
- communication.

**LONG TERM PLANNING**
First, when a work of New Media art is brought into a collection, long term plans should be made for maintaining and preserving it and this planning should include the artist. This is the person who knows the work best and wants to see the work maintained properly.

**EDUCATION**
Second, I believe there needs to be more education for both artists and museum professionals on their roles. Both sides could learn a lot from each other and should share their knowledge about New Media art, collecting, and ideas for preservation. This education could come in the form of symposia or sessions at museum conferences such as AAM or CAM.

Also in terms of education, I hope museums will understand the increasing importance of technology. If there are no staff members or at least individuals that can be contracted for technological help, issues will soon arise for museums that wish to collect and exhibit New Media art.

**COMMUNICATION**
Third, members of the artistic community as well as the museum community can always benefit from better communication. My product for this project was a wiki titled, “New Media Art Matters” (http://nmamatters.pbwiki.com/FrontPage) and I hope that it can be a place for both groups to engage with one another. There is an area for chatting as well as a calendar on which to list upcoming events. Anyone can edit the wiki and I would hope that artists would create links to their webpage or online works and increase awareness.

New Media Art is a valid genre with interesting projects and people involved. It would be wonderful if we could make sure that the work that is being created now is available to museum visitors in the future.
You are invited to submit a session or workshop proposal for the 2009 California Association of Museums conference in San Francisco, February 25-27, 2009.

Proposal deadline: June 13, 2008
www.calmuseums.org

Share your ideas
Meet colleagues
Discover resources
Have a great time!

FOCUS ON COLLECTIONS CARE
Join us for our three-day workshop series. Designed for institutions with material-based collections, the first two events are scheduled for:

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WORKSHOPS:
care of collections
• textiles
• books
• paper and photographic materials
preserving museum collections
• 101, 201 & 301
emergency preparedness intensive for material culture collections (3-day series)

CHICO
CALIFORNIA STATE UNIVERSITY
OCTOBER 15 - 17, 2008

upcoming workshop events to be announced for Seattle, Eugene, and Tucson

Balboa Art Conservation Center is a nonprofit regional conservation center devoted to the preservation of material culture in the areas of art and history. Workshops are made possible by a grant from the National Endowment for the Humanities, a federal agency.

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Registrar Spotlight

Annabelle Larner
Exhibitions Registrar
Frye Art Museum

How did you begin your career as a registrar?
I’ve had an eclectic background and have continued on that path. After getting a BFA in painting, I went on to teach high school art in San Francisco for several years. In 1996 I went through the museum studies program at JFK, where I did internships in the education department at SFMOMA and in the registrar and curatorial departments at the Chicago Historical Society. I cut my teeth as registrar at the Yerba Buena Center for the Arts in San Francisco. After a few years I was promoted to exhibitions manager, but then left shortly thereafter for NYC, where I was the Registrar for Independent Curators International. Yearning to come back to the west coast, I moved to Seattle and have been the Exhibitions Registrar at the Frye Art Museum since 2004.

Did or do you have a mentor in the field?
I consider my field to not just include the amazing registrars I’ve collaborated with and learned from along the way, but the whole team it takes to put exhibitions together. I learned the skills it takes to work with living artists from Rene de Guzman, the former Curator of Visual Art at Yerba Buena Center for the Arts (he’s now Curator at the Oakland Museum of California), and also learned a lot about traveling exhibitions and their complexities from Susan Hapgood, the Exhibitions Director at ICI.

What is your favorite part of registration work?
I love being in the galleries, working directly with the art. I especially enjoy collaborating with artists to help them present their artwork in the best possible way while also making their artwork safe. I also love big tractor trailers and the whole trucking/crating/shipping puzzle.

What is the most challenging aspect of your job?
Meshing the curator’s vision with the actual possibilities.

What type of objects do you like to work with the most?
I enjoy it all—but especially contemporary art and the challenges it presents, such as dealing with artwork by Dario Robleto or Tom Friedman.

Which was your favorite exhibition that you have seen to date?
The Sculpture of Ruth Asawa, at the new de Young Museum in San Francisco – incredible artwork which was installed to include the shadows of her complex woven sculptures.

What do you wish for the future of the registration profession?
Less paperwork, more workshops, diversity.
Registrar Spotlight

Angela Linn
Collections Manager, Ethnology & History
University of Alaska Museum of the North (UAMN)

How did you begin your career as a registrar?
Soon after my arrival in Alaska, I began volunteering at the Anchorage Museum of History and Art. I quickly came to realize that my attention to detail, my penchant for organizing things into like categories, and my love of working with my hands all would be beneficial in the world of collections management and registration. Two years later, I was an MA student at the University of Alaska Fairbanks, working in the ethnology & history department at UAMN as a curatorial assistant. In 1999, my curator and director recognized the great value of my just-out-of-grad-school energy and willingness to work long hours, and I was hired as the first professionally-trained collections manager of the ethnology & history department.

Did or do you have a mentor in the field?
The first registrar I ever met was Barbara Geib, the then-registrar for the Anchorage Museum. Her professionalism and willingness to give me a chance both frightened and motivated me. Later, the very high standards of Judy Baletka showed me it was perfectly okay to be the hard-nosed advocate for collections. Over the past ten years, Wanda Chin has inspired me to continue my education, to always pursue best practices, and to work collaboratively both within and outside of the institution’s walls.

What is your favorite part of registration work?
Working with the collections is the main reason I do what I do... sharing them with the public comes a close second.

What is the most challenging aspect of your job?
Finding a balance between preserving our collections for future generations and sharing them with our current constituents.

What type of objects do you like to work with the most?
If it’s a functional object, I like to work with it. Whether it’s a 200-year-old Russian muzzleloader, a wooden mask made for an annual ceremony, or a doll used by a little girl to practice her mothering skills, objects are more than just things – it’s the stories about them and people whose lives were touched by these pieces of metal, wood, skin, and bone. What excites me about museum work is that we get to share these stories, adding new ones every year.

Which was your favorite exhibition that you have seen to date?
I remember being inspired by an exhibition at the Field Museum in Chicago in the 1980s that re-created the viewpoint of a child through oversized furniture and clothing on which you could climb. That was the first time I realized the power of museums to alter perspectives and change the way of seeing the world. And of course, there was that little King Tut show I saw in the late 1970s.

What do you wish for the future of the registration profession?
I have high hopes for the continued professionalism of our field. Like most in our position, I’d love to see greater public financial support for the preservation side of museum work. After all, without the collections, our public would have nothing to see.
Collection Notes  Compiled by Susan Oshima

ARIZONA  
(Pat Evans & Kara Kelly)

The Center for Creative Photography on the University of Arizona campus in Tucson reports that Alan Trachtenburg, Visiting Scholar and well-known author on photography, has recently finished his semester-long stay, researching both prints and archives of a variety of photographers.

Susan Dolan, Collections Manager/Registrar at the Tucson Museum of Art, received a stipend to attend the second IMLS Connecting to Collections: A Call to Action forum, “Collaboration in the Digital Age.” The Institute is hosting the forum in cooperation with Heritage Preservation, the Denver Public Library, the Colorado Historical Society, and the Denver Art Museum, in Denver on June 24–25, 2008. “Collaboration in the Digital Age” responds to the needs of museums and libraries by helping them think strategically and collaboratively about digitization and preservation, emphasizing practical approaches to planning digital projects, increasing access to collections, enabling digital resources to serve multiple purposes, and protecting digital investments. This stipend was made possible by a partnership between IMLS and the Samuel H. Kress Foundation.

Exhibition News

The Bead Museum’s next major exhibit, “The Measure of a Man in a Head-taking Land: Tribal Adornment of the Naga,” will open on September 18, 2008. This exhibit explores the traditions of a little known society in northeast India and features the collections of Harry and Tiala Neufeld, Sindhi Schloss, Naomi Lindstrom, Jamey Allen, and The Bead Museum. Current displays include “The Islands of Southeast Asia” and “Earth & Fire: Ceramic Beads from Around the World,” which convey the stories of how people used beads throughout history.

The Center for Creative Photography has the “Lee Friedlander: American Monuments” exhibition in the main gallery through August 3, 2008. Gallery walks are planned for June 5 at 5:30 PM with Corky Poster, Distinguished Professor of Architecture, and for June 29 at 1:00 PM with the show’s curator, Britt Salvesen. “W. Eugene Smith: More Real Than Reality” is a large exhibition of two hundred prints curated from the Center’s collection. The exhibition has been a huge undertaking for the registration and prep departments. It will make its debut appearance at PhotoEspaña through July in Madrid, Spain and then travel to other venues throughout Europe for the next two years.

Current exhibitions at the Scottsdale Museum of Contemporary Art include “Pae White: Lisa, Bright & Dark,” which is White’s first U.S. survey. The exhibition runs through September 7 and will be available for travel. Soon to close (May 27) is “Lyle Ashton Harris: Blow Up,” which will travel to museums in New York, Louisiana and California.

The Tucson Museum of Art will be featuring exhibitions organized by their two new curators. This summer’s “Mexican Photographers Today: Facing a World in Transition, Selected Works from the Margolis Foundation,” (June 7–September 28, 2008) was curated by Fatima Bercht, Curator of Latin American Art. Addressing the role of the socially-committed documentary tradition in photography, this exhibition features works by Manuel Alvarez Bravo—its greatest exponent—as well as those of Rodrigo Moya, and Nacho Lopez.

The emphasis on photographic essays created by younger generations will promote the appreciation on how this tradition has been innovated in recent decades. Thomas Smith, Curator of the Art of the American West is currently working on the exhibition, “A Place of Refuge: Maynard Dixon’s Arizona,” scheduled to open October 11, 2008. Tracing the artist’s sojourns into Arizona beginning in 1900, this exhibition will be the first to focus solely on the renowned painter’s depictions of Arizona subjects. The California-born Dixon (1875-1946) first traveled to Arizona in 1900 to absorb what he believed was a vanishing West. Dixon found Arizona a visually inspiring and spiritual place that shaped the course of his paintings and ultimately defined him.

NORTHERN CALIFORNIA  
(Maren Jones and Joy Tahan)

Exhibition News

Sharon Steckline, Head of Registration, at the Asian Art Museum in San Francisco is currently travelling to three cities in China to supervise the packing and shipping of over two hundred objects included in “Power & Glory: Court Arts of China’s Ming Dynasty,” opening at the museum on June 27, 2008.

SOUTHERN CALIFORNIA  
(Amy Wright)

The AAM conference in Denver was a lot of fun. It was great to see and hang out with so many Southern California Registrars in the Mile High City. Some issues that were discussed throughout the conference were the new facility report, per diem
rates for Europe in regards to the falling dollar, handling new media forms in the collection, and a standardized loan agreement. The weather was beautiful all week until it snowed on the final day of the conference.

The co-development chairs Leslie Freund and Olivia Anastasiadis have been low-key in the past quarter as they reorganize their thoughts for launching an e-mail blaster to contact past supporters and welcome new ones. If you know of anyone who might benefit from associating with the RC-WR organization, please let Leslie and Olivia know so they may contact potential supporters personally!

Regarding interesting news from the Richard Nixon Presidential Library and Museum—where Olivia works as Curator—the private library became a federal institution in July 2007. As the Nixon Presidential Library and Museum approached its one-year anniversary, they contemplate the many changes still to come. At this time, the head of state gifts given to President and Mrs. Nixon are now making their way from College Park, Maryland to Yorba Linda. Ground breaking has begun for the archives storage space to begin building this June. When it has been completed, staff can begin moving the President’s papers to Yorba Linda some time in 2010. The Research Room in Yorba Linda is open to all scholars; in the future, the Yorba Linda location will become the central place to do important research on the Nixon administration.

In early February, the Natural History Museum of Los Angeles County became foster home to over 1,000 wild-caught giant African millipedes. Brent Karner, the museum’s Associate Manager of Entomological Exhibits, received a call from the United States Department of Agriculture, which had seized at LAX three crates containing the millipedes. Ranging in size from six inches to nearly a foot long, the millipedes were hungry and in need of a home. Although the museum occasionally receives a box or two of confiscated insects, a cache this large was unusual. However, because the museum boasts an impressive containment site, there was space and permits for all of these homeless creatures. With his Living Collections staff and a couple of volunteers, Karner moved the millipedes into spacious new homes and fed them mushrooms, apples, oranges, lettuce, and even chalk (for calcium carbonate). Had the museum not accepted these insects, their future would be bleak; the USDA would have disposed of them as required by law. In the course of a couple of weeks, Karner enlisted a huge network of his insect-world contacts and found homes for all of the millipedes. They were eventually transported to zoos, insectaries, museums, and nature centers across the country.

### Exhibition News

Currently on exhibition at the Fowler Museum at UCLA is “Mami Wata: Arts for Water Spirits in Africa and Its Diasporas” (April 6–August 10, 2008). Beautiful and seductive, protective yet dangerous, the water spirit Mami Wata (Mother Water) is celebrated throughout much of Africa and the African Atlantic. Often portrayed as a mermaid, a snake charmer, or a combination of both, she and the “school” of related African water spirits all honor the essential, sacred nature of water. Experience the debut of this multimedia exhibition and explore the visual cultures and histories of Mami Wata through a dynamic presentation of the rich array of arts surrounding her—sculpture, paintings, masks, posters, and more from west and central Africa, the Caribbean, Brazil, and the United States. Let Mami Wata beguile you as she has done to peoples across the globe for centuries!

Back for its tenth summer, the Pavilion of Wings opened in April at the Natural History Museum of Los Angeles County. Museum visitors enter a world of free-flying butterflies and stroll through a beautifully landscaped temporary exhibit housed on the Museum’s South Lawn. Over the summer, thirty different butterfly and moth species—such as the giant swallowtail, monarch, American painted Lady, and the California dogface—will make their pavilion their home. The Pavilion of Wings is open through September 1, 2008. Also on exhibit at NHMLAC is “Thomas the T.rex Lab,” the museum’s own working paleontological laboratory devoted to the preparation of their most famous Tyrannosaurus rex. With a skeleton that is nearly 70% complete, this fossil was a rare discovery and now an integral part of the museum’s remarkable T.rex growth series. As the Lab’s work continues, it will surely unlock mysteries about this fascinating species—how and where it lived, grew, and died. It has already been discovered that “Thomas” was approximately sixteen years old and was approximately twenty-eight feet long; bone structures in its skull show signs of tumor. “Thomas” will be on exhibit until the museum’s new permanent Dinosaur Hall opens in 2011.

On April 25–27, the reinvention of Allan Kaprow’s Fluids took place throughout Los Angeles in conjunction with the exhibition, “Allan Kaprow: Art As Life” (on view at The Geffen Contemporary at MoCA from March 23–June 30, 2008). First realized for his 1967 exhibition at the Pasadena Art Museum, Kaprow’s Fluids was recreated by teams of volunteers at ten sites—
including museums, parks, cultural centers, and universities. Happenings were coordinated by MoCA and made possible by generous support from the Getty Foundation. “Allan Kaprow: Art as Life,” was organized by the Haus der Kunst, Munich, and the Van Abbemuseum, Eindhoven.

**UTAH**
(Carrie Snow)

Brigham Young University Museum has recently received a federal grant to conserve a significant part of their collection, and also fund the purchase of a new painting storage rack system.

In May, Kennecott Utah Copper announced a $15 million donation to support the new Utah Museum of Natural History at the University of Utah. When the museum building opens in 2011, it will be named the Rio Tinto Center. Rio Tinto is the parent company of Utah companies Kennecott Utah Copper, Kennecott Land Company, and Kennecott Exploration. This donation continues Kennecott’s thirty-year support of the museum.

**WASHINGTON**
(Michole Christopher & Hollye Keister)

Shortly after the advent of the New Year, the Burke hosted the University of Washington Regents’ meeting, and with that event came a meeting between Finland’s Prime Minister, Matti Vanhanen, and UW President, Mark Emmert. Burke staffers were treated to a glimpse of global diplomacy and a small army of secret-service officers speaking surreptitiously into their wrists.

Also since the first of the year, the Burke’s Education department assisted 220 boy and girl scouts (accompanied by their seventy parents) to complete their geology scout badge. At the end of a fun-filled Saturday, members of an entire troop completed the work necessary to obtain the badge. While the scouts were busy with their required learning, family members are treated to interactive activities supplied by the UW undergraduates taking Burke 101. This Winter Quarter the UW students provided learning opportunities on dinosaurs and Columbia River Plateau Native American cultures (guided by Curator of Native American Art, Robin Wright). Saturdays at the Burke have never been better. On March 1, a record-breaking 2,000+ visitors came to Dinosaur Day and met the latest Burke “rock star,” the 160-million-year-old German Ichthyosaur (“fish lizard”), which regally adorns the western wall of the Burke Room. The most popular activity of the day was breaking rocks to discover plant fossils. These rocks were brought to the Burke by event partner, the Stonerose Interpretive Center. Other spring “firsts” were two new events: “Plateau Native Arts Celebration” — a full day of demonstrations by Yakama tribe artists in April, and Mushroom May-nia, a day of mushroom explorations with the Puget Sound Mycological Society in May.

Exhibition News
Organized by the Burke Museum and Braided River, a conservation imprint of The Mountaineers Books, “The Last Polar Bear: Facing the Truth of a Warming World” (June 28–December 31, 2008) will present approximately forty large-format color photographs by Kazlowski and document the polar bear in its Arctic coastal habitat from Hershel Island in Canada to Point Hope, Alaska. Accompanying panels and labels will illuminate the drama at the heart of the global warming debate. A new companion book of the same title will be published by Braided River. Kazlowski’s work has also been featured in Audubon, Backpacking, Canadian National Geographic, National Wildlife, and Time magazines. The visitor experience will also be enhanced by an audio/visual component—produced by independent filmmaker Arthur C. Smith III—that features polar bears of Barter Island located on the Arctic coast. “Irreplaceable: Wildlife in a Warming World” will be exhibited at the Burke July 11–August 10, 2008. Climate change has emerged as one of the most pressing challenges facing the world today. Scientists predict that global warming will become a leading cause of species extinction over the next several decades. Through images that capture both the wonder and fragility of our nation’s plants and animals, the “Irreplaceable” exhibit seeks to educate people and inspire us to act. “Irreplaceable” is a traveling exhibit organized by Earthjustice, International League of Conservation Photographers, Noah Alliance, and Conservation International.

The Wing Luke Asian Museum will celebrate the Grand Opening of its new home in the renovated East Kong Yick building (719 South King Street, Seattle). A ribbon-cutting ceremony and performances will be held at 10:00 AM Saturday, May 31, 2008 from 11:00 AM–6:00 PM. Cultural ceremony, lion and dragon dances will take place at 11:30 AM on Sunday, June 1, 2008 from 12:00–5:00 PM. See http://winglake.org for more information.
The Bead Museum in Glendale, Arizona, is happy to welcome librarian, Susan Bescher, to their staff. They are now able to open the Gabrielle Liese Research Library and the Peter Francis Jr. Center for Bead Research Archive on a daily basis.

On March 1, 2008, Britt Salvesen became the official Director and Chief Curator of the Center for Creative Photography. Beginning July 1, Joan Klose will be the new Administrative Assistant.

At the Scottsdale Museum of Contemporary Art, Laura Spalding was promoted from Preparator to Exhibitions Manager; Wylwyn Reyes is now Preparator, and Claire Schneider, formerly at the Albright-Knox Museum, is the new senior curator.

New staff at the Asian Art Museum in San Francisco includes Director Jay Xu, starting in June and Head of Conservation, Katie Holbrow, starting in July. Director of Museum Services Robin Groesbeck joined their team in April and oversees Conservation, Registration, Preparation, Photographic Services and exhibition management. The museum is currently recruiting for an Administrative Assistant to the Director of Museum Services.

A belated welcome to Susan Chin, the “new” Associate Registrar at the Fowler Museum at UCLA (Susan started in mid-October 2007). Susan was formerly the Storage Registrar at Ship Art International.

The Natural History Museum of Los Angeles County is pleased to announce the appointment of Dr. Sojin Kim as their new Curator of History. Dr. Kim comes to NHMLAC from the Japanese American National Museum, where she has been curator for the past ten years. Dr. Kim is widely known for her work in developing public history exhibits that explore the rich history and diverse cultural heritage of Los Angeles’ local communities.

This past spring, Paulette Hennum joined the Archaeology, History, and Museums Division of the California State Parks as the new Museum Curator III. In her new position, Paulette will develop the policies and procedures for the Department Operations Manual, provide training in museum collections management, and oversee the documentation of museum objects and collection management activities throughout the State Park system. Additionally, she will supervise two units in the Museum Services Section: the Registration and Support Unit and the Department Archives.

Brigham Young University Museum of Art has had some staff changes, including the addition of their new Collections Manager, Trevor Weight.
The Los Angeles County Museum of Art (LACMA) is the premier encyclopedic museum of visual arts in the western United States. Established in 1965 as an independent institution, the museum has assembled a collection of approximately 100,000 works from around the world, spanning the history of art from ancient times to the present. Through its far-reaching collections and extensive public programming, the museum is both a resource to and a reflection of the many cultural communities and heritages in Southern California. The museum draws hundreds of thousands of visitors annually and has 85,000 adult members and 60,000 child members. It is accredited through the American Association of Museums.

Reporting to the Director of Conservation, the Collections Management Supervisor is responsible for the proper care and management of the collection storage areas at the museum and will also be involved in planning and managing the relocation of selected collection storage areas as part of the museum’s multi-year, capital building campaign.

Duties include: oversee packing, inventory, labeling, and movement of artwork within collection storage areas; oversee installation of storage equipment and physical renovation of storerooms; update databases and write and prepare system reports; source and procure storage materials; develop and manage budgets associated with collections management; assist in physical movement of art.

The ideal candidate will have a Bachelor’s degree in Museum Studies or in a related field of study such as Art History, Archaeology or Anthropology, Conservation, or Information Management. The ideal candidate will also have a minimum of four years experience in handling museum objects, developing and retro-fitting museum storerooms, coordinating large scale multi-year projects involving multiple departments, and supervising staff. A combination of related training, experience and education will be accepted.

To apply, please send your cover letter and resume along with a list of references to:
Los Angeles County Museum of Art
Tiffany August, Employment Representative
Human Resources Department
5905 Wilshire Blvd.
Los Angeles, CA 90036
Fax: (323) 857-4720
E-Mail: jobs@lacma.org (MS Word attachment)

Collections
Management Technician
(RFT)
Conservation Department

The ideal candidate will have two to four years of experience involving museum collection management, art preparation, handling and installation, museum registration, conservation or carpentry.

To apply, please send your cover letter and resume along with a list of references to:
Los Angeles County Museum of Art
Tiffany August, Employment Representative
Human Resources Department
5905 Wilshire Blvd.
Los Angeles, CA 90036
Fax: (323) 857-4720
E-Mail: jobs@lacma.org (MS Word attachment)

Registrar
L.A. Louver Gallery in Venice, California is seeking a qualified candidate to fill the position of Registrar. The incumbent will oversee all Gallery registration duties and aspects of collections management, including management of the database, execution of consignment and loan agreements, as well as supervision of the movement, packing, storage, transport and installation of works.

Duties include: house and re-house artwork in storage; fabricate support systems and protective enclosures for artwork in storage; handle and track the relocation of individual objects or collections; perform routine tasks related to collection storage areas including but not limited to environmental monitoring, integrated pest management, seismic mitigation, disaster planning; order program equipment and supplies; perform special projects as assigned.
Duties include: Establish collections management policies and procedures; manage all elements of the movement, storage, packing, shipment and installation of works. Maintain accurate records of all consigned and owned inventory under the Gallery’s jurisdiction, including works at an offsite storage facility and works loaned/consigned to museums and galleries worldwide. Oversee the collections management database (Artbase) in terms of entering new inventory, updating values, tracking locations, and generating various reports. Interact regularly with clients to coordinate local deliveries, installations and domestic/international shipments. Work with artists, shippers and customs brokers to coordinate domestic and international transports to/from the Gallery, as well as shipments of traveling exhibitions. Collaborate with Gallery preparatory staff to condition inspect and document all new inventory, and to coordinate exhibition schedules, local deliveries, and installations of works. Work with Gallery archivists to schedule photography of inventory and ensure timely and proper uploading of images in the database. Draft artist and third party contracts for consignments of works to the gallery for sale. Oversee all arrangements, including contracts and transport, pertaining to loans/consignments by artists, private collectors and the Gallery to museums and other galleries worldwide. Ensure that Gallery accountant is provided with accurate information on artist/consignor nets and gallery expenses applicable to sales; generate invoices for sales. Supervise framing and conservation logistics including estimate analysis, order confirmation, and completion deadlines. Oversee the fine art insurance policy for the Gallery and research competitive premiums. Assist clients, artists and museums, as needed, with various registration-related inquiries. Participate in openings and other special events, which may take place over weekends or fall outside of normal Gallery hours.

Requirements: Knowledge of registration standards and documentation; experience working with fine art shipping companies to coordinate domestic and international shipments; strong computer skills with an understanding of collections management databases; excellent written and oral communication skills. Interest in contemporary art. Must be detail-oriented and capable of prioritizing and executing multiple tasks in a fast-paced environment; the ability to work well under pressure while retaining accuracy; the ability to work in a collaborative environment, taking on any tasks that may be needed to support other staff.

About L.A. Louver: L.A. Louver Gallery was formed in the summer of 1975 and opened its doors to the public in early 1976. Since the beginning, their mission has been to present an international exhibition program based from a Venice, California location. During their thirty-three year history, L.A. Louver has organized over 450 exhibitions and performances, representing artists from both within Los Angeles, and as well as throughout the United States, Central Europe, Scandinavia, Italy, Spain, United Kingdom, Australia, South America and Japan. These presentations have been made not only in their Venice location, but also in New York (where the gallery operated Louver New York during 1989-93) and at art fairs internationally. Since 1995 the gallery has operated from a modernist building commissioned from L.A.-based architect Frederick Fisher.

To Apply, please submit a cover letter and resume via email, fax or post.
Contact:
Dana Gildenhorn
L.A. Louver
45 North Venice Blvd.
Venice, CA 90291
Email: dana@lalouver.com
Tel: 310.822.4955
Fax: 310.821.7529
Website: www.lalouver.com

Director of Exhibitions
in Los Angeles, California
Salary: $50,244 - $90,468
Type: Full Time – Experienced
The Fowler Museum at UCLA seeks a Director of Exhibitions to design and manage the execution of between nine and twelve exhibitions a year (in four galleries, totaling approximately 19,000 square feet) and to participate in the planning phases of up to forty exhibitions scheduled to open over the next two – five years. Types of exhibitions can range from 5,700 square foot traveling exhibitions with up to 200 works of art to small (1,000 square foot) contemporary artist installations, and from complex 3-D presentations including recreated environments, to 2-D photography exhibitions and/or focused presentations on particular artistic genres. Fowler exhibitions feature ancient, traditional, and contemporary works of art primarily from Africa, Asia, the Pacific, and the Americas. Media to be displayed range from sculpture and painting to textiles, works on paper, and multimedia formats. Most Fowler exhibitions are thematic presentations, and many are based on long-term interdisciplinary research.

The Director of Exhibitions will be responsible for designing all museum exhibitions and directing and supervising all aspects of each physical installation. Duties include the preparation of project plans and construction drawings as well as the preparation of work schedules and the creation of installation budgets. The Director will also be responsible for oversight and supervision of installation construction and fabrication of object mounts; for the design and production of all graphic elements; and for the safe installation of all objects according to museum standards. The position participates in the museum’s Exhibition Development Committee, a team of senior museum staff who determine the viability of exhibition proposals submitted by museum curators, faculty, independent or guest curators, and other museums. The Director of Exhibitions also participates in exhibition planning teams, contributing to conceptual as well as design development. The position is responsible for scheduling and leading exhibition project meetings and for collaborating with curatorial, education, registration, conservation, and collections management staff to ensure that exhibition schedules are reasonable and that problems are solved in a collegial, prompt, and efficient manner. The incumbent will be responsible for developing installation instructional materials for traveling national and international exhibitions and may occasionally travel to other museums to oversee installations or assist with design issues.

The Director of Exhibitions reports to the museum Director but receives instruction and guidance from the Chief Curator/Deputy Director, as well as input on the design of each exhibition from the exhibition curator, the education department, and other stakeholders. The position supervises a production manager, a senior graphic designer, and an exhibitions technician.

Requirements: At least seven years of progressively responsible experience designing museum exhibitions. A proven record of managing complex projects, working collaboratively with curators and museum staff from all departments and at all levels. Skill in supervising, motivating and maximizing quality creative output from staff and others involved in the production of museum exhibitions. Demonstrated organizational skills and the ability to develop and maintain complex production schedules, monitor progress and meet deadlines. Advanced knowledge of handling and mounting, including conservation requirements for objects and artifacts. Hands-on experience with photographic reproduction and mounting techniques, including computer manipulation and color correction of images. Current knowledge of museum exhibition display techniques including the use of interactive technologies. Ability to create rough budget estimates for exhibitions that are in the early planning phases; to create complete and accurate budgets for exhibitions in the pre-production (two years out) and production phases.

Advanced knowledge of computer assisted design software. Ability to prepare drawings, specifications, and bid documents for contracting with outside vendors and contractors. Ability to operate standard power tools including drills, saws, and other equipment. Ability to lift up to fifty pounds and to work on ladders. Trained to operate specialized hardware and software including large format color printers, vinyl cutters, and high quality scanners. Experience working with non-Western art is highly preferred.

To apply, please submit application materials to:
hr.mycareer.ucla.edu/applicants/Central?quickFind=53151
A CD containing a PowerPoint presentation of work must be also submitted to:
Roberto Salazar
Fowler Museum at UCLArts
Box 951549
Los Angeles, CA 90095-1549.
Preferred Education: Masters Degree
Apply online at:
http://museumcareers.aam-us.org/jobdetail.cfm?job=2877539.32
**Curator I, II, and III**

California State Parks is looking for dedicated museum professionals who recognize and value the importance of protecting our shared heritage.

State Park Curators perform a wide range of duties including:

- managing a museum site or historic house museum
- researching collections and developing exhibitions
- managing collections data and images for the Web
- providing input on legal and policy issues

To apply for the Museum Curator I, II & III exams you must submit a State Application Form by June 27th. You can find the job description and requirements at http://www.parks.ca.gov/?page_id=736, then click on the right side link for the State Application Form.

You may be surprised that California State Parks:

- manages and preserves over one million museum objects, two million archaeological specimens and three million archival documents.
- is one of the largest single owners and administrators of historic sites, museums and cultural objects in the US.
- operates museums throughout the State ranging from the opulent Hearst Castle to a mining ghost town, Bodie.

We offer:

- opportunities to work in a wide range of settings with unique artifacts
- generous medical, dental and vision benefits for you and your family
- career advancement opportunities
- training and professional development opportunities
- retirement and 401K plans

**Registrar**

Vulcan, Inc. is expanding its impressive and growing art department based in Seattle, WA, and is currently seeking a full registrar for private collections. Reporting to the Chief Registrar, this new position will be responsible for the care of and access to the art and artifact collections; assists with managing the registration database and object files; provides logistical support for the acquisition and deaccession process; responsible for the creation and maintenance of insurance and tax records; routine collections inventories; condition surveys and appraisals; packing and shipping arrangements; and the management of art and artifact storage vaults. This position will work closely with the Collections staff and other Vulcan departments. Competitive salary and excellent benefits. Travel required.

Please attach a cover letter and résumé with the header: "Registrar" to one of the following links:

Vulcan Website: http://www.vulcan.com/TemplateJobsaspx
AAM JobHQ website: http://museumcareers.aam-us.org/jobdetail.cfm?job=2904256

Directly to Susan Slepka Squires, Chief Registrar, Vulcan, Inc.: susans@vulcan.com

**IRS3 - International Registrars Symposium Symposium 3**

The 3rd International Registrars Symposium RC-AAM Task Force was formed at the A.A.M. annual conference in Denver this past April. According to Gabriela Truly (IRS Feasibility Task Force and Director of Collections at the Dallas Art Museum) the next I.R.S. will take place in November 2009.

The task force is currently gathering feedback in order to continue planning for such an important undertaking.

**The task force has two questions:**

1) Would you be interested in attending I.R.S.3?

2) Would you prefer it take place in Chicago or Philadelphia?

The task force looks forward to your input and for any additional comments and suggestions you may have regarding any or all aspects of the symposium.

Please email Gabriela Truly at gtruly@dallasmuseumofart.org with any questions or suggestions.

To review information on previous symposiums please check out the RC-AAM website at www.rcaam.org.
FREE TRAVEL MONIES

Western Museum Association Conference
Anchorage, Alaska
September 17 – 20, 2008

We are pleased to announce that we have three travel stipends for the WMA Conference to give away to the R.C.W.R. membership.

These stipends have been generously funded by:

Stipend 1: First time attendee
Stipend 2: New registrar for the amount of (less than 3 years in a position)
Stipend 3: Experienced registrar (5 years or more years in a position)

Qualification: Applicant must be a current voting member of RCWR.

Applicant must submit the following:
- Letter of application (please indicate which stipend you are apply for)
- A copy of your current resume
- Supervisor’s recommendation letter

Application deadline: July 30, 2008

Successful applicants will be notified by August 10. The successful applicants will be required to attend the annual meeting luncheon (on Friday, September 19, 2008) and will be required to write about a session that they attended at the conference. Their article will be published in the Winter 2009 newsletter.

Email all materials to: Jacqueline Cabrera at jcabrera@getty.edu by July 30, 2008.
Online Resources

Conservation/Preservation

California Preservation Program – www.calpreservation.org

ICEFAT - www.icefat.org


PACIN – www.pacin.org

Emergency Preparedness
California Alliance for Response – www.calafr.org


d-Plan – www.dplan.org

Legal
ALI-ABA – www.ali-aba.org

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

International Committee of Museums – www.icom.org

Registrar Committee – AAM - www.rcaam.org

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

Western Museum Association – www.westmuse.org

UNESCO – www.unesco.org

State Museum Organizations
Alaska – www.museumsalaska.org

Arizona – www.azmuseums.org

California – www.calmuseums.org

Hawaii – www.hawaiimuseums.org

Idaho -www.idahomuseums.org

Oregon – www.oregonmuseums.org

Nevada – /www.nevadamuseums.org

Utah – www.utahmuseums.org

Washington – www.washingtonstatemuseums.org

Security

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

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

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

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

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

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

FORMS CLEARING HOUSE COORDINATOR
Vacant

MEDIA LIBRARIAN
Vacant

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

MUSEUM STUDIES LIAISON
Vacant

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
562/439/2119 x344, FAX 562/439/3587
haleyd@lbma.org

WMA PROGRAM COORDINATOR
Vacant

STATE REPRESENTATIVES

ALASKA
Maria McWilliams, Registrar
Anchorage Museum
121 West Seventh Avenue
Anchorage, AK 99501
907/343-6154, FAX 907/343-6149
mcwilliams@anchoragemuseum.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
Art & Artifact Handling
415/307-5217, FAX 415/395-9225
mj@marenartservices.com
Quick Tips

Use magnetic numbers
When photographing objects it can be difficult to write or print up each object ID number. An easy way to solve this problem is to instead use magnetic numbers and a small metal stand. Rearrange the numbers for each photo.

Learn keyboard shortcuts
In almost every program:
- Copy by highlighting then holding down Ctrl + C
- Paste is Ctrl + V
- Save is Ctrl + S
- Print is Ctrl + P

In Excel you can edit the active cell by pressing F2. The key thing is to figure out what programs you use. Then look at what you find yourself doing over and over and look up the shortcut(s) in the Help menu.

On boxes, label all sides
This works best with boxes packed with one or two objects, especially heavy objects. Write the number on all four sides and on the top. This way it doesn’t matter how the box is put away.
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 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.

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
Don’t forget...

- WMA early bird registration - due July 31st
- WMA stipend application - due July 30th (see pg 21)
- State news items and state rep articles - due Aug 13th
- Newsletter authored articles - due Aug 1st

Make sure to attend the RC-WR business meeting at the WMA conference on Friday, Sept 19, 2008!

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