Dear Membership,

The year has come to an end! It’s been a very productive year and we hope you have been pleased with the various programs and benefits offered to the membership this year.

Your new officers were announced at this year’s Annual Business Meeting which took place at the WMA Conference in San Diego, California on October 27, 2009. I am very pleased and honored to report I have been re-elected to the position of Chair, Angela Linn is now your new Vice-Chair, Noelle McClure has been re-elected to the position of Treasurer and your new Secretary is Malia Van Heukelem, Collections Manager at the 'Iolani Palace' in Honolulu. Inside the newsletter you will find the agenda and various reports that were handed out at the meeting. Please do not hesitate to contact any of the officers should you have any questions regarding this information. At the annual meeting this year we also raffled off a free WMA Portland 2010 registration to one of the members in attendance. This year’s lucky winner was Linda Waterfield, Registrar from the Fine Arts Museum of San Francisco. Our generous vendors also sponsored a West Coast Shipper’s Party at WMA which took place on Tuesday, October 27 at the Firehouse American Eatery, just a ten minute stroll from the conference hotel.

However, before any of these events took place we had two very successful RCWR events happen over the weekend. The first was our CSI: Registrars event which took place on Saturday, October 24 at the San Diego Air & Space Museum. Please read Allyson Lazar's report on page 10. The second event was our New Media workshop which took place on Sunday, October 25. The dialogue spilled over into the conference and as a result the RCWR will be sponsoring more panel discussions dealing with this unique topic in the upcoming year. Keep an eye out for those announcements.

In early October we organized a Fine Art Insurance seminar in Seattle, Washington on October 2, 2009. It was generously hosted by the Seattle Art Museum’s registration department. A big thanks for their assistance in providing us with a venue.

Our last workshop of the year took place in San Francisco, California on November 20, 2009. The topic was Art Handling and was co-organized with PACIN. A big thanks to Brent Powell, Chair of PACIN for organizing the speakers for us. This workshop was also generously hosted by SFMOMA. We want to once again thank Tina Garfinkel, Head Registrar and Joe Brennan, Director of Operations for assisting us with a variety of logistical items. I would also like to thank the registrars at the Asian Art Museum for their assistance at the registration table.

We have started working on programming for the upcoming year. Throughout the next few weeks we’ll begin announcing workshops for 2010. Stipend announcements have been made for WMA Portland and AAM Los Angeles. Please see those ads in the following pages and on the website www.rcwr.org.

Please get involved in 2010! The organization is only as strong as its membership. Submit an article, suggest a workshop idea to your local state representative or apply for a stipend.

On behalf of the officers, appointed positions, the state reps and your editors we wish you and your families a wonderful holiday season.

Jacqueline Cabrera
Chair
REGISTRATION STIPEND TO:  
AAM LOS ANGELES  
May 23 - 26, 2010

We are pleased to announce that we have one REGISTRATION stipend to give away to the RC-WR membership.

Qualification:
- Applicant must be a current voting member of RC-WR.

Applicant must submit the following:
- Letter of application (indicate how attending will benefit your professional development)
- Copy of current resume
- Supervisor’s recommendation letter

Application deadline: March 1, 2010

Successful applicants will be notified by March 8, 2010. The successful applicant will be required to attend and write about a session that they attended at the conference. Their article will be published in the Fall 2010 newsletter.

Email all materials to:
Jacqueline Cabrera at jcabrera@getty.edu by 5:00pm on March 1, 2010.
Bay Area Museum Studies Programs

The San Francisco Bay Area boasts two highly respected Museum Studies graduate programs at John F. Kennedy University and San Francisco State University. Both programs offer Masters of Art (MA) degrees in Museum Studies with a specialization in Collections Management. There are many commonalities among the two programs’ offerings, including core courses on the origin and organization of museums, and registration methods, collections stewardship; a museum internship requirement; and a symbiotic relationship with professionals in the field.

There are also some fundamental differences:

- San Francisco State University (SFSU) allows students to take classes from various areas of academic studies offered by the University and accordingly a curatorial emphasis is available. Uniquely, SFSU runs the Museum of Ancient Civilizations, equipped with gallery, preparation workshop, and storage of the Sutro Egyptian Collection of over 700 objects. The facility also has a conservation laboratory and an archaeometry center for analytic microscopy and photomicrography.

- John F. Kennedy University (JFKU) is the only program to offer a dual MA degree in Museum Studies and a Master of Business Administration. Further, the core curriculum classes at JFKU require collections management studies to take an education course: The Visitor Experience: Learning Theories and Understanding Audiences and vice versa the education students must take a collections course: Collections Management I: Foundations.

John F. Kennedy University

The John F. Kennedy University “engages in-depth study and hands-on experience in documenting collections and practicing preventive conservation with a focus on creative problem-solving and real world issues.” JFKU offers three levels of graduate study:

1) Master of Arts in Museum Studies - 58 units, two-year program of full-time study with specializations in administration, collections management, or education and interpretation. Students may also attend part-time and take up to five years to complete their degree. The core curriculum includes: Issues in Museums I: History and Theory; Issues in Museum II: Finance and Administration; Museums and Communities; Museums, Interactive Technologies and Electronic Access; Exhibition Development; Collections Management I: Foundations; The Visitor Experience: Learning Theories and Understanding Audiences; Internship (600 hours); and Master’s Project Sequence.

Collection Management Specialization Courses include a hands-on Practicum and Collections Management II: Preservation and Practice.

2) Dual degree Master of Arts and Master of Business Administration (MBA) in Museum Studies - three-year program where students from any discipline (collections management or education for example) take the full museum studies core curriculum (described above) and nine graduate business classes in JFKU’s School of Management. Courses from the School of Management include: Visionary Leadership, Marketing Management, Managerial Economics, Business, Strategy and Planning, Accounting for Managers, Organizational Ethics, Systems Approach, Leading a Global Workforce, and Organizational Communication. The dual degree positions students for careers in all aspects of museum leadership and guides them toward sustainable, integrated museum management practices.

3) Certificate in Museum Studies - one-year program tailored for experienced museum professionals and individuals with one or more graduate degrees who prefer a shorter course of study. Students may specialize in either collections management or education and interpretation. The core classes for a certificate include Issues in Museums I: History and Theory; Issues in Museum II: Finance and Administration; Museums and Communities and Internship with specialization courses Collections Management I: Foundations; Collections Management II: Preservation and Practice.

Most JFKU courses are offered in the late afternoon, early evening from 4:00 to 7:00pm.

For more information please visit: www.jfku.edu/programs/programs/museum_stud/ma/
San Francisco State University

The San Francisco State University Museum Studies program builds upon students’ previous academic studies in Anthropology, Art History, Classics & Classical Archaeology, Design, Education, History, the Sciences, Public Administration, or related disciplines” with emphases in Curation, Exhibition Design, Museum Education, Museum Fundraising, Museum Management, and Registration/Collections Management. Alternatives to museum employment is explored, such as: private galleries, city/state arts commissions, historical associations, auction houses, libraries with exhibition programs, corporate galleries and museums, private art collections, archives, civic art centers, science centers, planetaria, natural history/environmental education centers, and living collections.

The 33 unit program can be completed in two to three years if attending full-time. Core Requirements include the history and organization of museums, fundraising, and a museum internship (9 units). Area Requirements are drawn from the following three groups: collections care and conservation; museum management; and exhibition design (9-10 units). Students also select courses relevant to the following Area Emphases: curation; exhibition design; museum education; museum fundraising; museum management; and registration/collections management (12 units). Internship 144 hours. The Culminating Experience can be a traditional Master's thesis; or a creative work project, which could involve the curation of an exhibition in an off-campus museum (3 units).


GRADUATE LEVEL ELECTIVES IN OTHER DEPARTMENTS include: Exhibition Design; and Public Administration of Non-Profit Organizations.

UNDERGRADUATE LEVEL COURSES AND ELECTIVES include: Art for Children; Writing for Museums, Galleries and other Cultural Institutions; Grantwriting; Dangerous Exhibitions - Culture Wars & Censorship in Museums; and Exhibition Design 680 Cultural Heritage Preservation.

The program is flexible with full-time or part-time enrollment availability depending upon the students needs. Most classes are offered between 11:00am and 7:00pm. For more information please visit: www.sfsu.edu/~museumst/
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Thinking of submitting a session proposal for next year’s WMA conference in Portland?

Then you might be eligible to win a free basic registration to the conference!

This year the RC-WR is giving away four registrations to current RC-WR members who submit proposals to the W.M.A. Portland Program Committee.

The WMA deadline is January 15, 2010 (new deadline).

To qualify:
- You must be a current member of RC-WR in good standing (at least one year)
- Your session must be approved by the WMA Program Committee (final approval takes place by March 20, 2010.)
- Your session must cover topics of registrarial or collection management interest
- You must inform the Chair that you will be submitting a session by January 14, 2009.

Once your session receives final approval your name will be placed into a raffle. On April 5, 2010 four names will be pulled.
Winners will be notified by April 10, 2010.

Each stipend is for the amount of a basic registration and the RC-WR Annual Meeting luncheon (does not include evening events or other luncheons) for next year’s WMA conference in Portland.

For information on proposal submission guidelines please refer to the WMA website at westmuse.wordpress.com/Portland-2010/

If you need assistance in submitting a proposal please do not hesitate to contact one of the RC-WR officers. Contact information is listed on the website: www.rcwr.org.

If you have any other questions please do not hesitate to contact Jacqueline Cabrera, RC-WR Chair at jcabrera@getty.edu.
WMA San Diego
A Rising Tide: Sustainable Practices, Green and Beyond

Western Museum Association
Conference, October 25-29, 2009 in San Diego, California.
CSI: Registrars at the San Diego Air-Space Museum

By Allyson Lazar with photos by Lydia Johnson

Ever wonder what 11 trained museum collections professionals can accomplish in one day? The San Diego Air and Space Museum found out when they hosted CSI:Registrars, the RC-WR-sponsored pre-conference volunteer event on Saturday October 24. (CSI stands for Collections Services Initiative.)

Following an introduction to the collections, library, and archives by our hosts, Karen and Katrina, we rolled up our sleeves and got busy examining what was out on display, inventorying archival (2D) materials and condition checking curatorial (3D) objects.

As we worked throughout the day, we chatted with each other and with Karen and Katrina from the Museum, getting to know one another and sharing experiences.

By the end of the day, large dents had been made in projects that the SDAM staff had been just waiting for the right set of volunteers to tackle. And as for the volunteers, we were tired (and some of us were very dirty), but we felt that great sense of accomplishment that comes from knowing you’ve helped out a fantastic organization!

Where will the CSI: Registrars show up next? What kinds of challenges will they tackle at the next venue? That’s all still to be determined. But there’s one thing that is certain: bringing professional volunteers together with museums in need for a day of work and networking is a win-win solution.

From start to finish - how 11 trained professionals made a difference!
San Diego!!!

**Parties**

- USS Midway
- Contemporary Arts San Diego - La Jolla

**Presentations**

- Packing Conundrums

**Balboa Art Conservation Center**

- Conservation board
- Conservation labs. To the left and far left, painting lab. Below, paper lab.

All photos on this page courtesy of © Linda Waterfield
cardboard inserts can be used to separate pieces vertically. Additional necessities include, twill tape, Teflon tape, a large needle, stretch wrap, high density polyethylene, polyester batting, a folding table, volara, packing tape, box cutter and band aids. Making the object visible to the unpacker will help prevent damage. Small objects can be stretch wrapped to a cardboard support before the stretch wrap should not touch the object so polyethylene or volara can be used as padding between the object and the stretch wrap. Using stretch wrap instead of a glue gun is faster and reduces the possibility of glue drips in the owner’s home.

For heavier objects wooden supports can be screwed into the box edges to form a sort of crate with cardboard sides. The screw holes can be reinforced with packing tape. In the case of an odd shaped object such as a sculpture, the object can be wrapped with volara and then covered in stretch wrap. The stretch wrap can then be wrapped around a support bar which is screwed into the box to hold the sculpture in place.

Ashley demonstrated how a large needle can be used to push a strip of Teflon tape wrapped around an object like a seat belt in order to stabilize the object for movement. The edges of the Teflon tape can be taped to the outside of the box to hold them in place. Once at the truck, more padding can be added inside or outside the box for additional support during transit. Glass should always be placed upright and never laid flat in order to prevent breakage.

Presented at the 2009 Western Museums Association Conference. October 25-29 in San Diego.

The Packer’s Conundrum – Confronting the Unexpected at the Collector’s Home

Moderator and Speakers: Jacqueline Cabrera, Associate Registrar at the Villa, J. Paul Getty Museum, Sheryl Nakano, Director, Nakano Logistics, Kim Powell, Branch manager, Gander & White Shipping Inc., and Ashley McGrew, Lead Preparator, J. Paul Getty Museum

The session was broken into two parts. One part was a model phone conservation between Kim Powell and Sheryl Nakano to set up the deinstallation, packing, transport, and reinstallation of artwork from a private individual for a museum exhibit. The second part consisted of tips and demonstrations of how to pack objects at a private home for transport to a local museum (not cross country transport).

The phone conservation was a demonstration of the exchange between the owner’s agent and the shipping company and began with the basis of the job such as; where is the object? when can it be picked up? how many movers will be needed? what special equipment (such as ladders) will be needed? who is covering the insurance? what is the size of the object? is there space to pack and what is access to the object like (are there stairs, is there an elevator, etc.)? After some demonstrations the conversation continued with the packing and transport of the object. Upon arrival the packing crew found that furniture needed to be moved without scratching the floor and the owner demanded that everyone take their shoes off in the residence. Some other objects had to be moved in order to access the object and the owner asked that the crew hang a replacement piece from his collection which the object was away on exhibit. For the return of the object the conversation continued with a discussion of who would keep the crate for the object and again moving the replacement object before replacing the object removed for the exhibit.

Ashley McGrew drew upon his years of professional experience to show tips for how to secure and move various types of objects, both 2-D and 3-D. A large box is very often handy, not only to serve as a container but also to serve as a table is there isn't one available for use on site. A piece of plywood the same size can be used as additional support if the object is heavy and can also be used as a ramp if needed. If framed artwork is being picked up, the box can be lined with gray foam and cardboard. Ashley McGrew shows how to attach objects using stretch wrap and protective layers of polyethylene or volara as padding.
CALL FOR PAPERS

The 7th European Registrars Conference 2010

The Netherlands Registrars Group (NRG) is organizing the 7th European Registrars Conference which will be held in Amsterdam on the 8th and 9th of November 2010.

The European Registrars Conference is a two-year event for national and international museum professionals dealing with all aspects of collection management. The number of delegates will be around 500 persons.

The organizers kindly invite speakers to present new and innovative developments and research projects to our international audience.

The general theme for the conference will be Being Green, a theme taken from a 1970’s song performed by Kermit the frog which not only refers to environmental sustainability but also to the courage it takes to be different. Museums and galleries can invent their own perfect solutions relating to collection management matters, but can these survive the growing flood of rules and regulations regarding loans traffic?

Sub themes up for discussion could for example be ‘the green depot’ (climate, shared locations, quality-ranged solutions), ‘mobility’ (people in transit versus art in transit, choice of packing materials, transport solutions, shared transports), ‘new techniques’ (RFID, the effects of vibrations in transports, energy solutions for museum buildings) and ‘procedures and processes’ (digital documents, standardization).

The Dutch committee aims to organize a conference that is composed of both plenary sessions and of focus group meetings. So, if you think your topic should be of interest to only a small number of the conference delegates, please do get in touch with us anyway.

The organizing committee will judge all contributions on aspects of originality, relevance and transparency.

The deadline for abstracts is the 1st of January 2010 and should be sent to one or all of the following email addresses:

Wim Hoeben w.hoeben@rijksmuseum.nl
Wilbert Helmus w.helmus@friesmuseum.nl
Karlijn Berends k.berends@stedelijk.nl
Klaas Witsen Elias witsenelias@kunsthall.nl
Couriering Collections: Sustaining Standards in Turbulent Times

Moderator Jacqueline Cabrera, Associate Registrar at the Villa, J. Paul Getty Museum asked the panel to share their experience and expertise in couriering collections. The session posed questions for audience consideration: Do you know how to be a good courier? Have you received proper training/guidance? Does your institution have a courier policy in writing? Do you have a training program in place? Does your institution follow and implement the Registrars’ Code of Ethics for Couriers?

The panelists, Amy Wright, Senior Assistant Registrar at the Los Angeles County Museum of Art (LACMA) and Maeve Shivnan, Senior Account Manager at Dietl International, a division of Rock-It Cargo discussed courier roles and their perspectives in couriering collections.

Why are couriers required?

The courier requirement for art shipments is based on what is best for the artwork. Specific reasons may include:

- Artwork is of high monetary or cultural value;
- Artwork is fragile;
- Artwork requires special handling;
- Concerns about exhibition facility;
- Indemnity or insurance requirement; and/or
- Complicated shipping arrangements.

Who can serve as a courier?

Courier selection is, as defined in the LACMA collections management policy, specifically assigned to those full-time positions that work with art in their daily responsibilities including curatorial, registration, conservation, art preparators, and collection managers.

What is required of the courier?

All assigned couriers agree to uphold standards and contractually agreed upon conditions outlined in the loan agreement and/or exhibition agreement. The courier’s duties and the artwork’s safety are first priority; plans to meet up with friends or family are only appropriate once the courier’s duties are complete. A museum’s courier policy may include these qualifications for courier duty.

The courier must additionally have the ability to:

1. Take full responsibility for protecting the object;
2. Make intelligent decisions quickly;
3. Withstand the rigors of travel;
4. Understand any conservation problems of the object;
5. Work with shippers, agents, customs officials, etc.;
6. Create condition reports;
7. Have packing knowledge and skills;
8. Physically handle hand-carried objects;
9. Have a valid passport (if necessary for the trip); and
10. Possess diplomacy, firmness, patience, and stamina.

How many and how much?

Typically the lending institution’s registration office, working with a shipping agent, charts out the courier’s travel itinerary, hotel accommodations, and the borrower pays for:

- Round-trip airfare, business class only when traveling with artwork otherwise economy class for transit without art work.
- Hotel accommodations and per diem anywhere from $75 to $90 per day.
- 1 night/2 days for institutions further afield (e.g. Northern Californian museums for those institutions located in Southern California.)
- 2 nights/3 days for domestic institutions
- 3 nights/4 days for Canada and Mexico
- 4 nights/5 days for international institutions
- For ground transportation a per diem of $150.

The registrar often works with the fine art shipping agent, such as Dietl or Masterpiece to prepare the aforementioned flight/travel and hotel itinerary and to additionally arrange all the details of the shipment; including all documentation, airfreight booking, courier tickets, domestic trucking, overseas agent contact, Fish & Wildlife or CITES permits when necessary, and coordinates with the cargo warehouse for expedient service on shipment day.

How does the courier prepare?

The courier must ensure that travel documents (passport) are current, per diem is received upon arrival to the borrowing institution, and most importantly, couriers must keep travel details confidential. One to two months in advance of departure, the courier confirms the trip dates and completes any special paperwork. One to two weeks before the trip, the registrar completes condition reports with the conservator, oversees artwork packing and reviews the itinerary with the courier. On Departure Day, the artwork is transferred to the airlines cargo warehouse five hours prior to the flight’s departure. The courier, clad in comfortable and weather appropriate clothing – layers are best – with proper paperwork in hand, assures that the crate is secured in the fine art, exclusive use truck with two straps, top and bottom; is not
stacked; arrows are upright; and framed works ride parallel to travel direction. For courier comfort it is important to have snacks, water, comfortable shoes, and a working international cell phone.

Are there flight limitations?
The crate size determines the aircraft type for airfreight: wide-body passenger flights fits crates up to 64 inches in height and freighters or non-passerger planes can accommodate up to 118” height. Some important considerations for international routes are that not all destinations are accessible via non-stop, wide-body flights from the West Coast (specifically Italy and Spain.) There are three West Coast freighters: Lufthansa to Frankfurt (maximum height of 96”), Cargolux to from Los Angeles (118”), to Amsterdam (118”).

Who works with the courier at the airport?
The courier works most directly with the fine art shipping agent but will interact with Tarmac Security Agent and airline staff. Since the events of September 11, 2001 the Transportation Security Administration (TSA) oversees all cargo movement to assure travel safety. Prior to that time, cargo was managed by the airlines. The TSA implements a very complex system that makes it essential for proper pre-screening and checks to occur for art cargo prior to shipment.

The Shipping Agent’s role. The shipping agent is a courier’s front line navigator to smooth cargo screening, assisting in TSA and customs clearance. The shipping agent confers with the airline employee that the contents of the crate are very old and fragile and to use extreme care when handling. The courier is escorted by the shipping agent to the cargo warehouse and later to the passenger terminal where the courier checks in to the flight. Couriers are expected to be at the gate 30 minutes prior departure. The foreign agent is then notified by the shipping agent of the successful departure.

The Tarmac Security Agent’s role. The Tarmac Security Agent works for a private company and has all access airport badge with an escort seal including access behind the yellow line at the cargo warehouse and, very importantly, authorized tarmac access by the TSA. According to TSA rules the yellow line can only be crossed escorted one time a year at each cargo facility. The Tarmac guard remains with the artwork at all times and witness the artwork being loaded onto the plane. After loading, they report the pallet and/or container numbers and the crate position within the aircraft to the shipping agent who will in turn report this information to the courier. Tarmac guards will stay onsite for at least 30 minutes after departure to assure that the plane is well on its way. There have been rare occasions when planes have returned.

The Airline Staff’s role. The airline staff confirms the airline booking and shipping paperwork, including TSA documentation. They will unload the artwork from the truck – usually with a forklift – and transfer the crate to the airline scale to weigh and measure, and will then determine the best loading plan for the artwork – either on a pallet or in a container. Because the airline will want to maximize their revenue they will utilize every inch of space so other airfreight will be co-loaded with the crated artwork. Artwork should never be loaded with perishables such as fish or hazardous materials such as dry ice. The crate is placed on top of a plastic sheet covered 10 – 20 foot pallet (also called a “cookie sheet”) and secured with tie down straps. Once the pallet is loaded (up to 3,000 kilos per pallet) the crates are covered with another sheet of plastic, followed by a cargo net. The shipping agent, courier, and Tarmac Security Agent exchange cell phone numbers.

The Foreign Shipping Agent’s role. The foreign agent provides unpacking appointment times, courier’s hotel details, contact information of supervising agent, location where agent will meet courier upon arrival, transportation from the passenger terminal to the cargo warehouse, insures the courier is present to witness pallet unloading and truck loading, and the fine art truck to borrowing institution.
What About Hand Carry Courier Trips?

Passenger hand carried artworks must be x-rayed just as any carried on luggage during the security screening prior to boarding the plane. If the artwork is too fragile to be x-rayed (21” h x 29”), then a visual exam can be arranged with the TSA in a private room. Hand carry dimensions are: 9” h x 22” x 14” under the seat, 24” x 12” x 20” for an extra seat. The shipping agent will escort the courier until the time of boarding. Keep in mind that the hand carry should be easy to open for examination since the TSA can perform a visual exam if they see anything on the x-ray that is questionable. The TSA can also use a cotton swab to detect explosive materials. For international hand carries, the agent will clear customs for the shipment prior to arrival even though shipping agents and security escorts are no longer allowed in the customs area. Customs clearance will be faxed to the passenger terminal and customs will have the details – flight number and passport information. All passengers must complete the in-flight customs paperwork handed out by the flight attendants. Upon arrival in customs, the courier must declare the artwork – let the customs official know that the broker has prepared a formal customs entry for the artwork. The customs official will then combine clearance paperwork with the courier declaration. Once complete an agent will escort the courier to the institution.

Hand carry dimensions:
under seat - 9” h x 22” x 14”
extra seat - 24” x 12” x 20”

And Truck Courier Trips?

Couriering a truck shipment embraces the same concerns that air freight does – the first priority is the artwork’s safety and official paperwork must be complete and in order. Trucks transporting artwork are climate-controlled, air-ride vehicles with dual-driver team. The courier must respect the drivers and their truck – the courier is a guest, often, in their home. The truck must never be left unattended nor opened in route unless in extreme emergencies.

What happens at the final destination?

Once the courier and art arrive at the intended destination, the courier ensures that the crate is placed in a secure storage area overnight (away from stacked crates, not left on a dolly); confirms installation of the work, and verifies where to enter for the installation appointment. At installation, typically the following day, the courier oversees the unpacking of the crate, the condition reporting, and oversees the object installation – often outlined in advance in the loan agreement specifying mounts or handling needs, weighted pedestals, et al.
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Presented at the 2009 Utah Museums Association Conference. October 21-23 in Green River.

A trio of presenters focused on museum registration. Carrie Snow from the Church History Museum, Dr. Glenna Nielsen-Grim from the Utah Museum of Natural History, and Dr. Laurel Casjens from the Office of Museum Services gave a rapid fire presentation on basic registration to natural history special needs.

Documentation

Snow began with what documentation is needed to establish ownership of an item. Ideally, a signed Deed of Gift proves ownership, but when working with older collections it is often necessary to work with correspondence between the museum and donor. Deeds of Gift should contain a listing of the items, when they were donated, ownership history and provenance. After the Deed of Gift is in hand, the next project is cataloging. Snow advised collecting information about the physical appearance of the object and avoiding jargon and comparisons that may not make sense, i.e. “looks like Snidely Whiplash.” Because in 50 years, people will not know who Mr. Whiplash is.

The documentation of how your collections are used is also important. When objects are put on exhibit, appear in publications, or are sent out on loan it adds value to individual items and decreases the likelihood for deaccessioning.

Also it is important to collect why your items were acquired in the first place to avoid improper deaccessioning. The basic principles of numbering a collection were also discussed. Numbering should be easily read, reversible and be appropriate to the piece.

Natural History Collection Needs

After that Glenna Nielsen-Grimm discussed the often overlooked needs of natural history collections. The first principle is to determine if items came from public or private land. Public lands have a myriad of laws and regulations that private lands do not have. Nielsen-Grimm briefly what to look for with:

Paleontology-Geology

- Fossils, you may not collect any kind of vertebrate fossils on state or federal lands.
- To hold vertebrate fossils in your collections, you are required to have a repository agreement with federal and state agencies.

Botanic Specimens

- Don’t be known as the person who picked the last plant of that species!
- Protected Lands require a permit to collect. These include: National Monuments, National Parks, Federal Lands, State Parks, and some private lands.
- The entire specimen should be affixed to one sheet, and not shared. It should be sewn with cotton thread (backed with linen on the other side).
- If glued, all parts of the plant should be visible.
- Extra leaves should be collected and put in a pouch for modern DNA studies (need to be green).
- Store specimens on archival paper, in archival folders in the dark.

Vertebrate collections

- CITES permits are required for: non-domestic animals into the US, loans across state lines, tissue specimens or biological specimens, and salvage permits—no eagles.
- Fluid collections require extra care as they are very flammable, require separate storage, and fluid must be drained when shipped.
- Skins-DNA snips are important.
Anthropology collections

- Ethnographic collections: historic, identified with Native American or Tribal cultures
- Archaeological Collections: prehistoric, historic
- Objects are of mixed composition
- Religious issues may come into play with storage and exhibition

To finish up, Nielsen-Grimm noted that while a donation might be perfect for an institution, you have to look at whether or not your institution can properly care for a donation before accepting it.

Batting clean-up for the group was Laurel Casjens. She briefly explained what services can be provided by the Office of Museum Services (OMS). She specifically mentioned grants for the purchase of the PastPerfect Collection software program. This is a simple program that allows museums to catalog, search, and circulate their collections. She also passed a brief offering of the current slate of OMS offerings.

Laurel Casjens demonstrates PastPerfect.

We want your great ideas!!

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

DEADLINES
Tips and how-to advice by February 1st
Articles by February 1st
State news and state rep articles by February 15th
Annee Knight
Exhibits Manager,
Charles M. Schulz Museum and Research Center

How did you begin your career as a registrar?
I knew I wanted to work in a museum since I was ten. My family moved around quite a bit and my mom would take us to the local museums and historic sites. From civil war battlefields, historic houses, to the Denver Art Museum, and a very memorable trip at age 11 to Washington D.C. and the Smithsonian. I was fascinated with the displayed “things” and how they represent a bigger story. My childhood bedroom was always a forum for artful dioramas.

Did or do you have a mentor in the field?
I have two greats on my list of mentors. I credit Marsha Semmel who was at the time President and CEO of the Women of the West Museum in Colorado (currently, Deputy Director for Museums, IMLS). At this internship, which I did through CU’s Women's Studies department, she had me theorize an exhibit on the Equal Rights Amendment. From layout to public programming this was the first time I realized how museum professionals can create provocative spaces. Gianna Capecci was my second great mentor. She brought a certain passion and humor to the profession which has been more than once revitalizing. After having her as a teacher through my JFKU Graduate program, I had the opportunity to work with her at the Marin History Museum and then the Charles M. Schulz Museum. By following her example and lessons, I took my academic understanding of object care and found ways to work within institutions while sharing my knowledge with others.

What is your favorite part of registration work?
Nearing nine years at the Charles M. Schulz Museum, my job has evolved from registration and collections management to Exhibits Management. Overseeing the exhibits schedule from development to installation is really exciting for me, although I’ve been reluctant to give up the basics of exhibits registration. Call me crazy, I just like working with incoming loans and all they entail… lenders, Loan Agreements, insurance, facility reports, unpacking, documentation…ahhhhh!

What is the most challenging aspect of your job?
I suppose it is the job description of an Exhibits Manager, but the continuous multitasking can be tough. The natural progression should be to work on one thing until it is done. I find it challenging to work on several exhibits at once. Every show is unique and all elements take months to put together. Even with all this planning we still come down to two late nights of deinstallation, painting and finally installing.

What type of object do you like to work with the most?
It’s not a particular object but more of a space or environment. Okay, I really like building little mounts for displays. The challenge of creating a device that securely holds an object safely while being virtually invisible is like solving a puzzle.

Which was your favorite exhibit that you’ve seen to date?
I was recently reminded of the “Skulls” exhibit at the California Academy of Sciences circa 2002. The variation, the size, the scope of the collection and yet all the skulls were so similar. It was amazing! I have become more involved with my local art community. I’ve enjoyed thinking about artwork in smaller spaces and non-traditional venues. The Petaluma Arts Council’s yearly El Dia de Los Muertos installation has become an amazing community event. With exhibits at the gallery and throughout town, it seems everyone is invited to participate. It’s a great event!

What do you wish for the future of the registration profession?
It is a unique position that a Registrar gets to be in at a museum. With our knowledge of the collection and hands on experience with exhibit rotations, we really do have a holistic understanding of the museum. Seeing the Registrar at the planning table with exhibit curators, can be a great chance for creative input.
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Malia Van Heukelem
Collections Manager,
The Friends of Iolani Palace

How did you begin your career as a registrar?
The University of Hawaii Art Gallery was my first art related job around 1986. It opened me up to the possibilities of working in a museum. I was a gallery assistant for a couple of years, installing around six exhibitions per year. We moved walls, built casework, painted, packed crates, installed artwork and labels. It was through the UH Art Gallery that I was contracted to install work for the Art in Public Places Program of the State Foundation on Culture and the Arts. We had artwork installed at around 400 sites on 6 islands. My fixation with organization and details got me started with registration.

Did or do you have a mentor in the field?
Deborah Dunn was registrar at The Contemporary Museum when the Art in Public Places Program worked to install a collaborative exhibition. Later, she worked on contract to re-organize the photography archives for the Art in Public Places Program. Through these experiences and her later work at the Mission Houses Museum, she was always someone I looked up to for her knowledge and professionalism. When she was director of Iolani Palace, I jumped at the opportunity to work with her. Tom Klobe, director of the UH Art Gallery was also a huge influence on me. He always led by example and connected his students with the best opportunities. If I didn't work with him, I might not have considered a career in museums.

What is your favorite part of registration work?
Getting organized. I like taking physical inventory to get to know each object first hand. Filling in the blanks in the collections management database with photographs and locations provides the control we need to be accountable. When I started, the database only had accessions and no object level descriptions. While I named or numbered every room and shelf in the building that housed collections, our registrar entered all the objects in our Past Perfect collections management database. Now I don't fear those calls from our curator "the donor's children are coming and they want to see their objects. Can you go find them?"

What is the most challenging aspect of your job?
Working at a politically charged site is challenging. Everyone has a message and you can't please all parties. We've had numerous political protests on the grounds and a couple of physical takeovers during the last few years. The other part that's difficult is lack of dedicated funding. From 1978 to 1998 the Palace had a management contract through the State of Hawaii where they received an allotment. There's never been an endowment and we're still struggling to be sustainable.

What type of object do you like to work with the most?
In my prior work, it would have been contemporary paintings and sculptures. Now I'm working with a completely different type of collection with amazing historic items. We work with some of the most significant artifacts in Hawaii. We showcase the only thrones and crowns in the nation. We exhibit feather capes, cloaks, and other symbols of Hawaiian royalty. It's a great honor to be entrusted with these items.

Which was your favorite exhibit that you've seen to date?
The American Visionary Art Museum in Baltimore has hosted some of my favorite and most memorable exhibitions. The first exhibition I saw there was "The End is Near! Visions of Apocalypse, Millenium, and Utopia," along with the semi-permanent gallery for the AVAM collection. It made a big impression as my first exposure to "outsider art"

What do you wish for the future of the registration profession?
Continued professional training for collections staff at all levels of experience through local, regional, and national workshops and lectures. Another wish is for recognition of the important role that registrars and collections managers play within museums, especially through accountability for collections.
For 700 years, the western world has believed that there are untold riches to be garnered in China. In the 13th century, Italian Marco Polo described the country with unrestrained awe. In the 15th century, Christopher Columbus set out from Europe to bring home its bounty. In the 18th century, the British empire looked on China for its maritime trade and access to the culture landscape.

Today two dreams fascinate and will influence the future world order: the "internet" being the new, and "China" the oldest dream of all. We are now living in an era of resurgent "Chinoiserie". Chinese culture has begun resonating on the international stage to extents unseen before.

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NORTHERN CALIFORNIA
(Maren Jones and Joy Tahan)

Ashley Bellouin and Jaime Henderson have joined the staff of the Phoebe Apperson Hearst Museum of Anthropology as the museum moves out of one off-site storage space and into another. Jaime and Ashley have been key participants in packing up a storage space that houses archaeological material from North and Central America, as well as plaster casts of Classical Greek and Roman sculpture, Etruscan sarcophagi, acorn granaries, and ethnographic material from throughout Europe, Asia, and Mexico. Collections Staff of the museum are THRILLED to have Jaime and Ashley help with this project!

At the Santa Barbara Museum of Art, there are some exciting exhibitions: “Noble Tombs at Mawangdui: Art and Life in the Changsha Kingdom, China (3rd Century BCE – 1st Century CE) until December 13, 2009. This is a rare opportunity to view beautiful items from the tomb of “Lady Dai,” the first lady of the Changsha Kingdom. SBMA will be the second and only west coast venue showcasing 70 treasures. Tomb was discovered in the 1970s and was completely intact! This was a conservation nightmare when it was exposed to air. The exhibition examines the art and material culture of the Western Han Dynasty. “Diana Thater” until January 21, 2010 is an internationally renowned pioneer of film and video art has two major works on view. A new work and the way it is mediated through human intervention. And “Delacroix to Monet: Masterpieces of 19th C. Paintings” from the Walters Art Museum: Aliza Nizet, Assistant to the Registrar, attended her first WMA meeting in San Diego as a RC-WR Stipend winner. Anne Mersmann, Associate Registrar, will be attending the IRS3 meeting in Chicago. She is also the lead in SBMA’s TSA certification efforts. Since October, the Registrar’s department has been hosting Manuela Mueller, a Registrar from Museum Ludwig, Cologne. As a trained Registrar, Manuela is helping the department catch up tremendously in addition to perfecting her English. What a wonderful trade. Cherie Summers, Chief Registrar, and her Code of Ethics committee completed the new RC-AAM Code of Ethics. This is awaiting final approval from AAM.

Exhibition news from the Asian Art Museum (San Francisco): “The Lords of the Samurai” exhibition closed on September 20, 2009 - the display and its programs drew 105,000 visitors - the second most well attended exhibition at the museum in its current home in the Civic Center. The registrars bid a fond farewell to the 160 objects that were returned to lender museums in Japan. The art shipments were couriered from California to Japan by Eisei-Bunko Museum curators, Asian Art Museum paintings conservator Shio Sasaki and registrar Cathy Mano. A portion of this exhibition may travel to the Wereldmuseum in Rotterdam, so if you missed it in San Francisco, plan a trip to The Netherlands at the end of 2012.

“Emerald Cities: Arts of Siam and Burma” opened in the museum’s first floor galleries on October 23, 2009 and will be on view through January 10, 2010. “Emerald Cities” is the first major exhibition in the West to explore the rich but little known arts of 19th-century Siam and Burma. All of the 140 objects on display are from the collections of the Asian Art Museum, with two-thirds of them recently acquired by the museum from the Doris Duke Charitable Foundation. Included are gilded ritual vessels, mother-of-pearl and mirror inlaid furniture, manuscripts, textiles, ceramics, rare paintings and more. Preparing these works—many of which were never created to last and have spent the last century in less than ideal preservation conditions—has been a Registrar from SBMA’s TSA certification efforts. The exhibition includes historic photographs as well as contemporary installations. Here’s a sneak peak at a component of one of the installations by Zhang Jian-Jun who lives and works in Shanghai and New York. Included in the exhibition are close to 130 works from 23
The **Contemporary Jewish Museum** (San Francisco, CA) recently opened “As It Is Written: Project 304,805,” an exhibition centered around a soferet (a professionally trained female scribe) who while on public view will write out the entire text of the Torah over the course of a full year. She will be one of the few known women to complete an entire Torah scroll, an accomplishment traditionally exclusive to men. In this groundbreaking, living exhibition, the Museum will be the first public institution to reveal this traditionally private process unchanged by time for thousands of years. Visitors will have an unprecedented opportunity to learn about one of the world’s foundational religious texts and the spiritual and ritual essence of an enduring scribal art.

"There’s A Mystery There: Sendak on Sendak" exhibition is on view at the **Contemporary Jewish Museum** until January 19, 2010. Maurice Sendak has written or illustrated more than 100 picture books over his 60-year career. A number of those books, including *Where the Wild Things Are, In the Night Kitchen, and Chicken Soup with Rice*, inspired generations of children and changed the landscape of picture books. Included in the exhibition are original watercolors, preliminary sketches, drawings, and dummy books from more than 40 of Sendak’s books, all from the Rosenbach Museum and Library in Philadelphia, the repository for Sendak’s artwork and working materials. This major retrospective sheds light on the many mysteries of his life and art by exploring the intensely personal undercurrents in his work; and it does so using Sendak’s own words, insights, and remarkable stories.


**UTAH**

(Carrie Snow)

The **Bean Life Science Museum** now offers a monthly “Date Night” on the last Saturday of each month. Activities include a Murder Mystery Dinner Theater, Scary Animal Show and Tour.

The **BYU Museum of Art** has opened a new exhibit **Types and Shadows: Intimations of Divinity**

The **Utah Museum of Natural History** (UMNH) is seeking Development Specialist. This position is the primary grant writer and researcher for the Museum's Development Department. Responsibilities include writing grants, correspondence and acknowledgments; managing the prospect database; preparing solicitation materials; conducting research and analysis leading to cultivation and stewardship strategies; and maintaining good historical records.

Join UMNH and KUED for a kick-off of Dinosaur Train, a new series from The Jim Henson Company, airs this fall on PBS! Scott Sampson, research curator at the Museum, is the science advisor and on-air host of the show.

As part of the Church History Department, the Church History Library

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A Huaxie art handler measures a scholar’s rock for packing and crating.

Verso view of the parchment that a soferet will use to write the entire text of the Torah on at the Contemporary Jewish Museum.
State News

provides opportunities for learning experiences that provide the public with the knowledge to preserve their own history. To celebrate "Archives Month" the Church History Library hosted three free lectures to the public. Lectures focused on a variety of collections including documents, books, photographs, furniture, artifacts and textiles.

**Washington**
*(Dianne Egan and Cory Gooch)*

The Wenatchee Valley Museum & Cultural Center was awarded a grant to hire Angie Battalio-Bunker part-time for 10 months as a contract registrar. Angie will be creating a collections management policy, inventorying a portion of their collection, setting up a computer kiosk for public access to the collections, and giving staff formal training in TMS.

Rebecca Engelhardt, the Registrar/Collections Manager of the Museum of Glass (MOG) in Tacoma, reports that MOG completed four major milestones in 2009: Fluent Steps, a commission by Seattle artist Martin Blank, was installed in the Main Plaza reflecting pool. The work comprises 754 pieces of individually hand-sculpted clear glass, most created in the Museum's Hot Shop. Preston Singletary. "Echoes, Fire, and Shadows" is an exhibition of 54 works including the monumental glass wall-hung "Clan House", one of the museum's most challenging installations.

MOG's first traveling exhibition, "Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass," opened at its third venue in September at the Palms Springs Museum of Art. This venue in particular stresses the importance of their continued research into the pros and cons of earthquake mitigation adhesives. On Halloween they MOG opened an exhibit paying tribute to the imagination of children. "Kids Design Glass" showcases 52 glass sculptures designed by children and crafted by professional glass artists in the Museum of Glass Hot Shop.
In October the Frye Art Museum in Seattle welcomed the internationally respected museum director, curator and scholar Jo-Anne Birnie Danzker, as their new Director. The museum is currently hosting the exhibition, “The Old, Weird America: Folk Themes in Contemporary Art,” and next year the public will get to see some of the permanent collection in a salon-style hang, the manner in which the Fryes’ traditionally displayed their personal collection. (Local registrars take note: The Frye recently began offering a Happy Hour menu in their cafe every Thursday!)

The Wright Exhibition Space and Artech exhibited, “The Artists of Artech,” an exhibition to celebrate over 30 years of work by the employees of the artist-driven organization. It was generously hosted by Virginia and Bagley Wright, well known and honored Seattle art patrons and philanthropists. Curator for the show, Chris Bruce, is the Director of the Museum of Art at Washington State University and has a long history with Seattle art and artists – including as Director of Curatorial and Collections for EMP and long time senior curator at the Henry Art Gallery. In salon style, the exhibition was much like a scrapbook or collage showcasing over 120 selected pieces from current and past Artech employees as well as memorabilia from Artech’s history.

Artech also just did an incredible install for Martin Selig at his new building plaza in Seattle - four, multi-ton sculptures were installed, Eleven Straight Lines by Benar Venet, Three Obliques by Barbara Hepworth, Fusion by Ben Zvi Gedalia, and The Source by Sorel Etrog.

Seattle Art Museum has partnered with the educational non-profit organization ArtStor (www.artstor.org) to digitize existing transparencies of the museum’s permanent collection. Through this valuable online partnership, scholars as well as the public will have an opportunity to study nearly 2,500 high-quality object images from the museum’s holdings in stunning detail. The images were drawn from every area of SAM’s diverse collection including Asian, African, American, European, modern and contemporary, Native and Meso-American, and Oceanic and Aboriginal art.

On September 28, the Seattle Art Museum (SAM) welcomed its new Illsley Ball Nordstrom Director, Derrick Cartwright. Former director of the San Diego Museum of Art, Mr. Cartwright succeeds Mimi Gates who retired after 15 years as SAM’s director. Over the past five years, Cartwright’s leadership bolstered San Diego Museum of Art’s international reputation as a nexus for deep scholarship, thoughtful exhibitions and a dynamic permanent collection, while developing close ties to the community it serves through public outreach and engagement. Under his direction, the museum increased its traveling exhibition and permanent collection loan programs, established a strong publications program and added more than 1,000 new acquisitions to the collection.

Prior to his position at the San Diego Museum of Art, Cartwright was the director of the Hood Museum of Art at Dartmouth College from 2001 to 2004 and director of the Musée d’Art Américain Giverny in France from 1998 to 2000. An active scholar with many essays, articles and exhibition catalogues to his credit, Cartwright earned his Ph.D. in art history at the University of Michigan (1994), where he specialized in North American art and architecture as well as 19th-century French art and the history of photography. He received an MA in 1988 from the University of California, Los Angeles, where he studied modern art, critical theory and the art of India, and a BA, with honors, in 1984 from the department of art history at the University of California, Berkeley.

Tacoma Art Museum was awarded an IMLS Museums for America - Collections Stewardship Grant, for the amount of $94,652 to replace its Argus 2c collection management system with EmbARK and to standardize, update, and increase information related to all 3,500 works of art in its growing collection.

Derrick Cartwright, former director of the San Diego Museum of Art, is the new director of the Seattle Art Museum.
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### California Association of Museums
#### 2010 Annual Conference
#### San Jose, California
#### March 3 – 5, 2010

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<th>Wednesday, March 3</th>
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<tr>
<td>9:00am – 11:00am  State of the Art Collections Storage at de Saisset Museum Tour, Fee $5</td>
<td>8:30am – 10:00am Welcome Address</td>
<td>10:30am – 12:00pm We know we should post our collections online, but how do we do it?</td>
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<td>9:00am – 4:00pm  Workshop: Digital Preservation Basics for Museums</td>
<td>10:15am – 11:45am What about Bar Coding?</td>
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<tr>
<td>12:30pm – 1:30pm  Collections Management Round Table Forum</td>
<td>1:45pm – 3:15pm Up and Coming: New Research in Collections Management</td>
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Check out other interesting sessions at: [http://calmuseums.org](http://calmuseums.org)

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Nancy Russell (LACMA), Mo Shannon (Independent Registrar) and Portland McCormick (Hammer Museum)

Irene Lotspeich-Phillips (Getty Research Library) and Rob Hollister (Independent Registrar)
Annual Business Meeting Luncheon
Western Museum Associations
San Diego, CA
October 27, 2009
Tuesday, October 27, 2009
12:20-1:40 PM, Catamaran Hotel, San Diego, CA

I. OPENING & WELCOME - JACQUELINE CABRERA, RC-WR CHAIR
   A. Call to Order
   B. Approval of 2008 Business Meeting Minutes

II. SECRETARY’S REPORT - ANGELA LINN, RC-WR SECRETARY
   A. Membership Report
   B. Stipend Recipients
   C. Sponsorship acknowledgements

III. TREASURER’S REPORT - NOELLE McCULLE, RC-WR TREASURER
   A. 2008-09 Financial Report
   B. 2009-10 Proposed Budget

IV. RC-AAM UPDATE – HOLLY YOUNG, RC-AAM VICE-CHAIR
   A. Committee Update

V. CHAIR’S REPORT – JACQUELINE CABRERA, RC-WR CHAIR
   A. 2009 Election Results
   B. Elected & Appointed Positions
   C. Registrar Quarterly
   D. Development
   E. Annual Meeting: Portland 2010
      1. Registration raffle
      2. Portland 2010 Session Proposal submissions
   F. 2010 Travel Stipends

VI. STATE REPRESENTATIVE REPORTS – JACQUELINE CABRERA, RC-WR CHAIR
   A. Written reports
   B. Seminars / Workshops: 2009 and upcoming 2010

VII. NEW BUSINESS
   A. Breakfast Meeting Report – Angela Linn, RC-WR Secretary
   B. Membership Roster – Jacqueline Cabrera, RC-WR Chair
   C. Web Site Update Report – Jacqueline Cabrera, RC-WR Chair
   D. WMA Portland 2010 – Jacqueline Cabrera, RC-WR Chair
   E. Fundraising Items – Jacqueline Cabrera, RC-WR Chair
   F. West Coast Shipper Party, Oct. 27 – Jacqueline Cabrera, RC-WR Chair
   G. CSl: Registrars – Allyson Lazar, 2009 Event Coordinator

VIII. GOOD OF THE ORDER

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

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

A. Call to Order

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

B. Approval of 2007 Business Meeting Minutes

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

II. SECRETARIES REPORT - ANGELA LINN, RC-WR SECRETARY

A. Membership Report

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

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

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

B. Stipend Recipients

The following members received travel stipends to attend this year's meetings:
- Kim Cloward, Island Palace, Honolulu, HI
- Milla Van Haevel, Island Palace, Honolulu, HI
- Emily Peeso, Idaho State Historical Museum, Boise, ID

C. Sponsorship Acknowledgments

The following vendors provided funding for these stipends:
- Artworks San Diego
- Artech Seattle
- Rock-It Cargo – LA Office

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

A. 2007-08 Financial Report

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

B. 2008-09 Proposed Budget

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

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

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

A. Committee Update

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

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

AAM has scheduled 11 RC-AAM-sponsored sessions for the 2009 meeting in Philadelphia. Topics will include issues focusing on collection conditions, changes implemented on transporting works, deaccessioning, esp. concerning natural history specimens. A full list is available. In addition, there will be a a post-conference workshop or disaster response with conservators and employees from some of the recently-affectted Iowa museums.

ANGELA LINN • SECRETARY  JACQUELINE CABRERA • CHAIR  NOELLE MCCURIE • TREASURER

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

V. Chair's Report - Jacqueline Cabrera, RC-WR Chair

A. Annual Meetings
Jacqueline reported on the location of the next two WMA annual meetings, reminded members of the RC-WR travel stipends and encouraged ALL to apply. We're looking at updating the requirements 2009 - Oct. 25-29 in San Diego, CA 2010 - Oct. 18-21 in Portland, OR

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

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

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

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

   June 1: Nomination Committee appointed
   August 1: Candidates identified
   August 15: Ballots distributed to membership
   September 15: Ballots due
   September 25: Newly elected officers notified

VI. State Representative Reports - Jacqueline Cabrera, RC-WR Chair

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

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

VII. New Business

A. Breakfast Meeting Report - Angela Linn, RC-WR Secretary
Angela reported on the breakfast meeting from the morning of 9/19/2008.

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

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

D. WMA San Diego 2009 - Jacqueline Cabrera, RC-WR Chair
Jacqueline asked Sarah Kennington, the 2009 recipient of the Directors Chair Award, to reflect on her 30 years of work and offer any words of advice. Sarah mentioned the important role of RC-WR as a means of networking at both WMA and the national conferences. WMA has consistently had strong connections with the SPCs and hopes with the new board structure, RC-WR continues to have a presence, especially on the board, which has had a tendency to lean towards the Directors and CFOs.

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

ANGELA LINN • SECRETARY  JACQUELINE CABRERA • CHAIR  NOELLE MCCLURE • TREASURER

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

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

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

Minutes submitted by Angela Linn, RC-WR Secretary
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<th>RCWR 2009 Budget</th>
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Fall 2009/Winter 2010 Registrars' Quarterly | 39
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<td>Sponsorship: RS Travel Stipend</td>
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**EXPENSES**

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<td>State Conference Fees</td>
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<td>WMA Portland workshop costs for AV assistance, speaker travel etc.</td>
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<td>Registration only this year: Chair must attend RC-AAM board meeting; lives in LA so no cost for hotel etc.</td>
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<td>Purchased items once reviewed are then sent to Media Library for membership use; postage budgeted on separate line item</td>
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**TOTAL REVENUE** | $21,756.00
**TOTAL EXPENSES** | $18,700.00
**BALANCE YEAR END** | $3,056.00
2009 Sponsors:
Art Solutions – Soft Packing Workshop, Scottsdale, AZ
Artworks San Diego – 2009 Annual Business Meeting
DeWitt Stern Insurance – Fine Art Insurance Workshop, Pasadena, CA
Robertson Taylor International Insurance Brokers – Fine Art Insurance Workshop, Pasadena, CA
Cookies Crating – Corporate Sponsor
Rhema East China Ltd. – Corporate Sponsor
US Art – CSI Registrars Event at W.M.A. San Diego
Dietl – IRS3 2009 Travel Stipend
ARTEX – W.M.A. New Media Workshop
L.A. Packing, Crating and Transport / Ashley Distributors - New Media Workshop at W.M.A. San Diego
Arteria Srl – New Media Workshop at W.M.A. San Diego
Gallery Services - New Media Workshop at W.M.A. San Diego
Atthowe Fine Art Services – Art Handling Workshop, San Francisco, CA
Ship Art – Art Handling Workshop, San Francisco, CA
Gander and White – Art Handling Workshop, San Francisco, CA

2009 Newsletter ADS:
Masterpiece International Los Angeles
SIT, Spain

Please take the time to check out their services listed on their various websites (html addresses can be found at http://www.rcwr.org/sponsors/)

The RCWR was able to provide the following stipends to its membership as a result of the generosity of our vendor sponsorship this year:

2009 Stipend Winners:
IRS Dietl Travel Stipend: Sharon Stockline, Asian Art Museum, CA
WMA Travel Stipend No. 1: Aliza Nizet, Santa Barbara Museum of Art, CA
WMA Travel Stipend No. 2: Kara Kelly, Museum of Northern Arizona, AZ
WMA Travel Stipend No. 3: Linda Poe, Independent Registrar, San Francisco, CA
WMA Session Stipend: Louis Goldich, Independent Registrar, San Diego, CA
WMA Session Stipend: Melissa De Bie, former Registrar of the Las Vegas Art Museum, NV
WMA Session Stipend: Laura Benites, Los Angeles County Museum of Art, CA
The 2009 Tribal Conference Stipend: Stephen LaBoeuff, Kentucky Center for Native American Arts & Culture (This stipend was awarded by the conference organizers)
Report from the Development Officers
October 19, 2009

During 2008-2009, the RC-WR received generous funding support through Corporate Sponsorship, a new Giving Opportunity as of April, 2009, sponsorship of individual programs, and through the sale of advertising in the Registrars' Quarterly. We have had some success with general e-mail blasts and have tried to reach out directly to many new supporters.

We would like to thank the following organizations for their generous support of the RC-WR:

**Corporate Sponsors:**
Cooke's Crating
Rhema East China Ltd.
US Art

**Sponsors for the past year's programming:**
American Institute for Conservation, Washington, DC – Advertising WMA Annual Meeting
Arteria srl - New Media Workshop, WMA Annual Meeting
ARTEX Fine Art Services - New Media Workshop at WMA San Diego
Art Solutions - Soft Packing Workshop, Arizona
Artworks San Diego – 2009 WMA Annual Meeting
Balboa Art Conservation - Advertising at Workshops in Seattle, WA and Eugene, OR
Contrast Ltd. - New Media Workshop, WMA Annual Meeting
DeWitt Stern Insurance – Fine Art Insurance Workshop
Dietl International, a division of Rock It Cargo - travel stipend for IRS3,
   New Media Workshop, WMA Annual Meeting
Gallery Services - New Media Workshop, WMA Annual Meeting
L.A. Packing, Crating and Transport / Ashley Distributors - New Media Workshop,
   WMA Annual Meeting
Masterpiece International, LTD, Los Angeles
Robertson Taylor International Insurance Brokers – Fine Art Insurance Workshop
SIT Transportes Internacionales
Streams of Language, Memory and Lifeways, Tribal Conference –
   Advertising WMA Annual Meeting
US Art* -Helping Hands Brigade event, WMA Annual Meeting

We would like to thank all of these organizations for their generous support and encourage all RC-WR members thank them yourselves for their help sponsoring the programming that we all benefit from.

Respectfully submitted,

Olivia and Leslie
Olivia Anastasiadis, RC-WR Development Co-Officer
Leslie Freund, RC-WR Development Co-Officer

*US Art is both a Corporate Sponsor and a sponsor of the Helping Hands Brigade
2009 RC-WR State Representative Reports

Alaska: This position is currently vacant. If you are interested in filling this position please contact the RC-WR officers. Their contact information can be found at www.rcwr.org.

Arizona: Submitted by Kara Kelly, Registrar (Museum of Northern Arizona) and Pat Evans, Registrar (Scottsdale Museum of Contemporary Art):
In June of 2009 we organized a one day workshop entitled Soft packing for Internal and External Moves. This workshop had 40 attendees and was hosted by the Scottsdale Museum of Contemporary Art. The morning sessions focused on materials used for packing and case studies and the afternoon consisted of packing demonstrations. The workshop was generously supported by the RC-WR, PACIN, and Art Solutions, Inc of Scottsdale. Attendees all received a copy of the PACIN publication about soft packing as well as packing material samples from Masterpak, Metal Edge and Gaylord. This workshop added 36 new RC-WR members to the roster for the state of Arizona. A survey conducted during the workshop gave us the following insights to help in planning our next workshop. Attendees indicated they found workshops on weekdays most easy to attend. In addition, those polled indicated that workshops held independent of other conferences were preferred. Topics attendees wished to review in future workshops included planning traveling exhibits, shipping concerns, storage & exhibits mount construction, bar-coding collections, digital photography of collections and insurance concerns. Attendees were especially interested in actual demonstrations of techniques during workshops. Capitalizing on the success of this workshop, we have already begun discussion of another workshop for the upcoming year. We hope to maintain our current new members and help museum professionals in the state network and support each other during these difficult economic times.

California (Southern): Submitted by Amy Wright, Assistant Registrar, LACMA:
This past year Southern California hosted two workshops. The first took place in November at the Japanese American National Museum and was titled Art and Artifact Handling Workshop. The event was co-sponsored by the RC-WR and PACIN and was well attended by over 100 attendees. The speakers were composed of art preparators, conservators, and registrars from the area. Topics included emergency plans and damage procedures, a conservation overview of paintings and handling them, basic handling for 3-D objects, a conservation overview of works on paper and handling them, loan conditions and loan agreements, and handling of ethnographic objects. The second conference was a half day conference titled Fine Art Insurance and took place at the Huntington Library, Art Collections, and Botanical Gardens in May. Speakers Maureen O'Brien from DeWitt Stern of California, Sarah Barr from Huntington T. Block, and Victoria France from Robertson Taylor discussed how to purchase a fine art policy, how to improve your current policy, and current issues in exhibition insurance.

California (Northern): Joy Tahan, Registrar, Oakland Museum of California and Maren Jones, Principal, Maren Art Services:
No report was submitted.

Hawaii: Submitted by Cynthia Low, Registrar, Honolulu Academy of Arts:
The Iolani Palace has received Museums for America grant from the Institute of Museums and Library Services in the amount of $41,390. The refurbishing project, which takes place over the next two years, will involve fabric replacement of the upholstered furniture and draperies in three of their rooms. New carpets reproduced through photographs and research will be created for the Upper Hall, Grand Staircase, and Music Room. New carpets will also be created for the Queen’s Bedroom and King’s Bedroom. The total cost of the project is just under $500,000 with about 90% of the funding in place. Two prominent figures in our arts community have relocated to California this past summer. The Contemporary Museum’s Executive Director Geogiaana Lagoria and David de la Torre, Executive Director at Mission Hess Museum, have both reigned from their positions and the couple now resides in Los Angeles. David is currently Director of Programs and Chief Curator for the new cultural center, LA Plaza de Cultura y Artes (LAPCA). The Contemporary Museum named Allison Weng as Interim Director. Allison is a familiar face at TCM as she was formerly their Assistant Curator and Curator of Exhibitions at the First Hawaiian Center. Congratulations to Honolulu Academy of Arts Collections Registrar Pauline Sugimoto! Pauline is a recipient of a $1000 RC-AAM fellowship to the international Registrars Symposium in Chicago this November. The Academy has launched its eMuseum displaying their Japanese Woodblock Print collection. The project is funded by the Lange Foundation and currently has 4500 prints online for view. The goal of the project is to place 50,000 works in the collection online. The unveiling of the project coincides with the opening of the current exhibition Hokusai’s Summit: Thirty-six Views of Mount Fuji. To view the HAA eMuseum go to http://art.honolulucademy.org/emuseum/. The Bishop Museum reopened their Hawaiian Hall after being closed for renovation since 2006. The final restoration is the result of efforts by Glen Mason Architects, Ralph Appelbaum Associates, and the expertise Hawaiian scholars, cultural practitioners, and
artists. Also on view is Dinosaurs Unearthed, from September 25 – January 3, 2010, which features two full-sized dinosaurs on the Museum lawn. For more information go to www.bishopmuseum.org. To celebrate Hawaii’s 50th anniversary of statehood, The Mission Houses Museum just opened their exhibition titled Hawaiian Flag Quilts: A Legacy of Patriotism. Created in the later part of the 19th century as a form of political protest, Hawaiian Flag Quilts are still being made today. The exhibition is in the Chamberlain House Gallery from October 16 – January 2, 2010 and the Mission House’s own historic collection of Hawaiian Flag Quilts along with modern and contemporary works on special loan for the exhibition.

Idaho: Sarah Tyler, Registrar, Idaho State Historical Museum:
No report was submitted this year.

Nevada: This position is currently vacant. If you are interested in filling this position please contact the RC-WR officers. Their contact information can be found at www.rcwr.org.

Oregon: Submitted by Nicole Nathan, Director of Collections and Exhibits, Oregon Nikkei Endowment:
The Oregon RC-WR group participated in the July 15th Collections Conundrums Webinar sponsored by AAM. The webinar was held at Portland Art Museum and a great way for the Oregon group to get together. RC-WR Oregon also sponsored a brown bag workshop on September 11 at Museum of Contemporary Craft on Copyright Issues. It was well-attended by people from all over the region, including Seattle, Portland and Eugene. We are looking forward to planning a follow-up as this is an important and timely topic. The Museum Computer Network Conference will be held in Portland November 11-14, 2009 and Oregon Representative Nicole Nathan served as the local arrangements chair. From the Lincoln County Historical Society, Newport, Oregon: An exciting photo collection was donated to the Society last year. The collection of maritime photographs, taken by professional photographer James Haren, were donated by him just prior his death in July, 2008. Haren spent 35 years photographing Newport and Depoe Bay, focusing on the ships, boats and other maritime activities of the area, not only in the harbors, but also at sea. We will seek grants or other financial assistance to scan and catalog the photos of this amazing collection. Southern Oregon Historical Society, Jacksonville, Oregon: As you may know, SOHS has decided to temporarily close most of its public operations as of Sept. 7. The goal is to restructure the organization and reopen in six months as a historical society that is more sustainable and relevant to the community. Hanley Farm will continue to operate through fall. School field trips will still be offered. The Empire Builders lecture series will continue at local libraries. And the Society will continue to publish its Heritage Magazine to stay in touch with members. But all of its museums including the Jacksonville and Children’s Museums, Beekman House, and the Catholic Rectory -- and the Research Library in downtown Medford will be closed and staff laid off. The decision by the Board of Trustees was difficult, but necessary. SOHS has struggled financially since losing all county funding in 2007, and losing its main tenant for the History Center in downtown Medford this fall. The Society manages a historic farm, a research library, a large Collection of artifacts, and six historic properties that belong to the people of Jackson County. Over the next six months the board and new Executive Director Allison Weiss will meet with members, donors, community leaders and potential partners in an effort to create a new plan for the organization. Key to that plan will be: amending the property lease agreement with Jackson County; finding a new use or occupant for the History Center, and raising enough money to bring history back to Southern Oregon next spring. End of the Oregon Trail Center, Oregon City, Oregon: After fourteen years serving tens of thousands of school children and welcoming hundreds of thousands of visitors from around the globe, the End of the Oregon Trail Interpretive Center in Oregon City closed its doors today. The staff and volunteers and board members who worked so hard to make this center a destination honoring Historic Oregon City thank our far flung community for their interest and support. We are saddened that many people will make the trek to visit and we will not be present to share the stories of the founding of Oregon. Oregon Nikkei Endowment: Bill and Sam Naito: A Portland Story is a new exhibition which focuses on the history, work and legacy of brothers Bill and Sam Naito. The exhibit follows the establishment of the family business in 1920 by their father Hide, being "thrown out" of Portland during the forced resettlement of Japanese Americans during World War II, the post-war reestablishment of the business, and ultimate success of their many ventures. Oregon Jewish Museum: Following a six-year search, the Oregon Jewish Museum is moving to 1953NW Kearney St. The building, originally built to serve the film industry, is a 6,400 square foot facility will enable the museum to expand its exhibits, programs and services. The new gallery space will allow for both larger and multiple concurrent exhibitions. An expanded volunteer program will provide a variety of Museum services and new volunteer opportunities in hospitality, tours/decents, research and multimedia. Spaces which originally served as film vaults will provide a safekeeping solution for the museum’s collections and artifacts. When completed, the former screening room will be configured for school presentations, museum and community programs, movie screenings, digital presentations and online meetings and programs with other museums and education institutions. Convenient parking and handicapped accessibility are two vital components of the new location. The museum plans to open in the new location by mid-December.
Washington: Submitted by Dianne Egan, Associate Registrar, Seattle Art Museum and Cory Gooch, Independent Registrar:
The RC-WR members in the state of Washington wish to thank outgoing co-representatives Hollye Keister and Michele Christopher, both from the Museum of History and Industry, Seattle. The new co-representatives are Dianne Egan, Associate Registrar, from the Seattle Art Museum and independent registrar Cory Gooch. The Seattle Art Museum hosted an AAM webinar “Collections Conundrums” in July; attendance was good. The RC-WR sponsored a fine arts insurance seminar in September, also hosted by SAM. Next spring the Washington state co-reps will work closely with PAC-IN to help them present an art handling workshop in the Puget Sound region. We also plan to begin having regular after-work get-togethers for registrars and collections managers to network and socialize at pubs or restaurants in Seattle or Tacoma. Over the summer we gained four new members for a total of 31 current RC-WR members.

Utah: Submitted by Carrie Snow, Supervisor Collections Care, Church History Museum:
The Utah Museums Association will be holding its annual conference “Sharing Your Stories” in Green River, Utah, October 21-23, 2009. The Bean Life Science Museum now offers a monthly “Date Night” on the last Saturday of each month. Activities include an Murder Mystery Dinner Theater, Scary Animal Show and Tour. The BYU Museum of Art has opened a new exhibit “Types and Shadows: Intimations of Divinity.” The Church History Library will be celebrating “Archives Month” by hosting three free lectures to the public. Lectures will focus on a variety of collections including documents, books, photographs, furniture, artifacts and textiles. All lectures will start at 7:00 p.m. and will be held in the new Church History Library, 15 E. North Temple, Salt Lake City, UT. For more information call 801-240-2272.

www.rcwr.org
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The RC-WR Media Library is open for business

Check out the website for current listings at www.rcwr.org/media/

Questions - Contact your RCWR Media Librarian:
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**REGISTRARS' COMMITTEE - WESTERN REGION**

*** join us today ***
- Membership dues for the RC-WR are $15.00 per calendar year (January 1 through December 31)
- Contributions to RC-WR above your annual dues are always welcome

### membership application ###

| Please make your check payable to: Registrars Committee • Western Region | please mail membership application to:  
| | Noelle McClure, Assistant Registrar, Portland Art Museum  
| | 1219 SW Park Avenue--Portland, OR 97205 |
| name: ____________________________________________________ | mailing address |
| title: ____________________________________________________ | street: ____________________________________________________ |
| institution: ______________________________________________ | city: ___________________ state: ______ |
| zip code: _________________________________________________ | 
| phone: __________________________________________________ | institution's address ( ):  
| e-mail: ____________________________________________________ | street: ____________________________________________________ |
| | city: ___________________ state: ______ |
| | zip code: _________________________________________________ |

**membership categories**:  

- **VOTING**  
(Museum professionals who reside in the Western Region such as registrars, collections managers, conservators, curators, administrators, corporate, contract or independent registrars, students, volunteers, retirees, etc.)  

- **NON-VOTING**  
(Museum professionals who reside outside the Western Region – or – who are not professional registrars and who are associated with a for-profit organization that provides goods or services to cultural institutions.)

| new member _______ renewal _______ | membership dues: $15 |
| | contribution: __________ |
| | total enclosed: __________ thank you! |
Don’t forget...

- WMA Session Proposals due (and stipend application) - January 15, 2010
- AAM Travel stipend application due - March 1, 2010
- Ali-ABA Legal Issues in Museum Administration, Miami, Florida - March 24-26, 2010
- AAM Conference, Los Angeles, California - May 23-26, 2010
- Art Handling Workshop, Seattle, Washington - June 2010

RC-WR
Wendy Ashton, Newsletter Editor
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P.O. Box 555
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To: