

# Registrars' Quarterly

Registrars' Committee – Western Region  
Spring 2010



## Session Reviews IRS3 & WMA

Don't miss!  
Contract  
Basics, p. 5

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REGISTRARS COMMITTEE  
WESTERN REGION

# In this issue...

Spring 2010 Registrars' Quarterly

- 3 • **Notes from the Officers**
- 4 • **WMA Annual Meeting Schedule**
- 5 • **Contract Basics: What You Need to Know**
- 7 • WMA Review - **When Natural Disasters Hit: Safeguarding Culture**
- 9 • IRS3 Review - **Intricate Cargo Certification Myths - Dispelled**
- 11 • IRS3 Review - **Storage Space Planning: See the Potential!**
- 13 • WMA Review - **Smoke & Leaks, Tar & Bees: Protecting Collections**
- 15 • **Registrar Spotlight - Joy A. Tahan**
- 17 • **State News**
- 19 • **Officers and Appointed Positions**



#### **About the Registrars' Quarterly**

The *Registrars' Quarterly* is printed by the Registrars Committee - Western Region four times a year as a service for the members of the RC-WR. All articles are published with the permission of the contributing author or organization. Readers may submit information for publication. Send to the Newsletter Editor, Wendy Ashton at [ashton@parkcityhistory.org](mailto:ashton@parkcityhistory.org). For changes in address, please contact Malia Van Heukelem at [collections@iolanipalace.org](mailto:collections@iolanipalace.org).

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# Notes from the Officers...

## Dear Membership,

The spring newsletter has finally arrived. I apologize for the delay. We were slightly diverted at the beginning of the year due to the restructuring of the Western Museum Association organization. The board reached out the museum community for assistance in the restructuring of its annual meeting. Since the RC-WR is so closely connected with the WMA annual meeting many of the officers and appointed positions stepped up to the plate to help them out. Some of us are currently serving on their board and some of us served on the program committee. As a result the 2010 Portland meeting is one of the best programs ever-for a quick overview turn to page 4.

The Hawaiian state representatives were very active this past spring offering two workshops. The first workshop took place on February 22 entitled "Museum Appraisal Issues" and the second workshop took place on April 5 entitled "Maintenance of Bronze Plaques." Both workshops had a good turnout and stellar speakers.

In the spring the RC-WR was able to sponsor for its members registration fees for the PACIN/AAM webinar "Handling Non-Traditional objects: From impossible to Reality" on April 21. Several west coast cultural institutions served as host locations. The RC-WR hopes to continue this practice for its membership. So if you see a webinar you would like us to sponsor please contact me directly.

The 2010 annual business meeting will take at the WMA Annual meeting on Tuesday, October 19, 2010 in Portland. The business luncheon has been generously underwritten by Huntington T. Block Insurance. In doing so we were able to keep the cost down to \$15. Register early, space is limited.

This year the RC-WR offered the membership WMA Registration Stipends to 3 members who submitted successful session proposals to the WMA Program Committee. The successful sessions will be presented at the WMA annual meeting in Portland, Oregon.

Within the next few weeks we will also be announcing stipends the International Registrar Symposium in Amsterdam and the annual WMA Travel Stipends. So keep checking the website for their listing at [rcwr.org](http://rcwr.org).

Remember to voice your ideas and suggestions to your state representative or to the officer's directly. We need to hear what the membership wants and needs so that we can fulfill our service to the membership. Please get involved! The organization is only as strong as its membership. Submit an article, suggest a workshop idea or apply for a stipend! Take advantage of your membership benefits.

Until the next newsletter.....

*Jacqueline Cabrera*

Chair





Join the  
**Registrar Committee-Western Region**  
at this year's  
**Western Museums Association Annual meeting**  
Portland, Oregon  
October 16 – 20, 2010

**Workshops scheduled:**

Saturday, October 16:

**PACIN/RCWR Art Handling Workshop at the Portland Art Museum**

Registration information for this workshop can be found on the PACIN and RCWR websites, [www.pacin.org](http://www.pacin.org) and [www.rcwr.org](http://www.rcwr.org)

Sunday, October 17:

**Creating an Emergency Preparedness and Response Plan for Collections**

Moderated by the Balboa Art Conservation Center

**Sessions scheduled October 18 - 20:**

- Selling our Collections, New Perspectives on Old Controversies in Today's Economy
- Corporate Heritage is Your Business
- Engaging the Public in their Space: Public Art in Oregon
- Grant Writing 101
- Museums and Contemporary Artists: A Blueprint for Success
- Envisioning the Future: A Conversation with IMLS
- NAGPRA: Native American Perspectives from Inside the Museum
- Forecasting the Future of Museums: Collections, Staff, Sustainability
- StEPing Up for Museums
- It's Alive or Has Been in the Past: Care & Transport of Live Collections and Endangered Species in Museum Objects
- A Review of Fine Art Insurance
- A Review of Fine Art Insurance: Claim Submissions!
- Packing Conundrums (Part 1 & 2)

**The RC-WR Annual Business Meeting Luncheon will be held on Tuesday, October 19.  
This luncheon is generously underwritten by Huntington T. Block Insurance.**

To register or print out a complete Preliminary Program go to: [www.westmuse.org](http://www.westmuse.org)

[www.rcwr.org](http://www.rcwr.org)

# Contract Basics: What You Need to Know

*This is the first of several articles about contract drafting in a museum setting. It should go without saying, that this and subsequent articles are for general informative purposes only and constitute no legal advice. Subsequent articles will address specific kinds of contracts (such as loan agreements, letters of intent, and database-license agreements), specific contractual provisions (such as warranties, indemnities, and limitation of liability clauses) and negotiation basics.*

**A** contract, in the most general terms, is an enforceable agreement between two parties. In the most general legal terms, a contract is an offer (one party makes an offer with reasonably concrete terms), acceptance (the other party affirmatively does something to show that they've accepted that offer), and mutual consideration (or some sort of consideration substitute), whereby each party promises to give something to gain something.

Notice that the above descriptions of a contract don't use the word "writing." That's because (and with some exceptions) enforceable contracts don't necessarily have to be in writing. An oral agreement between two parties, in many cases, may constitute a binding agreement. Does that mean we don't need written contracts? No, it doesn't. Memorializing the terms of an agreement in writing documents what the parties have agreed to can, provide a key piece of evidence in the event of a dispute. A well-written agreement, can also be an important management tool during the agreement term as the parties continue to carry out their respective obligations with

regard thereto. Accordingly, putting an agreement in writing is not only helpful, it is highly recommended.

## Anatomy of an Agreement

What does the written contract need to contain? The answer, in large part, depends on the kind of agreement that is being negotiated. Since the objective of drafting an agreement is to memorialize the intent of the parties at the time in which the contract is entered into. While the terms of an agreement may differ, written agreements tend to have similar anatomies. Agreements tend to consist of the following subparts in the following order: (a) an introductory paragraph; (b) recitals; (c) defined terms; (d) business terms (including fee structure); (e) legal terms; (f) a signature block; and (g) exhibits or attachments, if any. These parts are described briefly below.

## Introductory Paragraph

The introductory paragraph in a typical agreement might look something like this:

This Exhibition Loan Agreement ("Agreement") by and between 'ACB Art Centre Basel AG, Switzerland ("ACB"), and the Guggenheim Museum Bilbao ("Guggenheim") is entered into and effective as of April 15, 2010 (the "Effective Date").

It's not very complicated: it sets forth the parties and the date the agreement begins. The introductory paragraph also starts defining terms, namely how the parties will be referred to in the agreement. Sometimes the beginning date, also known as the effective date, is defined as "the date of the last signature below." This alternative is acceptable as well

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## Contracts usually contain the follow subparts

- **Introductory paragraph**
  - **Recitals**
  - **Defined Terms**
  - **Business Terms**
  - **Legal Terms**
  - **Signature Blocks**
  - **Exhibits or Attachments, if any**
- 

## Recitals

Recitals are the "whereas" and "now therefore" parts of an agreement (also known as the parts of the agreement most likely to be depicted in a Saturday morning cartoon). An example of a typical recitals paragraph might look something like this:

WHEREAS, ACB wishes to borrow select work from the Guggenheim;

WHEREAS the Guggenheim wishes to lend to ACB select work according to the terms and conditions of the Agreement;

NOW THEREFORE, the parties agree as follows.

An agreement doesn't have to have recitals, and recitals aren't usually considered part of the legal terms of the agreement. Recitals do, however, provide

the reader with context by offering a big-picture overview about the agreement's purpose. The final sentence of recitals contains the sentence, "the parties agree as follows." This sentence is important as it conveys the intent of the parties that the following terms are contractually binding. If there are no recitals in an agreement, this last sentence generally is placed at the end of the introductory paragraph.

Note that after the recitals portion of the agreement, section numbering begins. Section numbering helps the parties communicate about specific provisions during negotiation and thereafter.

## Defined Terms

Defined terms are agreed-upon shorthand for a phrase, name, or concept. The parties, for example, may find it cumbersome to write "ACB Art Centre Basel AG", each time that party is mentioned. Accordingly, a shorter term is substituted as a contractual term of art. Defined terms can exist throughout the agreement. In longer agreements, they are usually given their own section. A defined-terms section might look something like this.

Defined Terms.

"Artworks" means the artwork identified on Attachment 2 of this Agreement, as may be amended from time to time by the parties in writing.

"including" means, whether or not capitalized, including but not limited to.

"Intellectual Property" means all copyrights, moral rights, trademarks, and other proprietary rights that may exist in any jurisdiction, now or in the future, including all rights under license and whether or not such intellectual property is registered.

Usually defined terms are capitalized when used unless stated to the contrary.

An important drafting tip is once you define a term, use it consistently! For example, if you define "the Museum of Contemporary Applied Arts" as "MOCAA", you will want to write MOCAA each and every time you are referring to that term. It's considered sloppy drafting to mix up terms and use MOCAA, the museum, we, us, Museum of Contemporary Applied Arts interchangeably once you have established "MOCAA" as your defined term. In this respect, contract drafting is more like writing computer code than prose: it may not look pretty, but it should function logically.

## Terms and Conditions

The terms and conditions state the "business" terms of the agreement. For example, in an agreement for a loan of an artwork, the terms and conditions might include: exhibition dates, transport, packing, care and handling, security and display conditions, reproduction and photography instruction, and credit lines.

## Legal Terms

In agreements, there isn't usually a single section titled "legal terms" but the legal terms generally come at the end of an agreement after the business terms and conditions. Legal terms might include, warranties, indemnities, limitation of liabilities, confidentiality, choice-of-law provisions (if a party brings a legal dispute, in which jurisdiction will it be and under which state's law?), notices, force majeure, and other similar clauses.

## Exhibits and Attachments

An exhibit or attachment typically includes more granular information, which may be bulky if inserted into the middle of a contract. An exhibition checklist, for example, is the kind of factual information that lends itself to being in an exhibit. Drafters often use exhibits and attachments to offer flexibility for future transactions. For example, if a museum knows it will do a series of loans with a given lender over the next decade, it can keep the same main agreement and add separate, mutually agreed upon attachments, for each loan.

## Interpretation of Agreements

Clarity and consistency are hallmarks of good contract drafting. If an agreement is clear, then a judge will look within the document itself to ascertain the parties' intent in memorializing the agreement. If terms are not clear, a judge will look outside the "four corners" of the document and begin to analyze extrinsic evidence. Accordingly, a poorly drafted contract, mimics a verbal agreement. Even without a formal dispute, poorly drafted agreements cause confusion about how the parties should proceed with their relationship going forward.



## When Natural Disasters Hit: Safeguarding Culture

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

**Moderator and Speakers:** Ginger Ridgway, Curator/Director of Programs, Agua Caliente Cultural Museum; Barbara Maron, Vice Chairman, Cabot's Pueblo Museum; Barbara Keedy Eastes, Vice President, Palm Desert Historical Society; and Allison Frederick, Exhibits and Public Programs Coordinator, Coachella Valley History Museum.

Located in southern California, the Coachella Valley extends southeast from the San Bernardino Mountains for approximately 45 miles. Bounded on the east and west by mountain ranges, its southern edge is defined by the state's largest salt lake, the Salton Sea. The San Andreas Fault runs along the valley's eastern side giving the area its many hot springs but also exposing it to potentially destructive seismic activity. The Coachella Valley is also home to a rich cultural heritage embodied by the region's many museums and historical societies. It was to better protect this heritage in case of a natural disaster that the Coachella Valley Emergency Preparedness Network (CVEPN) was formed in July of 2007. Representatives from the CVEPN organized a session at the Western Museum's Association conference last October to discuss the network's inspiring accomplishments as well as future challenges.

Earthquakes are not the only danger facing the Coachella Valley. Collections are also at risk from associated flooding and fires, as well as the from the possibility that interstate access to the area could be interrupted, hampering outside assistance. It was these concerns that prompted 13 institutions across the valley to create the CVEPN with the primary goals of building a regional repository of emergency supplies and a means for sharing personnel and expertise in the event of a natural disaster. According to their mission statement, the CVEPN "seeks to protect the historic and cultural heritage of the Coachella Valley through emergency preparedness planning activities including central repositories of emergency supplies, on-going programs and training, and providing assistance to its members."

The network began fulfilling this mission by organizing monthly meetings alternating among the facilities of its members. The CVEPN was also able to establish two emergency supply repositories, located at both the north and south ends of the valley, through the donation of two 40-foot containers by Burrtec Waste Management. With the assistance of Julie

Page, Co-Coordinator of the California Preservation Program (CPP) and User Services Coordinator of the Western States and Territories Preservation Assistance Service (WESTPAS), the CVEPN was successful in its application for a National Endowment for the Humanities (NEH) Preservation Assistance Grant, which provides \$3,000 for training and \$3,000 for equipment and supplies. As the grant will only begin to defray the costs of the network's \$15,000 supply list, members have also solicited donations from local vendors.

Another positive outcome of the formation of the CVEPN has been the increased collegiality among member institutions. "All participants have expressed how important and rewarding networking with colleagues has been," says Ginger Ridgway, "That response is what has prompted us to plan for an association of cultural institutions. We are seeing our colleagues attend events at member institutions and we are calling on each other for assistance and expertise." As an audience member at the session it was inspiring to see the dedication to professionalism by the members of the CVEPN and to be reminded of the great success that can come of community networking.

### **CVEPN Website and List of Members:**

- [accarchives.org/cvepn.html](http://accarchives.org/cvepn.html)
- Agua Caliente Cultural Museum: [www.accmuseum.org](http://www.accmuseum.org)
- Cabazon Cultural Museum: [www.fantasyspringsresort.com/cbmi/](http://www.fantasyspringsresort.com/cbmi/)
- Cabot's Pueblo Museum: [www.cabotmuseum.org](http://www.cabotmuseum.org)
- Coachella Valley History Museum: [www.coachellavalleymuseum.org](http://www.coachellavalleymuseum.org)
- Desert Hot Springs Historical Society: [www.dhshistoricalsociety.com](http://www.dhshistoricalsociety.com)
- East Valley Historical Society: [no website]
- General Patton Memorial Museum: [www.generalpattonmuseum.com](http://www.generalpattonmuseum.com)
- Historical Society of Palm Desert: [www.hspd.org](http://www.hspd.org)
- La Quinta Museum: [www.la-quinta.org](http://www.la-quinta.org)
- Morongo Band of Mission Indians: [www.morongonation.org](http://www.morongonation.org)
- Palm Springs Air Museum: [www.air-museum.org](http://www.air-museum.org)
- Palm Springs Art Museum: [www.psmuseum.org](http://www.psmuseum.org)
- Palm Springs Historical Society: [www.pshistoricalsociety.org](http://www.pshistoricalsociety.org)
- The Living Desert: [www.livingdesert.org](http://www.livingdesert.org)



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## Intricate Cargo Certification Myths – Dispelled

**Presented** at the 2009 International Registrars Symposium 3. November 6-8 in Chicago, Illinois.

**Moderator and Speakers:** Darrell Green: Senior Registrar, The Art Institute of Chicago; Doug Brittan, Transportation Security Administration, Chicago; John O'Halloran, Masterpiece International, New York; and Olga Charyshyn, San Francisco Museum of Modern Art.

**E**nrolling in the Transportation Security Administration's (TSA) Certified Cargo Screening Program (CCSP) has become a very hot topic. This session strived to clarify the procedures and to make it less daunting. The Chair, Darrell Green asked for a show of hands of how many present had already completed the process, only a handful of hands went up. When he asked how many people were planning to go through the many more hands went up.

Doug Brittan explained the benefits of participating in the program. Facilities that pre-screen their air shipments will significantly reduce the possibility that their cargo may be physically opened at the airport. Shipments from a Certified Cargo Screening Facility (CCSF) also avoid potential delays due to screening performed only at the airport. He detailed what it takes to become a certified facility. The TSA is trying to get the word out that 100% of airfreight cargo will need to be fully screened by August 2010. Pre-screening at your own facility through the CCSP is strictly a voluntary process that attempts to avoid screening cargo at the airport, the screening procedures currently in use are, x-ray, explosive trace detection (ETD), explosive detection system (EDS), physical inspection or canine inspection. When he suggested the possibility that if explosives are detected in or on your cargo, the crate(s) would be taken away and blown up – that woke the audience up!

Brittan also mentioned the benefits of early participation which includes extended review time, free on-site facility assessment, Security Threat Assessments and Transportation Security Administration consultations which includes site visits, templates and guidance through the entire process. In conclusion he explained the four key elements to certification, facility security, personnel security, employee training and cargo screening.

John O'Halloran from Masterpiece International discussed the process of what happens to the cargo after it leaves the screening facility (either the CCSF

or an approved screening facility freight forwarder) and arrives at the airport. This is called the chain of command. Many airlines are already screening 100% using the various technologies. Consolidation of the freight handling is leading to less airline control over the check-in and screening process and slower resolution.

O'Halloran presented a case study in which the cargo was not pre-screened and was swabbed for explosives at the airport and tested positive. The crate had to be opened at the cargo facility. False positives can occur when the cargo is screened at the airport.

He also stated that it could be important for traveling exhibitions as your venue may be the last on the tour to disperse the loans which will need to be screened if they are traveling by air.

The last speaker was Olga Charyshyn who addressed life after certification. SFMOMA was certified in March 2009. Due to a hiring freeze they did not begin to screen their own cargo, but had access to a local freight forwarder who purchased swabbing equipment and could screen the cargo at their facility on the way to the airport.

Charyshyn described the outstanding steps needed in order to screen cargo on-site. Much of what needs to be completed includes reviewing the status of staff that will manage the program and identifying training for new staff, they also could use refresher training for staff. Identify who will maintain documentation required and what documentation needs to be completed. Assess the security issues and locking system. Create templates and order the necessary supplies.

For more information on the program you can e-mail [CCSP@dhs.gov](mailto:CCSP@dhs.gov) or visit [www.tsa.gov/what\\_we\\_do/tsnm/air\\_cargo/programs.shtm#cert](http://www.tsa.gov/what_we_do/tsnm/air_cargo/programs.shtm#cert)



Photo by Vincent Olivares

Art Handling Workshop @ WMA  
Portland Art Museum  
Portland, Oregon  
Saturday, October 16, 2010



This all day workshop is geared towards museum and other professionals concerned with the safe handling of artworks and artifacts. Areas of focus will include: The basics of handling practices in regard to installations, packing, and storage; handling requirements of objects on loan with emphasis on technical and material requirements of each topical area; job descriptions; and educational opportunities. Training will also be presented on how to build and/or expand staff in any collection-based program.

Organized by Packing, Art Handling & Crating Information Network and  
the Registrar Committee Western Region.

Full workshop information and registration form will be available on theirs and  
the Western Museum of Association website in June 2010.



WESTERN MUSEUMS ASSOCIATION



[www.rcwr.org](http://www.rcwr.org)

[www.westmuse.org](http://www.westmuse.org)

[www.pacin.org](http://www.pacin.org)

## Storage Space Planning: See the Potential!

**Presented** at the 2009 International Registrars Symposium 3, November 6-8 in Chicago, Illinois.

**Moderator and Speakers:** Julie Bakke, Chief Registrar, Museum of Fine Arts Houston; Larry Bauer, Architect, Solomon + Bauer; Hélène Vassal, Head Registrar, Agence France Museums; Simon Hornby, President of Crozier Fine Arts; Lynn Putney, Associate Registrar, Smithsonian Museum of American Art; Jackie Hoff, Director of Collection Services, Science Museum of Minnesota.

The session began with Julie Bakke setting the stage for an intriguing presentation of how to make the best use of your storage space. She admitted that the administration may not always have the passion for storage space that a registrar or collections manager might, but that caring for the collections should be the museum's highest priority.

Julie outlined her Six Phases of a Museum Project:

1. Enthusiasm
2. Disillusionment
3. Panic
4. Search for the guilty
5. Punish the innocent
6. Praise and honor non-participants

Julie then introduced Simon Hornby who concentrated on the International Convention of Exhibition and Fine Art Transportation's (ICEFAT) new 2008 guidelines for commercial fine arts storage facilities. Preventative measures include the best climate control and protection.

Figure 1: Provided by J. Bakke



He stated that 50% of medium and large and 73% of small museums have their collections stored improperly. Commercial art storage has few regulations and no recognized standards or specifications for storage facilities. These standards are required by most lenders and the Federal Indemnity program. Simon stated that we have the benefits and weaknesses of an unregulated industry. He also mentioned that many of the fine art insurance companies have started a collaborative effort to discuss imposing standards.

Simon outlined what are included in these guidelines:

- Construction of Building- not a shared use facility in an appropriate location
- Security – Alarms, CCTV, access controls, physical security,
- Emergency planning – Develop a checklist for assessing needs,
- Fire prevention – Prevention, detection, suppression and regular testing,
- Climate and temperature control – HVAC,
- Leak and flood prevention – detection, water line management, and removal controls,
- Pest control – regular maintenance,
- Inventory procedures – documentation, data capture, security, and
- Human Resources – This is often the weakest link, require pre-employment screening, training, operating procedures.

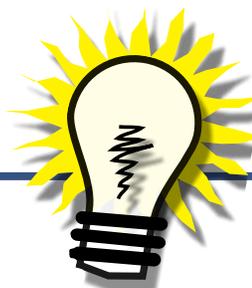
Jackie Hoff focused on a case study for their 1997 move into a new building which opened in 1999. She discussed the fundamentals of outfitting a storage area with such items as chairs, ladders, carts, identifying space for growth and creating a collections plan. They tried to use awkward spaces well by thinking outside the box. Open shelving was used for large or awkward pieces and they came up with creative uses for their spare storage (see photo). She also emphasized how important it was to use all the available wall space.

At the Science Museum of Minnesota they made use of volunteers for such things as creating storage mounts. They also created micro-climates in drawers for small metal objects, special carts with objects tied down to them created permanent storage where there were no walls.

Her advice was to learn to read blueprints, follow the builders around and look for yourself. Their lab ended up with a light switch that was halfway across the room and an exit sign that needs to be moved when they utilize a large lifter that is taller than the sign.

Lynn Putney discussed a renovation completed in 2006 that provided visible storage for 3,300 artworks in an area that was not their primary storage area. The visible storage is open 11:30 am- 7:00 pm every day except Christmas. The historical space was respected while still bringing it into the 21st century.

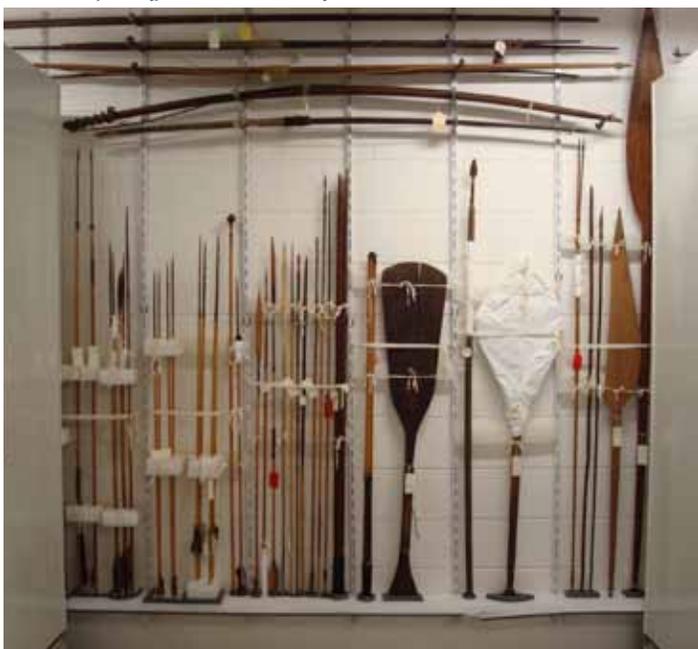
## During the implementation phase you can make small fixes such as the arrangement of objects by size.



The visible storage increases their exhibition space and allows them to have more objects on view and they found that this was a way to develop new audiences. The space holds 57 display cases. The cases were double sided with a flexible hanging grid, a discreet locking system which appears to have no obvious access (with keys that cannot be duplicated). They have adjustable glass shelving and sculpture is displayed in full-depth cases so you can observe

Hélène Vassal used three examples incorporating what the major concerns are for French museums. She highlighted the Musée Guimet, the Musée du Quai Branly and the Louvre Abu Dhabi. The new museum in Abu Dhabi was described in detail and presented as a museum-town. Several cultural areas are to be represented. The storage areas and the conservation areas will be linked. The storage areas are being created although the specific objects that will be held there are not known at this time.

*Provided by J. Hoff, Science Museum of Minnesota*



Larry Bauer opened by presenting images of many of the repurposed storage projects his company has completed. He recommended creating an assessment team among which would include the architects, conservators and the facilities manager. Some of the discussion would include how much usable space was available, determining what type of furniture was needed. During the implementation phase you can make small fixes such as the arrangement of objects by size, adding trays or drawers- not installing only shelves. He suggested purchasing mobile storage units for more efficiency and putting frame storage racks closer together to create more space. A must is to create a master plan that incorporates all phases of the project. He also suggested utilizing engineering students for a local university that can assist with space planning.

All these creative solutions for making the best use of collections storage spaces were beneficial, especially during tough economic times.

*Provided by Vincent Olivares, Storage Space Planning*



## Smoke & Leaks, Tar & Bees: Protecting Collections

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

**Moderator and Speakers:** Paulette Hennum, Museum Curator III, State of California Department of Parks and Recreation (sitting in for Paula Liken, Leader, Task Force for Disaster Preparedness, Museum Association of Arizona); Louis Goldich, Museum Consultant and Independent Registrar, Louis Goldich and Associates; and Irene Zenev, Executive Director, Benton County Historical Society & Museum.

Irene Zenev's presentation focused on recounting actual experiences she had with facility disasters involving both flooding and fire. She emphasized the fact that in every instance the events were unanticipated and had unbelievable consequences. They included a 100-year regional flood, an in-house restroom plumbing failure, a sprinkler-head malfunction, a construction-related flooding bungle, and the malfunctioning of an inappropriately installed HVAC system. The most unusual event was literally a "spontaneous" fire that started due to improperly stored tung oil-soaked rags that were being used for a furniture-refinishing project.

Irene stressed the importance of prevention through planning. How your collections are stored and protected can make a big difference between an unpleasant incident and a major disaster. She emphasized the absolute necessity of raised shelving in storage and that absolutely nothing should be stored directly on the floor not even in your office. She provided a director's perspective for dealing with the unexpected, the importance of having a disaster plan, but the potential shortcomings of relying entirely on a plan as your only safety net. Staff must have hands-on training and establish relationships with the local fire department, a designated disaster recovery company, and insurance providers before disaster strikes.

She emphasized the importance of having emergency supplies on hand "just in case." She also discussed her experiences following disasters and how important it is to have pre-designated staff assignments for handling the different responsibilities that are needed in an emergency situation.

Louis Goldich's presentation emphasized many of the same points Irene discussed. His talk focused on how most collection-related disasters can be prevented through proper collections management. According to statistical evidence published in the Heritage Health Index Report on the State of American Collections,

collections care at most collecting institutions in the United States has been sorely neglected which has exposed those collections to great risk. Specifically, 80% of collecting institutions do not have paid staff dedicated to collections care and 65% of our nations collecting institutions have experienced damage to collections due to improper storage.

Louis explained that by supporting sound collections management practices most unanticipated events that threaten our collections need not become disasters. Like Irene, Louis emphasized that disaster mitigation should be a combination of preventative measures and disaster planning. Not one or the other but both. His slide presentation explored the gamut of risks to which collections are exposed. Being that we are in the Western Region of the United States, Goldrich discussed earthquakes but then moved on to look at other causes of building vibration.

That was followed by a description of potential secondary effects associated with seismic activity such as fire (including arson), smoke (including airborne particulates), flooding (including broken water pipes), and power failures (including compromised security systems). He not only showed examples of collections damaged as a result of these various natural and man-made phenomena but also provided examples of inexpensive measures that could be taken to prevent such events from becoming disasters.

Following his slide presentation there was a hands-on show-and-tell that offered attendees the opportunity to actually see examples of easily obtainable hardware, archival supplies, and other resources that can help mitigate exposure to potential disasters for all types of institutions from art museums to historic houses.

The session emphasized that there are many simple and inexpensive common-sense measures we can take to protect our collections from disaster but preparation is the key.

To learn more about the session, feel free to contact the speakers. Irene Zenev at: [irene@bentoncountymuseum.org](mailto:irene@bentoncountymuseum.org) or phone (541) 929-6230, x302 and Louis Goldich at: [goldich@earthlink.net](mailto:goldich@earthlink.net) or (619) 463-8474.

# CHINA

## 中国



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.

Rhema East China Ltd with offices in Beijing, Shanghai and Suzhou, have for nearly a decade served renowned museums, galleries, auction houses from all over the world in providing specialised and professional packing, elements controlled storage and transportation, and forwarding to support their exhibition needs.

## Logistics for the *Arts*

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**YOU ARE IN GOOD HANDS**

# Joy A. Tahan

Registrar, Art Department  
Oakland Museum of California



## How did you begin your career as a registrar?

I was an Art History major in college but really had no idea what I was going to do with my degree. I took a “Gallery and Museum Methods” course and was working in the University Art Gallery. Gail Anderson from JFK was a guest lecturer one day and after hearing her speak it became clear that I was going to work in a museum one day. I had grown up spending so much time in museums and this was the logical next step.

## Did you have a mentor in the field?

Yes, I was influenced most by my Gallery and Museum Methods and Art History teacher from Sonoma State University – Michael Schwager.

## What is your favorite part of registration work?

I love that I get to look at art all day long. (And touch it too.)

## What is the most challenging aspect of your job?

I spend a great deal of time in meetings. I have a hard time sitting in meetings when I know I have so many other things to do. Also the budget and therefore staffing limitations make some projects much more difficult to handle.

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

I cannot answer this one. I love working with all types of art (honestly). I suppose the most challenging to me right now are video and media installations because that is what I deal with the least and everyone seems to be an exception to all the rules.

## Which was your favorite exhibit that you’ve seen to date?

The “Art of David Ireland: The Way Things Are” from the Oakland Museum of California

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

I wish for more stable funding and staffing for general collections projects. Having the ability to hire permanent staff, rather than just project staff will help with consistency in overall collections care and record keeping



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# State News

## Arizona

(Pat D. Evans)

In February, Arizona Governor Jan Brewer announced that in celebration of Arizona's 100th anniversary of statehood, an **Arizona Centennial Museum** will be created for all residents and visitors to enjoy.

In a ceremony at the historical Arizona Mining and Mineral Museum located in downtown Phoenix, the governor presented her vision and plans that will be instituted over the course of the next two years to transform the historic Mining and Mineral Museum into the Arizona Centennial Museum. The museum's exhibits will be devoted to showcasing the enduring legacy of Arizona's dynamic economic growth and industrial development



Arizona Historical Society Executive Director Anne Woosley and Arizona Congresswoman Gabrielle Giffords, with security guards from the Arizona Rangers, stand behind the traveling 1776 broadside of the Declaration of Independence.

## Washington

(Dianne Egan and Cory Gooch)

The **Burke Museum** is celebrating its 125th anniversary this year. In 1885, the museum was founded by a group of university students in the Young Naturalists Society to house their growing collection of natural history artifacts.

The exhibit "Cruisin' the Fossil Freeway" just ended on May 31, 2010. It featured the fossil-inspired artwork of Ray Troll

*Cold worker at the Museum of Glass. (Courtesy of Kevin Emly)*



and fossils from the Burke's paleontology collection, many of which had never been on display to the public before.

The **Museum of Glass** staff in Tacoma continues to be very busy with exhibitions. Most exciting is their unique opportunity to collaborate with artists to create artwork in their Hot Shop which then becomes part of exhibitions in their galleries. This

winter they hosted two such residencies, the results of which will be seen in: "Glimmering Gone", opening October 2010 with the works of partners Ingalena Klenell and Beth Lipman, will feature a landscape created from suspended clear glass panels, a wall of over 90 seemingly imbedded artifacts, and a collection of precious display cases. The curatorial staff is collaborating with a team of gaffers, cold workers, mount makers, and structural engineers to build this exhibition

"Scapes", opening 2011, will be the first collaboration by siblings Laura de Santillana and Alessandro Diaz de Santillana, two members of a legendary Venetian glassblowing family.

The MOG staff is working diligently on putting the final details together for their AAM accreditation site review to take place this spring.

In February the **Safeco Art Collection** announced that they are donating approximately 800 artworks — estimated to be worth about \$3.5 million — to the **Washington Art Consortium**, a nonprofit

cooperative of seven art museums including the Seattle Art Museum, Tacoma Art Museum and the University of Washington's Henry Art Gallery.

This single donation more than doubles the size of the consortium's holdings and gives it a strong survey of Northwest artists' works over the past three decades.

The consortium started to display a portion of the collection at an exhibition space in Seattle in April. Some of the art also will be divided among the member museums, though the core of the collection will be kept together .

The **Washington Museum Association** hosted Museum Day in early March. This two day event in Olympia was filled with events focusing on museums in Washington State. Participants had the opportunity to attend a workshop on woman's suffrage and to meet individually with elected officials about matters most important to museums in the state. WMA also invites participants to attend the upcoming Annual Conference in Gig Harbor, June 16-18. Hosted by the new Harbor History Museum, the 2010 Annual Conference, "Casting a Broader Net: Building Community

through Collaboration" will be filled with informative workshops and sessions and many chances to network with talented professional colleagues. For more information, please visit [www.washingtonstatemuseums.org](http://www.washingtonstatemuseums.org)

The **Seattle Art Museum (SAM)** is proud to announce that it will present **Picasso: Masterpieces** from the Musée National Picasso, Paris, an extraordinary exhibition of the work of Pablo Picasso (1881-1973). This landmark project is scheduled to be on view at SAM Downtown from October 8, 2010 through January 9, 2011. The exhibition will present iconic works from virtually every phase of Picasso's legendary career. Drawn from the collection of the Musée National Picasso in Paris, the largest and most important repository of the artist's work in the world, the exhibition will feature more than 150 original works of art, including approximately 75 paintings and sculptures, complemented by an important selection of prints, drawings and photographs.



*Below: Curator Robin Wright and curator emeritus Bill Holm examine an artifact. January, the Burke Museum presented the 25th annual Artifact ID Day. Members of the public brought their unidentified cultural and natural artifacts to the museum for our curators and collections staff to identify*



# RC-WR 2009 - 2010

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## The RC-WR Media Library is open for business

Check out the website for current listings  
at [www.RC-WR.org/media/](http://www.RC-WR.org/media/)

### Questions - Contact your RC-WR Media Librarian:

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- Contributions to RC-WR above your annual dues are always welcome ▪

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<p>Please make your check payable to: <b>Registrars Committee ▪ Western Region</b></p>	<p><b>please mail membership application to:</b> Noelle McClure, Assistant Registrar, Portland Art Museum 1219 SW Park Avenue--Portland, OR 97205</p>
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# Don't forget...

-  **June 18**      **Collection Management Roundtable Forum at the Washington Museum Association meeting at Gig Harbor, Washington**
-  **July 15**      **Application deadline for WMA Travel Stipend (Portland, OR)**
-  **July 30**      **Application deadline for IRS Travel Stipend (Amsterdam)**
-  **Oct 11-13**    **Utah Museum Association Conference (Park City, UT)**
-  **Oct 16**      **Art Handling Workshop (Portland Art Museum)  
Co-organized by PACIN and the RC-WR**
-  **Oct 17**      **CSI: Registrar event at the Pittock Mansion (Portland, OR)**
-  **Oct 19**      **RC-WR Annual Business Meeting Luncheon (Portland, OR)**
-  **Oct 17-20**    **Western Museum Association Annual Meeting (Portland, OR)**
-  **Nov 8-9**     **International Registrars Symposium (Amsterdam)**

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