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

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Dear Membership,

Our 2010 Annual Business Meeting and Luncheon took place on Tuesday, October 19 at the annual meeting of Western Museum Association in Portland, Oregon. The conference was very successful and had an attendance of about 400 delegates!

Next year’s meeting will take place in Honolulu, September 23–26, 2011. The WMA session stipends have been announced. For details please view the announcement on page 38 or on our website. Participate by submitting a session proposal to WMA by January 7, 2011.

As promised, this year we offered more stipends for the membership. We offered one AAM Registration Stipend, four WMA Session Stipends, three WMA Travel Stipends, one European Registrar Symposium Stipend, and a Museum Computer Network Conference Stipend. The following members were the successful candidates for the WMA and AAM stipends:

- Celest Ohta from the Honolulu Academy of Art
- Tory Laitila from the Mayor’s Office of Culture and Arts, City of Honolulu
- Holly Young from the Pueblo Art Museum
- Cory Gooch from the Frye Art Museum
- Monique Abadilla from the J. Paul Getty Museum

Unfortunately no one applied for this year’s WMA Session Stipends, the European Registrar Symposium Stipend or the Museum Computer Network Stipend. We hope to see a higher volume of applicants for all of the stipends next year. Our generous sponsors have provided us with the opportunity to provide so many stipends. Please apply!

We are excited to announce our Museum Studies Outreach Project for 2011. Rachel Faust, from the Henry Art Gallery in Seattle, your Museum Studies Liaison will provide the regional museum studies programs with information regarding upcoming programs such as workshops, seminars and networking opportunities.

In addition, Rachel (when feasible) will coordinate the graduate students to submit their thesis papers as session proposals for the Western Museum Association Annual Meeting or at local state conferences.

Once presented, the students will be asked by the RC-WR officers to publish their papers in an upcoming newsletter. Past student submissions can be viewed in previous Quarterly newsletters.

The RC-WR will also connect the students with mentoring registrars in their local region and provide the regional museum studies programs with curriculum consultations if needed.

If you know of a regional museum studies program that could use our benefits please contact Rachel Faust. Her contact information can be found on the website.

In 2011 we will also offer another great benefit for the membership. We will be conducting a Salary Survey on registrar and collection manager positions. We will ask the membership to participate by voluntarily providing data through a Survey Monkey link, to be sent out in February 2011. Once the data has been submitted, it will analyzed by a professional human resources consultant. The results will be sent to current members only so remember to renew your membership if you haven’t already, for the 2011 year. Membership renewals were sent out by your Treasurer Noelle McClure before December 15, 2010. Membership forms can also be found on the website.

The RC-WR and PACIN co-organized a Soft Packing Workshop on Monday, October 11 at the annual meeting of the Utah Museum Association in Park City, Utah. The workshop had 32 in attendance. A review of the workshop and photographs by Carrie Snow can be found on page 19. We also co-organized another Art Handling Workshop with PACIN, which took place at WMA on Saturday, October 16 at the Portland Art Museum.

This year’s big CSI: Registrars event took place at the Pittock Mansion in Portland, Oregon. Over 12 registrars and collection managers assisted the Program and Collection Manager, Patricia Larkin, in re-housing her textile collection. It was a beautiful location with gorgeous views of the city. Photos of the day can be found on page 4.

organized a rescue CSI: Registrars day where local registrars and collection managers assisted Leah Pepin, the Collections Manager at the Shoreline Historical Museum, in packing up their permanent collection. The SHM had their collection in a schoolhouse that needed to be cleared out by mid December. They had limited full-time staff and a very tight budget. Fortunately for the SHM Cory was able to get donations from local shippers to help purchase materials. In addition the RC-WR contributed funds to cover other related costs. A big thank you to Cory for helping us reach out to our needy colleagues!

Lastly, we still need more volunteers! The positions of New Reads Editor and Southern California State Rep. are open. For job descriptions please go to page 31 and 32. If you are interested in filling one of these appointed positions please contact your officers.

The RC-WR Officers and I hope you and your families had a happy and safe holiday season and a Happy New Year!

Until the next newsletter…….

Jacqueline Cabrera, Chair

CSI: Registrar’s Event at the Pittock Mansion

October 16, 2010 in Portland, Oregon. Photos courtesy of Allyson Lazar

The Pittock Mansion

The Grand Staircase

The driveway

Angela Linn and Malia Van Heukelem
inventorying table linens

A job well-done! Completed boxes of inventoried and rehoused textiles.

Danielle Davis and Kittu Longstreth Brown
rehousing textiles.

Carolyn Rissanen helps Tory Laitile (hidden in the cedar-lined closet.

Tory Laitila examines a coat.

Patti Larkin of Pittock mansion shows off the fanciest shower you’ve ever seen.

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WMA 2010
PORTLAND, OR
Musings about Museum Studies Programs

My first task as the Museum Studies Liaison for RC-WR was simply to update the list of universities in the region that currently offer museum studies degrees. As I began my research, I started to think about the meaning of museum studies and other types of programs and majors that RC-WR could be reaching out to. I soon became awestruck by the number of universities in the US—many of them here in the western region—which currently offer museum-related course, majors, minors, certificates, and concentrations.

A 1998 survey conducted by the American Association of Museums (AAM) and published in 1999-2000 Guide to Museum Studies and Training in the United States, found over 180 college or university programs offering some type of museum studies training. The survey also lists over 50 graduate-degree granting academic programs that offer Master of Arts or Master of Science degrees. At a 2009 Roundtable Session hosted by the Association of Academic Museums & Galleries (AAMG) it was noted that there are 33 undergraduate and at least 56 graduate museum studies programs in the US. In addition to the degree-granting programs that are the focus of these surveys, universities also offer numerous certificate programs, major concentrations, and courses that focus on museum training.

Surveys counting museums studies programs often include such programs as:
- Museum Studies/Museology
- Museum Professions
- Museum & Field Studies
- Museum Anthropology
- Museum Communication
- Museum Education
- Museum Exhibition/Design
- Collections Management
- Curatorial Studies/Practice

In addition to the programs listed above there are numerous related programs that are excluded from these surveys. Although these programs are not specifically focused on museums, they focus on issues and ideas relevant to the museum field. Such programs include:
- Public History
- Historic Preservation
- Cultural Management
- Nonprofit Management
- Heritage Studies
- Heritage Management
- Conservation
- Art Administration
- Art Management
- Art Education

This is by no means a complete list, and new programs are constantly being created.

With so many museum-focused and related education paths available, I began to wonder about the origins and history of professional museum staff training.

In her 1990 essay, Museum Studies in the United States: Toward Professionalism, Jane Glaser outlines the history of museum studies in two main phases. Phase one begins in the late nineteenth and early twentieth century with the debate over whether there was any point in training individuals for the museum field. Some believed at the time that, “A curator is born and not made.” Luckily, others thought differently. In 1908 with the increasing number of museums and a shortage of trained staff, Sarah Yorke Stevenson, assistant curator of the Pennsylvania Museum in Philadelphia began the first known museum training program in the US. Glaser writes that Stevenson’s intent was to, “produce curators for art museums through training that combined theory and practice.” Another early program, begun in 1910 by Homer Dill, director of the Museum of Natural History of the State University of Iowa, offered a four-year program with degrees in a major discipline and a minor in museum science (this program still exists!). Neither of these first two efforts offered training in museum administration, education, or collections management. Rather they graduated people who became curators.

Two of the most renowned museum-training programs began in the 1920s. Paul Sachs, assistant director of the Fogg Museum at Harvard University, established the first model for contemporary museum training. In his one-year course, Dr. Sachs included the history and philosophy of museums, organization and management, education, buildings, collections, installation, restoration, storage, record-keeping, museum polices, and museum ethics. Visits to museums, a practicum, and presentation of an exhibition were integral parts of the curriculum. He conducted the courses for twenty-five years.

The other program that began in the 20s was offered by director and librarian John Cotton Dana at the Newark Museum in New Jersey. Dana’s emphasis was on museum education and the museum’s responsibility to its community. The program developed into apprenticeships, primarily for college graduates, emphasizing onsite, hands-on experience. Dana included all aspects of museum operations, informal talks by department heads on their disciplines, and visits to other museums. The program was considered extremely successful until its demise due to WWII.

Phase two of Glaser’s history as well as many of the other sources I read do not mention any other advances in the field of museum training until the 1970s. Ildiko Pogany DeAngelis, former director of the Graduate Program in Museum Studies at The George Washington University in Washington, DC writes, “The history of the development of museum studies as an academic discipline in our colleges and universities reveals that museum studies programs are of recent vintage – most
have been founded since the 1970s. In accordance, Phillip Spiess explains in his 1996 Museum News article Museum Studies: Are They Doing Their Jobs?, “Apart from one or two early exceptions, the training of museum professionals prior to the 1970s was done through the apprenticeship model – a person with a disciplinary subject-matter expertise (such as history, anthropology, or art history) was hired by a museum and learned museum work on the job under the tutelage of a more experienced colleague.”

Many of today's most notable museum training programs were established during the 1970s, including three of the western region's most reputable programs: The University of Washington began its Museology program in 1972; Deborah Kirschman established the Department of Museum Studies at John F. Kennedy University in 1974; and also in 1974 San Francisco State University began offering courses in museum studies (their program was officially inaugurated as a Master of Arts degree in 1987).

This surge in museum studies programs in the 1970s is attributed to several factors. The most dominant being the great quantity of museums that opened in the 1960s and 70s. Glaser writes, “The US museum boom occurred after World War II, when some of the most significant American museums opened their doors; during the 1960s a new museum was founded every 3.3 days.” The considerable increase in museum numbers was accompanied by an expansion of museum employees. More jobs at museums led to the need for employee training. But it is not as simple as this. Patrick Boylan explains in his 2006 essay, The Museum Profession, that, “The growth of museum employment is not only due to the creation of new museums, but also includes the increasing complexity and specialization of museum work internally in relation to the traditional curatorial and collections management duties of collection, conservation, exhibition, research.” Boylan goes on to explain that there has been a rapid expansion of the museum’s role into new areas of responsibility, particularly education and community outreach.

Marie C. Malaro, quoted by DeAngelis, attributes the increase in museum training programs to the fact that starting in the 1970s the general public took a growing interest in museums due in part to the celebrations of the 1976 Bicentennial and the additional funding museums enjoyed for telling the story of the 200th anniversary of the adoption of the Declaration of Independence. She also notes that many more families were enjoying comfortable incomes and had more leisure time. Museums offered new ways of spending leisure time and the crowds came. Malaro explains, “New museum audiences were beginning to ask questions about how museums are run. There were questions about the quality of museum collections; about the access to those collections; about access to collection records; questions about the accuracy or effectiveness of museum exhibits, and about whether museum were doing enough to reach wider audiences. And, were museums sensitive to the ethnic backgrounds found within those new audiences? Did they recognize the needs of their disabled visitors?”

To meet these demands, museum staff specialization became necessary. Museum staff needed new skills not met by academic subject-matter training. Additionally, museum professionals already on staff often did not have these specialized skills in order to apprentice new staff. College and universities responded with the creation of museum studies courses and degrees.

As training for museum professionals has expanded over the years, some controversy over how to best train museum staff has followed. Issues such as what should be taught and who should teach have been debated for decades. AAM formed the Museum Studies Committee (now the Committee on Museum Professional Training – COMPT) in 1976 to address some of these challenging questions. The Committee has recommended the types of courses to be offered, as well as mandatory internships, a close affiliation with a least one museum, a museological library, faculty that reflect museum experience, advisory and placement services, and clarification to students about what they will be prepared to do in a museum upon completion of their studies.

Museum studies programs are just one of many training routes into the museum profession. Depending on the discipline, the type of position, the specialization, and sometimes the size of the museum, training and education requirements will vary. In their 1996 book Museums: A Place to Work Jane Glaser and Artemis Zenetou conclude, “Museum training may make, but will seldom break, your career. Still education and training appear as very positive items on your resume. Their benefits are visible in your self-confidence and your performance in whatever museum path you choose to follow.”

To view a list of museum-related training programs in the western-region, visit the RC-WR website. If you know of a program that isn't included, please let me know so I can update the list and contact the program to offer RC-WR opportunities to students. A few other comprehensive web resources that list museum programs across the US include:

- The Smithsonian's Museum Studies Training Program Web Sites Directory: http://museumstudies.si.edu/TrainDirect.htm
- COMPT’s List of Member Programs: http://www.compt-aam.org/aboutcompt/memberprograms.html

Rachel Faust is the RC-WR Musuem Studies Liaison.
Managing FIDM Museum’s Fashion Collection
Los Angeles, CA
Friday, February 18, 2011

The FIDM Museum at the Fashion Institute of Design and Merchandising Los Angeles campus houses a Permanent and Study Collection of over 12,000 garments, accessories, and textiles from the 18th century through the present day, including film and theatre costume. It is one of the largest such collections in the United States, and top designer holdings include Chanel, Yves Saint Laurent, Dior, and Lacroix. The FIDM Museum also houses the early Hollywood Costume Collection on loan from the City of Los Angeles, Department of Recreation and Parks. Join your fellow RC-WR members as we learn from Meghan Hansen, Registrar of the FIDM Museum, how she and her staff manage this unique collection. Space is limited to 10 attendees.

Location: Fashion Institute of Design & Merchandise Museum
919 South Grand Avenue, Suite 250
http://www.fidmmuseum.org/

Date: Friday, February 18, 2011
Time: 10:00am – 12:00pm

Registration Fees:
RC-WR members: $10
Non RC-WR attendees: $25 (includes one-year membership fee to RC-WR)

Name: ____________________________
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Make your check out to: Registrar Committee Western Region
Mail your check to: Jacqueline Cabrera, Chair - RCWR
c/o Villa Registrar Office
J. Paul Getty Museum
1200 Getty Center Drive, Suite 1000v
Los Angeles, CA 90049
T: 310-440-7225

Your registration form and check must be received by February 11, 2011. Space is limited.
No on-site registration will be available.
To make it easier for you to find what you're looking for we've added color coded tabs to this issue of the Registrars Quarterly.

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“Moving Great Art for Great Museums”
This article discusses basic contract drafting and focuses on procedures and provisions that tend to be considerations for most agreements. Such procedures and provisions include developing a deal plan, finding the right form, the effect of negotiations on contract drafting, and key boiler plate provisions.

Like most endeavors, good contract drafting begins with a well-conceived plan. Many, if not most, contract issues are mission-driven and not entirely legal in nature. Legal issues, in turn, depend on the mission-driven terms. A museum will save time and money if it can resolve at least the big-picture terms prior to contacting its attorney or contracts person. A deal plan should include the purpose and goals of the deal, consideration involved (monetary or otherwise), timing of delivery, insurance, termination preferences, and any other organizational concerns.

The Form Game

Once a museum has a deal plan, where to start with the drafting? One of the initial negotiation points on a deal is which party’s contract to use. Often the party with the most negotiation leverage wins this battle, but not always. If the deal is of a one-off nature and no existing paper exists on either side, then a museum is in the position of looking for an appropriate form to start with. Samples provided by colleagues or found online can be useful points of departure. Note, however, that such forms can rarely be adopted without modification. Form agreements will likely not address all issues specific to a given negotiation. They may also reflect concessions made within the context of a specific negotiation.

Playbooks can provide a useful tool for streamlining serial negotiations. For key contractual provisions in form agreements, playbooks provide the preferred position and a series of fallback positions that may be acceptable in certain situations. Playbooks are generally drafted by attorneys and senior staff and used to save time with the approval process. Playbooks are sometimes criticized, however, as facilitating a race to the bottom by providing easy alternatives rather than encouraging a party to stay firm and to try negotiate the best terms possible. Accordingly, playbooks should only be used by a confident negotiator and in accordance with clear institutional goals.

Negotiations

Contract drafting will depend on negotiations between the parties. Negotiations will depend on the relationship between the parties and where each party stands in the food chain. That is, a party with greater negotiation leverage will be able to negotiate more favorable contract terms. That this should be an obvious point is belied by the blind requests lawyers often receive as to whether a form agreement from the other side is “acceptable”. Acceptability, much like beauty, is contextual and cannot be analyzed in a vacuum. An acceptable agreement will necessarily reflect institutional goals, risk tolerance, and the leverage a museum has in a given negotiation.

Boiler Plate Provisions

“Boiler Plate” is a misnomer for terms that will vary depending on the nature of the deal. Below, however, is a very brief overview of some of terms that are at least considered in the context of most agreements.

Representation and Warranties

A representation is a present-tense contractual assertion. By contrast, a warranty is cast in future tense. An example of a representation would be an assertion that the signatory of an agreement is duly authorized to enter into an agreement on behalf of the contracting party. An example of a warranty would be an assertion that a given piece of intellectual property will not infringe any intellectual property rights of a third party. Note that a breach of a representation could in some situations rise to the level of misrepresentation, rendering a contract voidable.

Indemnity

Indemnity rests on the concept that a party that creates harm or risk for the other party should be responsible for that harm or risk. Indemnity is distinguished from an obligation to financially compensate for contractual breach since the obligation to indemnify is voluntary.

An indemnity provision often words the indemnity obligation as “indemnify, defend, and hold harmless”. Defense and indemnification are generally held to be separate concepts with defense conveying an obligation to defend in the context of a law suit. The terms “indemnify” and “hold harmless” are generally viewed as having the same meaning, although some decisions have held otherwise.

Some indemnified parties try to draft contractual language that would require indemnification for their...
own harm. Most indemnity provisions, however, are limited to indemnification for third-party claims against the indemnified party. Indemnity provisions typically also delineate related procedural obligations such as notice of a claim, choice of counsel, who controls the litigation and settlement, and assistance requirements from the indemnified party.

**Limitation of Liability**

With carve outs for certain contractual provisions, limitation of liability clauses typically exclude damages that are not reasonably foreseeable and limit damages that are reasonably foreseeable. Such limitations are justified where it may not be fair to expect one party to accept unlimited liability when the value of the transaction is finite. Consider the case of Brown v. Intrepid Museum Foundation, Inc., 2009 N.Y. Misc. LEXIS 6221 October 15, 2009. Here, a collector of military objects loaned a photo album to a museum, and the museum failed to return six photographs from the album. The parties agreed in writing on the insurance value of the photographs loaned. In connection with the subsequent dispute, however, the collector alleged that the photographs were worth more. The court held that the insurance value did not cap the amount of damages available for breach of contract and explained that, a limitation of liability clause must be expressly provided for in the agreement.

**Notices**

Most agreements contain provisions requiring one party to provide notice to the other in a given circumstance. For example, if one party wants to terminate an agreement or if a loaned artwork is damaged, agreements will generally require a party to give the other notice within a specified time period. A notices provision provides contact information for providing such notice and time periods for when such notices will be deemed received.

**Choice of Law and Dispute Resolution**

These provisions document agreement on which state’s law governs a given agreement, where dispute resolution will occur, and how disputes will be resolved (if they will be resolved by a court of law or by alternative dispute resolution). Sometimes dispute resolution provisions will require escalation to senior-level executives before a lawsuit may be filed. The respective benefits of litigation and alternative dispute resolution are beyond the scope of this article, but general considerations include speed of procedure, the overall fairness provided by rules of evidence and procedure, cost, and confidentiality (arbitration versus the open-forum aspect of litigation).

**Term and Termination**

Sometimes the obligations of an agreement will conclude on their own without need for an express agreement term. A loan agreement, for example, typically concludes after the work has been returned to the borrower and all other obligations have been completed. Other kinds of agreements such as intellectual-property licenses and services agreements may endure perpetually. For these agreements, it is important to provide a clear end date. If there are renewal provisions, an institution will need to think about how to manage those. For example, a common renewal provision provides that an agreement will automatically renew for subsequent annual terms absent notice from one party within a certain amount of time before the end of the then-current term. While such renewal provisions are common, they are acceptable only to the extent a party can manage them. If an institution cannot easily flag corresponding deadlines, it will want to avoid such renewals, as they risk committing an institution to additional renewal terms (and associated costs) it may not want. Termination provisions also usually set forth the provisions of the agreement, if any, that will survive termination.

In addition to providing a term, an agreement will also usually contain provisions on how the parties may exit the relationship early. Termination-for-cause provisions allow termination for situations like breach of the agreement or bankruptcy. Termination-for-convenience provisions allow a party to terminate for any reason. The termination provisions should synch logically. For example, it hardly makes sense to have the ability to terminate for convenience on thirty days notice and the ability to terminate for breach on sixty days notice. (If a party wants to terminate, they will use the thirty day period and the termination-for-breach provision becomes superfluous.)

**Integration Clause**

You may recall from the last article (or otherwise from your own experience) that, with some exceptions, agreements do not necessarily have to be in writing. This raises the risk that after a written agreement is signed, one party could assert that the parties had a subsequent oral agreement changing one or more aspects of the agreement. Integration clauses document that the written agreement is the complete and final agreement regarding the subject at issue and that the agreement may not be changed or amended except pursuant to a writing duly executed by both parties.
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On a gorgeous, clear Saturday (a rare occurrence in Seattle in December), twenty collections care professionals and graduate students chose to spend all or part of their precious daylight hours toiling in the confines of an old schoolhouse. Many were delegated to the basement, where some actually claimed they "felt at home".

The reason for the gathering was a Helping Hands event, an off-shoot of the CSI Registrars events that have previously taken place in association with museum conferences. In fact, the idea for this particular event was conceived at a table during the RC-WR luncheon at the WMA conference in October – another example of the benefit of attending conferences and networking.

The Helping Hands event was quickly organized in response to a dire situation. The Shoreline Historical Museum has occupied the Ronald School, the oldest public building in the area, since their institution was created in 1976. The many rooms of the building were packed with displays and collections storage they have collected over the last 40+ years. In addition, other historical organizations had rooms for their displays. Unfortunately the landowner now has other plans for its use. As a result, the building must be vacated by mid-December. The SHM needed to pack up and move their belongings to a temporary storage facility, where all will remain until a future home can be found. Like many historical societies and museums, they rely heavily on volunteers, but most of the artifacts needed more professional care in packing. There was WAY too much for their part-time collections manager to handle, so the RC-WR offered to rally a response.

We had many registrars/collections managers, two professional art packers, and a paper conservator. Five students from the Museology graduate program of the University of Washington attended, gaining some real-life experience packing a variety of artifacts, (including plenty of vintage shoes and hats!). Packing materials were generously donated by the RC-WR, Art Work Fine Art Services and Artech Fine Arts Services. We packed up more than originally anticipated and had some fun doing it, as evidenced in the photos.

Cory Gooch is the RC-WR Washington State Representative.

Photographs starting in top right corner and downwards: Paula looks up from inventory sheet; Rachael holds sheet up tissue paper; Peter packs the world; Paula, Roxanna, and Hollye ponder the fur pelt; Scott and Benny cutting corners; Nara unpacks hat box; and Roxana and Hollye look at farm implement.


What You Need to Know About IMLS Grants

The Institute of Museums and Library Services offers a couple of webinars each year that discuss applications and general issues that relate to their Conservation Project Support Grants program. Susan Lucke attended the webinar on September 2, 2010. For all of us who didn’t get to attend, this article sums up the key points and lets you know what you need to do to apply for next year’s grant cycle.

The Institute of Museum and Library Services (IMLS) is the primary source of federal funding for the nation’s 17,500 museums and 123,000 libraries. The Conservation Project Support Grant, offered by the IMLS specifically to museums, was designed to help them identify conservation needs and priorities and perform activities to ensure the safekeeping of their collections. IMLS has awarded 3,352 CPS grants since the program’s inception in 1984 and in fiscal 2010, awarded over 33 million to 33 recipients. The grant period is up to two years and with strong justification can go to three. All types and sizes of museums have benefited from this program and award amounts range from $5,000 – $150,000. It is a 1:1 cost share while other museum eligibility requirements include:

- Classification as a unit of a state or local government, or a 501c3 non-profit organization
- Being located in one of the 50 states or territories
- Having or caretaking of a tangible collection(s)
- Having at least one full-time professional staff member, paid or unpaid

Areas of Support

Surveys can support long-range preservation goals. For instance, if your institution is moving its storage, a conservation survey can identify long term impacts of moving collections.

Training and Treatment support can include providing conservation funds to perform specific on-site treatments while conservators can provide workshops to the public and basic best practices to the staff. High resolution treatment photography can be used for images on the web adding another layer of accessibility and information to your institution thru its web-site.

Environmental Improvements can provide funds for storage racks, compact shelving and acid-free housing which assist with the long-term care and handling of objects.

Application Tips

Start early. The deadline for FY2011 was October 1, 2010 so start thinking about next year.

Identify consultants and key personnel in the narrative. In asking for collections treatment, identify conservators, their professional backgrounds and affiliations:

- The proposed treatment is reliable and based on the conservator’s years of experience in the area of painting conservation at NYU; Ms. Smith has been an active member in AIC for over 20 years.
- Mr. Brown brings 10 years of experience in collections and data base management from the Metropolitan where he used ABC Museum software.

Avoid generalities, be specific:

- the proposed project grant is one year but will take place in several small sessions….the museum has planned for five days with the two consultants on site in two visits; a three day visit in July 2008 and a two day visit in February and March of 2009.

Budget must match what is described in the narrative. If you asking for storage racks costing $100,000 make sure the budget details this figure.

Have a colleague read your application and if it makes sense to them, you are on the right path.

Read past recipients grant applications. This provides a format on how to structure your grant and use the “right” terminology and wording. Samples can be found at www.imls.gov/applicants/samples/CPS_Samples_2009.pdf. See website links at the end of the article.
Submitting an Application

Applicants must register with Grants.gov before they can submit an application. Register at least two weeks prior to the grant program deadline.

You must have a DUNS number to register with Grants.gov. What is a DUNS number? It is a unique 9 digit number used by the federal government's Office of Management & Budget as a way to keep track of how federal grant money is awarded. Some entities, such as States and universities, will also have what is known as “DUNS + 4,” which is used to identify specific units within a larger entity.

Register for a DUNS number via D&B’s website at https://eupdate.dnb.com/requestoptions.html.

All applications must be submitted electronically through the Federal Government’s grant portal Grants.gov.

Become a Reviewer

Peer reviewers are an important part of the IMLS grant process; IMLS reviewers are anonymous. All applications are reviewed by a two tiered process, the first is a technical field review and the second is an on-site panel review.

If you are interested contact www.imls.gov; this is one sure way to become familiar with the granting process overall benefitting yourself and your institution.

Susan Lucke is the RC-WR AAM Liaison.

Website References

IMLS - www.imls.gov
Past Grant Recipients - www.imls.gov/news/2008/042908_list.shtml#CA

Mark Feitl, IMLS, Program Specialist CPS, Phone: 202-653-4635, E-mail: feitl@imls.gov
David Harrell, Program Specialist, Phone: 202-653-4652, E-mail: dharrell@imls.gov
Native American Perspectives from Inside the Museum

Presented at the 2010 Western Museum Association Conference, October 18-19 in Portland, Oregon.


Malia Baron introduced each panelist and began the session with an overview of the topic. She noted that it’s been twenty years since this federal law was enacted; there is little written about native people working in museums and dealing with NAGPRA.

Keola Awong was the first presenter and set the stage with her PowerPoint: “What Makes a Successful NAGPRA Program?” She’s been on the staff at Volcanoes National Park for many years, first she spent two seasons at the entrance station, then ten years at the bookstore where she was introduced to the collections in storage. This set her on the course in her current career. She explained that Hawaii is very diverse with many people who want to work in repatriation.

Two points were emphasized in successful repatriations by the National park Service: 1) You must know the law and how to implement it. She is fortunate to have a team in the National Park Service national office with solicitors to consult; and 2) Know the history and culture for successful implementation. It is common for Native Hawaiians to not trust government agencies. Some people are accustomed to Western ideologies and some claimants are more familiar with the law. There is a diverse knowledge of NAGPRA within the claimants. She stated that you must be respectful, empathetic, humble, patient and honest. She recommends taking the time to build rapport and build trust. It is essential to make your correspondence clear and leave a phone number to call and then make sure someone answers and returns the calls.

Facilitating meetings can be contentious, she stressed that you should try to include all claimants. Set up a separate room to view the cultural item. She said not everyone wants to see it; don’t assume. Respect different views. You need to remember to have food for a successful consultation and if the discussion gets heated, take a break.

Michael Holloman began his presentation explaining that depending on when you entered the museum world, NAGPRA may or may not be on the radar. When he got involved, he had no idea of how long or how much energy would be involved in repatriations. He was invited to meet with tribal elders when he had recently become tenured. His museum was looking for an academic, professional museum person who was also native. He was only one of two native staff at that time. He took a one year leave. He was contacted by the National Park Service regarding 2,000 burial items and 75 human remains in collections he was unaware of and asked to deal with following up on repatriation. This path has been very emotional and personal for him. He stressed that in museum issues, you are often all alone in a struggle with the mandate of legislation. It’s challenging trying to get a tribe to see you are fulfilling good faith while upholding the museum’s position.

He worked on a project from 1939 that was just resolved last year. There is opposition, communication to move forward, always telling stories. He said “The goal seemed so natural, why can’t we get people to see these things need to go back?” He indicated there is a formality of museum process to fulfill returns; while each repatriation is unique and takes time. Tribes are not comfortable, don’t feel welcome in museums. He works hard to get tribes to acknowledge that museums have value. Personal interactions on consultations are important.

Alyce Sadongei is the only native staff person at her museum. She has to walk the line, dealing with pressures and stress. She said she knows what side of the line she walks on. Her institution is over 100 years old. It’s the oldest and largest anthropology museum in the region. She’s not proud of how collections were acquired by anthropologists and archaeologists. Ms. Sadongei urges everyone to use a wider lens of experience when dealing with NAGPRA. Each of us comes into a museum with our own perceptions. You should be cognizant that native people are estranged from museums. She said that all points are valid. Again, use a wider viewpoint, consider something else. She works hard to communicate, respect, and move each project forward. There is an interesting dynamic, especially the relationship to items with tribe. She feels that for most of the staff, it’s a process.

Her museum has tried to reassemble collections to make them available for consultations. She stressed that the integrity of how items were assembled is critical before re-burial. There’s a dynamic of how people feel about collections. Tribal people and museum people are each checking off, both tribes and collections people crying over loss since it’s the last time they get to look at the items.

She shared the need for patience, kindness, and respect. Try to be less emotional, work to be balanced museum professional who works with tribes to repatriate. Sometimes she serves as a witness to tribes. Sometimes tribes want to know the sex and age for human remains. Museums and the sciences serve as liaisons for NAGPRA claimants. Her role as a collection professional includes explaining storage conditions to the tribes.

Malia Van Heukelem is the RC-WR Secretary.
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On October 11th of this year the RC-WR combined with the Utah Museum’s Association (UMA) to host a Soft Packing Workshop as part of UMA’s annual conference in Park City, Utah. The workshop included three speakers and twenty attendees from across Utah. This was the first RC-WR sponsored workshop in Utah.

Joshua Van Wie from Denver office of Terry Dowd, Inc spoke first and discussed materials to be used during packing. He brought samples of a range of materials, so attendees got a close look at what materials they should be working with. Joshua shared his philosophy that all materials should be such that if the object was stored for a lengthy period of time, as can unexpectedly happen, the piece will be safe from damage and chemical deterioration. He urged participants to pick their materials with care and provided brief explanation of the properties of soft packing materials and their limitations and included a handout explaining what each material could be used for.

Joshua also quickly demonstrated some techniques he likes to use to prevent damage. These included wrapping table and chair legs individually, rather than a one unit, to prevent warping the object during transport and storage and placing a rigid material on top of softer foam to minimize compression of foam supports that would minimize protection during long-term storage.

Our second presenter, Kevin Marshall from the Getty focused on what is it was like to manage a staff of twenty-two preparators (I didn’t know this number was possible) and a demanding moving schedule. Kevin reiterated that one needs to plan to use packing materials that can be in contact with an object for an extended period of time. Three to four months in a sealed container with materials that off gas should be the upper limit that we registrars should allow our collections to be housed in. Even this “guideline” needs to be looked at on a situational basis, some collections should never be allowed near off-gassing materials.

Marshall covered what to do during small in-house moves. Even materials in these situations need to be carefully handled and isolation packing and carts fitted with pneumatic wheels should be utilized. Vibrations from moving could weaken previous repairs to fragile materials. Commercially available carts, such as those used by bakeries can be retrofitted to move small objects into galleries and around storage areas.

Brent Powell, Head of Preparation at the Asian Art Museum in San Francisco finished up the workshop. Brent’s mantra, if I can be so bold as to call it such, was Plan, Prepare and Plan some more. He encouraged attendees to ask a series of basic questions when proposed movement of collection is discussed. First, look at what the object is and what potential problems could arise while moving the object. Second, look at where the object is going; will the environment of the new location be conducive...
to the object? What transportation requirements it will have while en route? What can you do to secure the safety of object as they move, even if it might be a little as 30 feet. Third, what are the transport options available? The most ideal method might not be available due to location, or budget. Knowing how an object is going to travel may also affect the way in which the object is packed. Fourth, when will the object travel? Is a temperature and humidity sensitive object being asked to travel in the middle of the rainy season? When does the object need to get to its temporary home, next year, next month, tomorrow? These will all have an impact on what shipping method you choose. Finally, who will supervise the shipment? Will it be a well informed Registrar or Preparator, or will be a Curator that can explain provenance forward and backward, but doesn’t know what a Bill of Lading is? You need to make sure whoever is chosen to supervise a shipment is a well informed as possible as details and problem can arise.

When packing shipments look at what materials, crates and transportation methods you have at your disposal. Can they be altered to meet your needs, thereby lowering costs for the shipment? For example, retrofitting a crate might save money, so that you can upgrade your method of transport.

The soft packing workshop was a success and participants came home with a bag full of goodies, including the PACIN Soft Packing Handbook. The UMA Board wishes to thank all our presenters and RC-WR president Jacqueline Cabrera for making this workshop happen. We hope this will mark the beginning of a long and educational collaboration between the two groups.

Carrie Snow is the RC-WR Utah State Representative.
Angels Project Workshop

The Oregon Nikkei Legacy Center is a Japanese American history museum located in Portland, Oregon. It features permanent and rotating exhibits which showcase the history and culture of the Japanese American community, with a particular focus on the internment of Japanese Americans during World War II.

On September 15, students, recent graduates, and professional conservators gave their time and skills to the Angels Project Workshop at the Oregon Nikkei Legacy Center in Portland, Oregon. The workshop coincided with the 2010 WAAC meeting in Portland, Oregon which took place September 16-18.

The workshop was led by Nicole Nathan, Director of Collections and Exhibits at the Oregon Nikkei Legacy Center; Tom Fuller of Northwest Objects Conservation, Inc.; and Sandra Troon of Oregon Textile Workshop. Students and recent graduates who volunteered their time received a tour of the facility and collections storage, learned the museum’s purpose and its collection policies, and received training on conservation techniques that would benefit the Oregon Nikkei Legacy Center.

Emily Saunders, a graduate student in the Arts and Administration program at the University of Oregon, outlined and sketched a new layout for collections storage that will make the available space more efficient and easily accessible. Jessica Hodgdon, a graduate student in the Arts and Administration program at the University of Oregon; Danielle Knapp, McCosh Fellow Assistant Curator at the Jordan Schnitzer Museum of Art at the University of Oregon; and Johanna Wilms, a graduate student at Hildesheim’s University of Applied Science and Arts and a conservation intern at the Royal British Columbia Museum in Victoria, BC, worked under Tom Fuller’s direction to create a protective casing for an historic wooden box from the museum’s collection. The box, which was given to Nikkei Legacy Center by a donor in 2006, dates to c. 1915. It was originally sent from Japan to “M. Fujiyama” in Portland, OR. The surface of the box is covered in thin paper that bears illustrations of a sailing ship and dragonfly.

Along with the need for a covering to protect the box from dust, light, and other environmental factors, it would be necessary that this casing allow the box to be viewed easily and transported safely. Tom suggested the creation of a polyethylene foam cube with separated sides that would be secured together but could “fall away” easily to allow for the wooden box to be accessed with minimal movement. After taking measurements and discussing our method, we began crafting the casing; however, we quickly realized that our plan that looked great on paper was more complicated to execute than we’d expected. After additional consultation with Tom and Nicole, we decided a better option would be to make a thick foam base with foam stabilizers to hold the wooden box securely in place. This would allow for the later addition of posts that could support a dust cover for the box.

We cut several small foam bricks with angled sides and one large piece of polyethylene foam to create the base, leaving several extra inches of foam outside the footprint of the wooden box. The bricks were placed so as to avoid contact with the sections of the wooden box where the delicate painted paper covering was peeling up. The angled sides of each brick were then covered with small swatches of Tyvek material so that the contact points on the bricks could touch the wooden box safely. To attach the bricks to the base, several wooden skewers were inserted at diagonal angles through each brick down into the base for maximum stability. Once all bricks were in place, the skewers were cut down so that none of the wood could be seen outside of the foam and, most importantly, so that the pointed ends of the skewers would not pose a scratching hazard. Our final product was a base that held the wooden box in place and would make it easier to move, store, and cover the object.

As we were working on this project, Sandra was assessing the storage conditions for several fabrics and textiles housed at the Nikkei Legacy Center. Throughout the day she provided several mini-tutorials addressing specific challenges presented by these different textiles, including how to refold and roll different types of fabric for storage and how to detangle fringe. Meanwhile, Tom worked on creating a foam base that

Danielle Knapp outlining plans for the protective casing.
would provide more secure storage for several trophies in the collection. Following the completion of these activities, the Angels Project participants brainstormed about additional future improvements that could be made to the Nikkei Legacy Center’s collections storage, including different methods of earthquake-proofing the storage area with mesh netting and other storage upgrades.

Implementing the practices and ideas presented during the Angels Project will help the Nikkei Legacy Center preserve its collection for visitors to enjoy. By volunteering at the museum, students and recent graduates had the opportunity to learn and apply conservation techniques outside of the classroom and gain real-world experience in conservation.

* Photographs courtesy of Johanna Wilms and Danielle Knapp.

Jessica Hodgdon securing the stabilizing bricks to the foam base.

Historical wooden box c. 1915 in the collection of the Nikkei Legacy Center. Dimensions: 18 1/2” x 21 1/2” x 15 1/2”.
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National Museum of the American Indian (NMAI) Collections Manager Gail Joice was selected by the Smithsonian Institution Under Secretary Richard Kurin to set up the object documentation and storage plan for the new Smithsonian/Haitian Ministry of Culture’s Haiti Cultural Recovery Center in early June 2010. The Center is the result of a Smithsonian initiative to support the recovery and stabilization of Haitian cultural patrimony salvaged from the ruins of the January 12, 2010 catastrophic earthquake in Port-au-Prince.

Gail traveled to Port-au-Prince from June 9-13 to work with Smithsonian, American and Haitian colleagues at the newly established Haiti Cultural Recovery Center that will provide treatment space for works determined to be priorities for stabilization by Haitian public and private art collections. Gail applied her expertise as a long-time registrar and collections manager with French language skills to establish the inventory system, location records and catalogue records for works of art that will be brought to the Haiti Cultural Recovery center for treatment by Smithsonian and volunteer American art conservators. She also advised on the initial storage and security plan for paintings, sculpture, ceramics and works on paper while they are at the Center.

Gail joined Cori Wegener, project manager, and president of the U.S. Blue Shield, a non-profit dedicated to the protection of cultural property world-wide during armed conflict and natural disaster; Hugh Shockey, objects conservator at the Smithsonian’s American Art Museum; Vicky Lee, paper conservator from the Maryland State Archives and Hitoshi Kimura, paintings conservator in private practice in Florida. She worked closely with the Center’s new Registrar, Carmelita Douby, a museum professional from Port-au-Prince, who will maintain the registration systems for the Center over the next eighteen months.

Collections Manager Gail Joice at the Haiti Cultural Recovery Center.
Alaska
(Marnie Leist)

With funding from the Paul G. Allen Family Foundation and State of Alaska, four House Posts were carved and installed this summer at the Alaska Native Heritage Center in Anchorage. The installation of the House Posts occurred over a week-long celebration. The theme of the House Posts is Respect and each culture group has a sub-theme: Tsimshian is Respect for the Environment; Eyak is Respect for Culture; Haida is Respect for Family and Tlingit is Respect for Self. The carvers were David A. Boxley – Tsimshian, Israel Shotridge (Tlingit carver) – Eyak, Joe and Tj Young – Haida, and Israel Shotridge – Tlingit. This is the first time that all four cultures have had carving done at the same time, in the same place, and have been represented in one Clan House.

Alutiiq Museum and Archaeological Repository in Kodiak, Alaska has been awarded a grant of $49,970 from the Institute for Museum and Library Service to care for the Karluk One collection - stored at the Alutiiq Museum. With this funding, the Museum will create an electronic catalog of the collection, work with a professional conservator to care for fragile pieces, and train staff in basic conservation techniques. There will also be a monthly email broadcast and Facebook postings on the collection to share its amazing contents with the public.

In the fall of 1799, a large group of Alutiiq hunters paddling home from Sitka stopped along the shores of Peril Strait. Hungry, they ate mussels from the beach. Hours later half of the men died of paralytic shellfish poisoning, more than 150 people. This June, Alutiiq Museum Executive Director Sven Haakanson returned to Peril Strait with Alutiiq and Tlingit friends to remember the tragedy. They placed flowers in the water, sang songs, and prayed. Then, Tlingit artist Teri Rofkar dedicated a ravenstail robe, a traditional Tlingit weaving with designs commemorating the event. To mark the enduring friendship between the Tlingit and Alutiiq peoples, Rofkar asked Haakanson to take the robe to Kodiak for a visit. The robe is now on loan to the Alutiiq Museum. The Peril Strait event was part of Sitka National Historical Park’s 100th birthday celebration, funded through an America’s Best Ideas grant to the Sitka Tribe.

In 2009, Alaska Heritage Museum at Wells Fargo in Anchorage commissioned a pair of Alutiiq-style grass socks made by June Pardue. Alutiiq originally used grass socks as an insulating layer between fur socks and boots, but they haven’t been made in decades. “It hasn’t been done in my lifetime,” said Pardue, who was born in Old Harbor on Kodiak Island. Pardue, who is of Alutiiq and Inupiaq heritage, started from scratch: studying the fine weaving pattern in museum displays and examining photographs. The grass socks are the first contemporary piece the museum has acquired in years.

Photos:
Right - Tsimshian House Post, Clan House, Alaska Native Heritage Center
Below - Sven Haakanson Jr. wearing ravenstail robe, Poison Cove, Alaska
**Arizona**
*(Pat D. Evans)*

The **Arizona State Museum** has achieved reaccreditation by the American Association of Museums. Accreditation recognizes commitment to excellence and professional standards of operation. “ASM continues to meet the high standards established by the accreditation program and the museum field.” Accreditation is good for 15 years.

Congratulations to Dr. Nancy Odegaard, ASM conservator and head of preservation, for a $147,000 grant recently awarded by the Federal Institute of Museum and Library Services (IMLS). Her project, entitled Conservation of Southwest Ceramic Vessels, is part of ASM’s ongoing Pottery Project and will focus on 700 of the most unstable archaeological and ethnographic vessels from within the larger 20,000 whole-vessel collection. Full story can be found at [www.statemuseum.arizona.edu/preserv/pproj/updates.shtml](http://www.statemuseum.arizona.edu/preserv/pproj/updates.shtml).

**Southern California**
*(vacant)*

At the **Los Angeles County Museum of Art** Angela Chen moved from Assistant Registrar for Incoming Loans and Permanent Collection, to Assistant Registrar for Permanent Collection and will provide support to Tiffany Shea in processing all art donations, acquisitions, deaccessions and maintaining the permanent collection records.

Sharon Robinson is the new Assistant Registrar for Incoming Loans and Permanent Collection. Sharon comes most recently from the Orange County Museum of Art where she was Assistant Registrar working with Incoming Loans, Permanent Collection, Exhibitions and Collection Management.

Erika Franek is the new Senior Assistant Registrar for Exhibitions. She comes most recently from 10 years at MFA Houston where she was an Associate Registrar. Prior to MFAH she worked in the Registrar’s office at the Kimbell Art Museum and interned in the Registrar’s Office at the Whitney Museum of American Art.

Another new building opened to the public on October 2 at LACMA. This Renzo Piano designed building is named the Lynda and Stewart Resnick Exhibition Pavilion. It opened with three blockbuster exhibitions: *Eye for the Sensual: Selections from the Resnick Collection*; *Olmec: Colossal Masterworks of Ancient Mexico*; and *Fashioning Fashion: European Dress in Detail, 1700-1915*.

The **Natural History Museum of Los Angeles County** recently opened their newly renovated 1913 building with a succession of exhibits earlier this year. In late February, the Fin Whale Passage unveiled a refurbished 63-foot-long, 7,000 pound fin whale skeleton suspended in a sea of blue light and ethereal marine sounds.

This passage opens to NHM’s seismically-retrofitted Haaga Family Rotunda, which is now home to two newly installed exhibits. Currently displayed on the Rotunda’s ground floor is *What On Earth?*, a curiosity-driven exhibit featuring 36 of the Museum’s most curious specimens and objects. On the Rotunda’s second floor, which was initially designed to showcase art, there are sixteen mid-twentieth century paintings displayed. This exhibit,
titled "Life Thorough the Ages: Revisiting the Paintings of Charles R. Knight," provides scientific commentary that places Knight's paintings into the framework of modern research.

In July, the 1913 Building also became home to the first permanent exhibit to open at the Museum in several years. Featuring over 200 specimens, 38 of which are fully articulated mammal skeletons, the "Age of Mammals" exhibit utilizes NHM's substantial Vertebrate Paleontology collection to tell an evolutionary story spanning 65 million years. In addition to these new indoor exhibits, some of NHM's most rarely seen live spider collections were on view in the annual Spider Pavilion on the South Lawn from September-November.

Various artifacts from the Head of State gifts collection are on display during the exhibit Treasures from the Vault from September 4, 2010 to January 17, 2011 at the Nixon Presidential Library. The gifts to President and Mrs. Nixon that were recently transported from College Park, Maryland, to their permanent home here in Yorba Linda, CA, were given by heads of state from countries that include Liberia; Ghana; the former USSR, and the People's Republic of China.

Highlights from the display include a red silk ten-panel screen with embroidered white cranes, a gift from South Korean President Chung Hee Park to President Nixon; a diamond watch to Mrs. Nixon from Sultan Ibn Abd al-Aziz, Defense Minister of Saudi Arabia, and from the Vatican a painting of St. Peter's Basilica given by Pope Paul VI. Also on display will be autographed portraits from foreign leaders including Queen Elizabeth of England, President Charles DeGaulle of France, and Emperor and Empress Hirohito of Japan.

Steve Comba, of Pomona College Museum, also artist of note, is in two exhibitions - one at Williamson Gallery of Scripps College and the other at Loft 204, a commercial gallery - both in Claremont, CA. There was an openings at Pomona College Museum and at Williamson Gallery/Scripps College on Saturday, September 11, 2010.

Hawaii
(Cynthia Low)

After a year of discussions, a letter of intent was signed by the Honolulu Academy of Arts and the Contemporary Museum in late July. The agreement begins a due diligence phase where both museums analyze the benefits and difficulties of combining missions, programming, and operational needs of both institutions. Both Institutions are dealing with budget and operational difficulties that are affecting many institutions across the nation. The hoped outcome of the merger is a single organization that is stronger and more financially stable.

The Kauai Museum in Lihue presented an exhibition on the first and only train robbery in Hawaii. The "Kekaha Train Robbery" includes maps and photographs from the museum archives.

The Bishop Museum hosted "Creatures of the Abyss" from September 29, 2010 through January 9, 2011, Castle Memorial Building. The exhibition gave visitors a look at the wonderful sea life and environment of our ocean. The presentation makes use of full-scale models, preserved specimens, mechanical interactives, multimedia experiences, large full-image graphic panels and maps.

Beginning in October, the museum also be presented "Fighting for Democracy" from October 16 2010 though January 3, 2011. The exhibition was a partnership between The Japanese American National Museum funded through a Congressional appropriation and in partnership with the U.S. Army Center of Military History. The exhibition presents the differing perspectives of seven people whose lives were changed by World War II.

The Lyman Museum in Hilo has completed the renovation of their Annex. This portion of the museum was built in 1845 as an office and barter room for the Reverend David Lyman and has never been open to the public.

The Contemporary Museum Ninth Biennial of Hawai'i Artists is on view from September 24, 2020 through January 9, 2011. The featured artists Kloe Kang, Abigail Romanchak, Rosa Silver, Jason Teraoka, Marc Thomas, Maika'i Tubbs, and Scott Yoell represent 4 of our state's islands and will each have a gallery to present their body of work.

On September 9th, the Honolulu Academy of Arts opened their newest exhibition "Four Thousand Years of Southeast Asian Art". The exhibition presents approximately 150 works from Thailand and Cambodia from the museum's collection and covers the artistic and cultural developments of the Ban Chiang, Khmer, and Sukhothai cultures. The exhibition is on view from September 9, 2010 through January 9, 2011.

The Bishop Museum is looking for an Events Coordinator, Education Specialist (Reservation) PT, Visitor Services Sales Coordinator, Visitor Services Office Manager, Science Education Manager, Culture Educator (Full-Time), Ho'okipa Ambassador (Casual), Vice President of Development, and Senior Conservator. If interested go to www.bishopmuseum.org.

The Honolulu Academy of Arts is looking for a part-time Art Instructor for Art To Go program (locations Waianae, North Shore, and Kauai). If interested, please send cover letter and resume to hr@honoluluacademy.org.

Grants Available from the State Foundation on Culture and the Arts:
The HSFCA Biennium Grants Program provides funding to organizations conducting programming in the arts, culture, history, and/or the humanities from July 1, 2011 to June 30, 2012 and July 1, 2012 to June 30, 2013. Eligibility requirements, funding criteria, and program details are available at HSFCA Grant Guidelines.

Oregon
(Nicole Nathan)

This summer, the Oregon History Museum is excited to continue this year's
western theme with the exhibit "Arte en la Charrería: The Artisanship of the Mexican Equestrian Culture." Intricately embroidered jackets, polished spurs, and authentic leather symbolize the valor of this beautiful culture. Please visit www.ohs.org for more details about the museum.

On January 1st of 2010 the Mission Mill Museum and Marion County Historical Society merged to form the Willamette Heritage Center at the Mill.

Since opening the Willamette Heritage Center has hosted "Wrapped in Pride: Ghanaian Kente and African American Identity." This traveling exhibition came from the National Endowment for the Humanities’ On The Road Program, and offers visitors the chance to explore kente-weaving traditions, while viewing some extraordinary historic and contemporary examples.

In Spring 2010, the Willamette Heritage Center was awarded three grants, all related to the unification and new organization: Marion Cultural Development Corporation for new website development; The Collins Foundation for Phase One of our merger “Launching the Willamette Heritage Center; Sustainable Efficiency through Capital Investment” for funding for community outreach regarding the new WHC, upgrades to the communication and database infrastructure, renovation of the research library, and consolidation of the two museums’ collections; and the Oregon Museums Grant for the inventory of our merged collections.

The Oregon Nikkei Endowment (O.N.E.) received a number of significant grant awards recently including funds from the John R. Gatewood and Mary Z. Gatewood Fund of The Oregon Community Foundation, the Collins Foundation and the Spirit Mountain Community Fund. These have helped fund construction to remodel the community room, adding needed exhibition space, and develop exhibits and programs celebrating our 20th anniversary.

“Echoes of Struggle and Hope: 20 Years of the Japanese American Historical Plaza” ended November 14, 2010. Oregon Nikkei Endowment celebrates the 20th year of the Japanese American Historical Plaza in 2010 with an exhibit featuring the history and story of how the Plaza came to be. Dedicated in August of 1990, the poetry of Lawson Inada, among others, combines with the stunning and thoughtful design of landscape designer Robert Murase and sculpture of Jim Gion to form not only a place of respite within the city, but also a place of remembrance, and a place to both acknowledge and educate.

The Seattle Branch of Art Work Fine Art services recently said farewell to operations manager Matt Grant, who relocated to New York to work at the studio of Takashi Murakami. Longstanding employee Webster Crowell took over as manager of the Seattle office and also welcomed Michelle Kinney and Scotty Enderlee into the operation.

Art Work Seattle is also happy to announce a four year plan of support for an ongoing experiment in public art, providing material support for SEAT (Seattle Experimental Animation Team) for a curated series of large scale murals in Cal Anderson Park. Seven animators and one school group working on a commission from Sound Transit are using a massive sound barrier wall as animation frames for a long-term and ever changing film mural time-lapse to be completed sequentially over the life of the wall.

The City of Portland and Multnomah County public art collection can now be searched online!! Visit the Regional Arts & Culture Council at www.racc.org and navigate to the Public Art Search page. Its bright pink, you can't miss it.

In April of this year, the Regional Arts & Culture Council (RACC) was awarded a $20,000 grant from the National Endowment for the Arts to support the restoration of the sculpture Leland #1 by Northwest artist Lee Kelly in collaboration with his late wife Bonnie Bronson. Leland #1 is a 20 foot tall steel and porcelain enamel sculpture located at Portland Center Park, south of SW Lincoln Street, between SW 2nd and 3rd Avenue in downtown Portland. The sculpture consists of three stacked constructions, with brightly colored porcelain enamel panels attached to the sides. Together with funds raised by RACC, the grant will support the structural stabilization and resurfacing that the sculpture has badly needed for several years.
Connecting to Collections listening sessions were held throughout the State of Oregon in the summer and fall to provide input to create a successful plan for collections preservation in Oregon. Sponsored by many museum, library, and archival organizations, the meetings were designed to bring together archives, libraries and museums to plan a better future for Oregon’s heritage collections.

A Connecting to Collections Planning Grant from the federal Institute for Museums and Library Services to the Oregon Museums Association on behalf of archive, library, and museum partners throughout Oregon made the meetings possible to take stock of preservation, training, and disaster preparedness needs. From this a statewide preservation plan to address those needs will be developed. The plan is a necessary first step to secure funding for future implementation.

In 2006, the Heritage Health Index identified millions of items in the nation’s museums, libraries and other cultural institutions that were in danger due to neglect, poor environmental conditions, lack of training, and other causes. As a result of the findings, the federal Institute for Museum and Library Services made funds available to states wanting to develop plans that combat for these heritage collections.

The Oregon Museums Association, on behalf of a collaboration of Oregon museums, libraries and other cultural institutions, is spearheading the Oregon preservation training planning effort.

OMAs website contains information about the grant.

To keep up with current project activities, you can visit the project blog at orc2c.blogspot.com.

WAAC held their meeting in Portland and part of the conference was an Angel’s Project. There were two to three conservators from various disciplines (paper, objects, and textiles) who worked with museum studies students to assist Oregon Nikkei Endowment with collections work on Sept 15.

Utah
(Carrie Snow)

The Utah Division of Arts & Museums’ Office of Museum Services recently conducted a survey to gain information on museums’ growth, development and value in the State of Utah. The survey was directed toward attendance, budgets, professional development, collection/records, information technology, and museum priorities. The results will help Museum Services better represent museums’ needs and concerns to Utah Legislators. It is also intended to help the Division best serve Utah museums with technical assistance and their future development. The results of the survey can be found at: artsandmuseums.utah.gov/resources/surveys/documents/museum_survey_report_10.pdf

Gretchen Dietrich, an innovative museum professional and a skilled administrator, has been selected as the Executive Director of the Utah Museum of Fine Arts (UMFA), effective August 1, 2010. In March of this year, Dr. D. Kurt Graham was made Director of the Church History Museum. He looks forward to “re-imagining” the Museum as a “place where members and non-members alike will come to experience the story of a people of faith.”

Discovery Gateway Children’s Museum welcomed six new members to its board of directors at the Museum’s annual meeting on Thursday, June 3rd. The new board members are as follows: Bryce Baker, Gina Crezee, Jonathan Crocker, Scott Forbush, Dr. Paul McCarty and Heidi Walker. At the meeting, the board also changed Maria Farrington’s title from Executive Director to Chief Operating Officer and recognized her for her appointment to the state’s Educational Curriculum Materials Review Committee.

The religious paintings of Denmark’s most beloved artist are in Utah. BYU’s Museum of Art is hosting the exhibit of the world-renowned Carl Bloch this fall. Bloch was a 19th century Danish artist whose works are now considered national treasures. For some to literally be removed from church altars to come to Utah is nothing short of amazing, but it’s for an exhibit that has been nine years in development. The exhibit opened November 12 and remains until May 7, 2011.

The Daughters of Utah Pioneers celebrated the Grand Opening and Rededication of the Pioneer Memorial Museum on the 8th of October.

The Bean Life Sciences Museum continues to work towards raising funds for the expansion of the museum and now has more than $8.5 million cash in hand.
Annabelle Larner is the new Manager of Artistic Programs at Open Satellite, an artist-in-residence program for contemporary art located in Seattle.

Jessica Wilks is the new Registrar at the Tacoma Art Museum. Jessica comes to Tacoma from Oregon, where she was the Registrar's Assistant at the Jordan Schnitzer Museum of Art at the University of Oregon in Eugene.

Cory Gooch is the new Collections Manager/Registrar at the Frye Art Museum in Seattle. Cory is happy to have a new collections intern, Eliot Fearey, to help her ease back into full-time museum work!

The Frye hosted two new exhibitions Oct. 9, 2010 – Jan. 2, 2011. “Séance: Albert von Keller and the Occult” features works by the late 19th-century Munich Secessionist artist Albert von Keller, who was a key exponent of a new, modern painting, which sought to link the aesthetic, the scientific, and the occult. Keller's depictions of séances, mystical healing, and dancers in a state of ecstatic trance attracted attention in Europe and America with their cachet of strangeness, contempt for banality, and fascination for the human soul. The Frye Art Museum presented the first solo exhibition of Keller's paintings in America with loans from the renowned collection of the Kunsthaus Zürich.

Also showing was “Implied Violence: Yes and More and Yes and Yes and Why.” Introducing the key concepts of the Seattle-based performance art group Implied Violence to a broad museum audience, this exhibition will provide an in-depth look at IV’s exploration of altered states, elemental, highly charged materials, and the shifting status of their objects from installation to prop to relic. The exhibition will feature sculptures, costumes, props, masks, video- and photo-documentation of selected past performances as well as one created especially for the Frye, to be performed on October 9th.

The Maryhill Museum of Art, overlooking the Columbia River, is celebrating its 70th year. Visitors enjoyed the temporary exhibit “Comics at the Crossroads: Art of the Graphic Novel” (Sept. 18th to Nov. 15th) and go to the museum’s website www.maryhillmuseum.org to find out about anniversary programs. Two new staff members replace Lee Musgrave and Betty Long-Schleif who have recently retired: Steve Grafe is the new Curator of Art and Melissa Stabile is the new Collections Manager.

The Museum of History and Industry (MOHAI) in Seattle is hosting a compelling new exhibit, “Cut from Nature: The Art of Richard Bennett” (Aug. 28, 2010 – March 27, 2011) which features the work of Northwest artist Richard Bennett. Bennett (1899-1971) was a nationally known printmaker, painter and illustrator born in Ireland but raised in Washington State. He became an accomplished printmaker early in his career and would later become one of the nation's leading illustrators of children's books. He illustrated over 200 books including Mrs. Piggle Wiggle and The Egg and I by Betty MacDonald as well as the Paul Bunyan stories. Bennett also produced an important body of work in the field of relief printmaking using woodblock prints and wood engravings for which he received national recognition. He was part of the inner circle of leading, influential Northwest artists including Mark Tobey, Morris Graves, Kenneth Callahan and Guy Anderson. The exhibit features MOHAI’s rich collection of Bennett's original works as well as the works of his fellow artist friends.

Help Wanted!
New Reads Editor

The New Reads Editor will provide book reviews of new and recently published books and/or articles pertaining to collection management and preservation issues. When possible they will also provide a listing of additional resources. The New Reads Editor should submit at least one review per newsletter and be in contact with major publishers of books relating to the museum industry to maintain current list that can be placed on the RC-WR website and newsletter of new books in the field.
Help Wanted!
Southern California State Representative

The Representative is responsible for establishing and maintaining communication with the constituents of his/her area to further the objectives of the RC-WR. The Representative will function as a clearinghouse of information, channeling questions and focusing interests for future activities. The Representative is also responsible for encouraging RC-WR membership in the region. When the W.M.A. is held in a Representative’s state or region, he/she is expected to be particularly involved in coordinating the RC-WR activities, such as the pre-conference workshop, in cooperation with local RC-WR members.

All Representatives may will be called upon to work with the RC-WR Chairperson to organize programs and seminars of special interest to membership attending the WMA Annual Meeting. The Representative is expected to make regular contributions to the RC-WR Newsletter regarding plans for activities and events of interest to the region and to provide the RC-WR Chairperson with a summary report of the state or Region’s activities one month prior to the annual meetings held by the WMA and the AAM. The Representative is expected to coordinate at least one annual workshop in their state and to attend their state museum conference when possible.

If you are interested please contact the officers. Their information can be found on www.rcwr.org.
NEW YORK SHUTTLES (NEW YORK-SAN FRANCISCO, SAN FRANCISCO-NEW YORK) TWICE A MONTH

PEAK SEASON SHUTTLES (DENVER-ASPEN, ASPEN-DENVER) TWICE A MONTH

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RC-WR’s MUSEUM STUDIES OUTREACH PROJECT:

The Museum Studies Liaison will provide the regional museum studies programs with information regarding upcoming programs such as workshops, seminars and networking opportunities.

In addition, they will (when feasible) coordinate the graduate students to submit their thesis papers as session proposals for the Western Museum Association Annual Meeting or at local state conferences.

Once presented the students will be asked by the RC-WR officers to publish their papers in an upcoming newsletter. Past student submissions can be viewed in previous Quarterly newsletters.

The RC-WR will also connect the students with mentoring registrars in their local region and provide the regional museum studies programs with curriculum consultations if needed.

If you know of a regional museum studies program that could use our benefits please contact the RC-WR’s Museum Studies Liaison. Their contact information can be found on our website.

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## Abandoned Property Laws

Wondering what to do with old loans? Your state representatives have provided the membership with links to find that information.

<table>
<thead>
<tr>
<th>State</th>
<th>Citation</th>
<th>Loan legislation website</th>
<th>Website tips</th>
<th>Legislation Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alaska</td>
<td>§ 14.57.200 to 14.57.290</td>
<td><a href="http://www.legis.state.ak.us">http://www.legis.state.ak.us</a></td>
<td>1) Select Quick Link for “Infobases” at bottom of page; 2) Select “Query” button at left; 3) Select most recent “Alaska Statutes” in Infobase search list; 4) Enter statute number in query box; 5) Select statute number box to open full text of citation; 6) Scroll down to Article 03, Section 14.57.200.</td>
<td>Museum is defined in statutes as: “an organized and permanent public institution, including a historical society, historical park, historical site, and historical monument, that is primarily educational, scientific, historical, artistic, or cultural in purpose and that owns, borrows, cares for, studies, archives, or exhibits property”; would be more accurate to say applies to “public” institutions only (as opposed to “private”)</td>
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<tr>
<td>Arizona</td>
<td>§ 44-351 to 44-356</td>
<td><a href="http://www.azleg.state.az.us/ArizonaRevisedStatutes.asp?Title=44">http://www.azleg.state.az.us/ArizonaRevisedStatutes.asp?Title=44</a></td>
<td>Scroll down to this section</td>
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<td>California</td>
<td>§1899 to 1899.11</td>
<td><a href="http://www.leginfo.ca.gov/calaw.html">http://www.leginfo.ca.gov/calaw.html</a></td>
<td>Enter citation in search box; 7 page document</td>
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<td>Hawaii</td>
<td>None to date</td>
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<td>Idaho</td>
<td>§ 14-501 to 14-543</td>
<td><a href="http://www3.state.id.us/idstat/TOC/14005KTOC.html">http://www3.state.id.us/idstat/TOC/14005KTOC.html</a></td>
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<td>Unclaimed Property for Estates of Decedents</td>
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<td>§ 31-4701 to 14-4707</td>
<td><a href="http://www3.state.id.us/idstat/TOC/31047KTOC.html">http://www3.state.id.us/idstat/TOC/31047KTOC.html</a></td>
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<td>Counties Museum Boards</td>
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<td>§ 67-4113 to 67-4130</td>
<td><a href="http://www3.state.id.us/idstat/TOC/67041KTOC.html">http://www3.state.id.us/idstat/TOC/67041KTOC.html</a></td>
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<td>State Historical Society and Museum</td>
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<td>Nevada</td>
<td>§ 381.009</td>
<td><a href="http://www.leg.state.nv.us/nrs/NRS-381.html#NRS381Sec009">http://www.leg.state.nv.us/nrs/NRS-381.html#NRS381Sec009</a></td>
<td></td>
<td>Applies only to certain Nevada State museums and historical societies</td>
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<tr>
<td>Oregon</td>
<td>§ 358.415 to 358.440</td>
<td><a href="http://www.leg.state.or.us/ors/358.html">http://www.leg.state.or.us/ors/358.html</a></td>
<td>Scroll down to “Loans to Museums”</td>
<td></td>
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<tr>
<td>Utah</td>
<td>§ 9-8-801 to 9-8-806</td>
<td><a href="http://www.le.state.ut.us/~code/TITLE09/09_08.html">http://www.le.state.ut.us/~code/TITLE09/09_08.html</a></td>
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February 2 and 16, 2011
Both sessions will be held at Phoenix Art Museum.

Sessions will be moderated by Leesha Alston, Phoenix Art Museum Registrar.

Wednesday, February 2nd
3 – 4:30pm
The panelists for this session include:
Pat Evans, Registrar, Scottsdale Museum of Contemporary Art
Gary Hulbert, painting conservator
Chad Petrovay, Collections Database Administrator,
The Musical Instrument Museum
Ashley Smith, Registrar, Arizona Historical Society
Anne Sullivan, Museum Registrar,
Arizona State University Art Museum
Chelle Talbot, Principal, Art Handlers, Ltd.
Holly Young, Curator of Collections, Pueblo Grande Museum

Wednesday, February 16th
3 – 4:30pm
The panelists for this session include:
Terri Adrian Hardy, Regional Representative - Arizona,
Bonhams & Butterfields
Dora Hernandez, Art Collections Manager,
City of Phoenix - Office of Cultural Affairs
Kristi McMillan, Assistant Curator for Education,
Phoenix Art Museum
Alexandra Moquay, Director of Development,
Scottsdale Museum of Contemporary Art
Rebecca Senf, Ph.D., Curator of Photography,
Center for Creative Photography and Phoenix Art Museum
Margo Stipe, Curator & Registrar of Collections, The Frank Lloyd Wright Archives

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Open to art history and museum studies students.
There is no charge to attend but space is limited. Pre-registration is required.
Register early to reserve your spot.

To register, please e-mail the following information to imageresources@phxart.org.
Registration closes on January 18th or when the sessions are filled (whichever comes first).

Name ________________________ Major & Expected date of graduation ________________________ E-mail ________________________
☐ I will attend the February 2nd forum.
☐ I will attend the February 16th forum.
☐ I will attend both forums.
Registrar Spotlight

Allison Akbay
Associate Registrar,
Iris & B. Gerald Cantor Center for Visual Arts at Stanford University

How did you begin your career as a registrar?
I started as a social anthropologist working with indigenous groups in Chiapas, Mexico. I worked with some small museums there that unfortunately had collections of important ethnographic materials damaged by years of lack of care. The museums were working on stabilizing these collections but sometimes were unsure what to do. Watching important collections deteriorate and speaking with young people that would have liked to have used these collections to learn about their own past and preserve their cultures, inspired me to learn how to take care of collections when I returned to the United States.

Did you have a mentor in the field?
I was greatly influenced by working with librarian Lynnea Kleinschmidt at the Richmond Museum of History.

What is your favorite part of registration work?
Resolving mysteries involving mis-cataloged or mis-numbered items. I love the research involved and the sense of accomplishment when everything falls into place.

What is the most challenging aspect of your job?
Balancing the many hats that all registrars wear can be a bit of a challenge, I am never working on just one thing at a time. Then again, this also keeps the job interesting and balances out the repetitive tasks that are involved.

What type of object do you like to work with the most?
Ethnographic collections, particularly from the new world.

What do you wish for the future of the registration profession?
I would like to see us borrow more from the library world in terms of consistent cataloging of collections in different museums collections. This consistency in cataloging would make cataloging much faster and allow us to share information between museums and with the public.
WMA SESSION STIPENDS

Are you thinking of submitting a session proposal for next year’s WMA conference in Honolulu? Then you might be eligible to win a free basic registration to the conference!

The RC-WR is giving away three registrations to current RC-WR members who submit proposals to the WMA Portland Program Committee. The WMA deadline is January 7, 2011.

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 31, 2011)
• Your session must cover topics of registrarial or collection management Interest
• You must inform the Vice-Chair that you will be submitting a session by January 7, 2011.

Once your session receives final approval your name will be placed into a raffle. On April 5, 2011 four names will be pulled; winners will be notified by April 10, 2011.

Each stipend is for the amount of a basic registration and the RCWR Annual Meeting luncheon (does not including evening events or other luncheons) for next year’s WMA conference in Hawaii.

For information on proposal submission guidelines please refer to the WMA website at www.westmuse.com

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 Angela Linn, RC-WR Vice-Chair at ajlinn@alaska.edu.
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Jennifer Gray – General Manager
Amy Goldthwaite – Operations Manager
Brian Gray – Special Projects Manager Western Region
Heather Gordon – Customer Service
Sarah Teutmez – Customer Service
Dan Olivo – Crater
The RC-WR is pleased to announce that we are offering a stipend to assist registrars and collection managers with the costs of attending the Society for the Preservation of Natural History Collections 26th Annual Meeting to take place at the California Academy of Sciences, San Francisco, California in 2011. The amount of the stipend is $600 USD.

The deadline for application is March 31st, 2011

Qualification:
Applicant must be a current member of either SPNHC and/or the RC-WR

Applicant must submit the following:
1. Letter/statement of application describing how the attendance at the meeting will benefit their professional development
2. A copy of your current resume
3. Supervisor’s recommendation letter

Successful applicants will be notified by April 8, 2011. The successful applicant will be required to write about a session that they attended at the conference. Their 2 page article(s) will be published in the Fall 2011 RC-WR newsletter.

Email all materials to: Angela Linn, RC-WR Vice-Chair at ajlinn@alaska.edu by March 31, 2011

To become a member of the RC-WR please visit www.rcwr.org
To become a member of SPNHC please visit www.spnhc.org
2010 VENDORS

The Registrar Committee Western Region wants to thank the following vendors for providing sponsorship to the RC-WR membership this past year!

- ArtWorks San Diego - Corporate Sponsor
- Dietl International, a division of Rock It Cargo - ERS Travel Stipend
- Dietl International, a division of Rock It Cargo - WMA Travel Stipend
- US Art - CSI: Registrar event at the Pittock Mansion (WMA Portland)
- Cookes Crating - Corporate Sponsor
- Robertson Taylor Fine Arts Insurance - Corporate Sponsor
- L.A. Packing, Crating and Transport, Inc. / Ashley Distributors - Corporate Sponsor
- Masterpiece International - Corporate Sponsor
- Ship Art - Corporate Sponsor & Art Handling Workshop (Portland)
- Tru Vue Inc. - Corporate Sponsor, Soft Packing Workshop (Park City) & Art Handling Workshop (Portland)
- Artex Fine Art Services – Newsletter Ad
- Artwork Fine Art Services, Portland – Art Handling Workshop (Portland)
I. OPENING & WELCOME - JACQUELINE CABRERA, RC-WR CHAIR
   A. Call to Order
   B. Approval of 2009 Business Meeting Minutes

II. SECRETARY’S REPORT – MALIA VAN HEUKELEM, RC-WR SECRETARY
   A. Membership Report
   B. Stipend Recipients:
      Celest Ohta from the Honolulu Academy of Art
      Tory Laitila from the Mayor’s Office of Culture and Arts, City of Honolulu
      Holly Young from the Pueblo Art Museum
      Cory Gooch from the Frye Art Museum
      Monique Abadilla from the J. Paul Getty Museum

III. TREASURER’S REPORT- NOELLE MCLURE, RC-WR TREASURER
   A. 2009-10 Financial Report
   B. 2010-11 Proposed Budget
   C. Sponsorship acknowledgements

IV. VICE-CHAIR REPORT – ANGELA LINN, RC-WR VICE-CHAIR
   A. Emergency Preparedness Resources
   B. PACIN Pre-Conference Workshop
   C. Salary Survey (January 2011)

V. RC-AAM UPDATE – LESLIE FREUND, RC-AAM SECRETARY
   A. Committee Update

IV. CHAIR’S REPORT – JACQUELINE CABRERA, RC-WR CHAIR
   A. Registrar Quarterly
      1. Articles
      2. Announcements
   B. Annual Meeting: Honolulu, Hawai’i September 23-26, 2011
      1. Registration raffle
   C. 2011 Travel & Registration Stipends
   D. 2011 Elections
      1. Nominations Committee
      2. Deadlines
   E. 2011 State Association annual meetings/conferences
   F. Museum Studies Project

VIII. NEW BUSINESS
   A. Officer’s Meeting Report – Malia Van Heuken, RC-WR Secretary
   B. CSI: Registrars event – Allyson Lazar, 2010 Event Coordinator
      2010 – Pittock Mansion event
      2011 – Proposal submission & deadline

VIII. GOOD OF THE ORDER

IX. ADJOURN
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
      The annual meeting was called to order at 12:45am.
   B. Approval of 2008 Business Meeting Minutes
      Jacqueline called for a motion to approve. Ted Greenberg moved to approved; Sarah Kennington seconded. Minutes were approved.

II. SECRETARY’S REPORT – ANGELA LINN, RC-WR SECRETARY
   A. Membership Report
      Angela reported on 2009 membership numbers, which were up over 2008 statistics by 51; as of the date of the meetings, RC-WR has 245 paid members (230 voting, 15 non-voting). The states had the following number of members:

      Alaska: 1
      Arizona: 47
      California: 130
      Hawaii: 6
      Idaho: 2
      Nevada: 2
      Oregon: 16
      Utah: 4
      Washington: 33
      British Columbia 1
      NY: 1
      Texas: 2

      Angela mentioned that membership was up significantly in states where RC-WR-sponsored workshops had been held during the 2009 year.

   B. Stipend Recipients
      The following individuals received stipends during the 2009 year:
      - IRS Dietl Travel Stipend: Sharon Steckline, 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 Waterfield, Registrar for the Permanent Collection at Fine Arts Museums of San Francisco, 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

   C. Sponsorship acknowledgements
      The following vendors provided funding for stipends and other 2009 RC-WR events:
      - 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
      - Cooke's Crating – Corporate Sponsor
      - Rhema East China Ltd. – Corporate Sponsor
      - US Art – CSI: Registrars Event at WMA San Diego
      - Dietl – IRS3 2009 Travel Stipend
      - ARTEX – WMA New Media Workshop
      - LA Packing, Crating and Transport / Ashley Distributors – New Media Workshop at WMA San Diego
      - Arteria srl – New Media Workshop at WMA San Diego
      - Gallery Services – New Media Workshop at WMA San Diego
      - Athowen 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
      - Masterpiece International Los Angeles
      - SIT, Spain
III. TREASURER’S REPORT – NOELLE MCCLURE, RC-WR TREASURER

A. 2009 Financial Report
Noelle reported that the RC-WR again took in more than we spent. Total revenue: $13,461 and total expenses: $12,023.60 for a surplus of $1,437.40.

B. 2010 Proposed Budget
The 2010 budget shows again, an increase in expenses and revenue from 2009 in an attempt to provide more services and benefits to members. Projected revenue: $21,756 and projected expenses: $18,700. Motion to approve by Paulette Hennum; Janet Klein seconded. Budget approved for 2010.

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

A. Committee Update
Holly informed the membership that RC-AAM has been active nationally. They are busy planning for AAM in Los Angeles in 2010. Final program decisions are being made now; Louis Goldich is serving as the RC program chair.

There is some turnover happening and nominations are being solicited now. Suggestions can be forwarded to the heads of the Nominations Committee, Heather Kajic and Karen O’Brien (www.rcaam.org). The treasurer, Christin Waterbury, just gave birth to a daughter so there may possibly be three slots open.

IRS3 is happening in a few weeks. RC-AAM is considering rethinking the some of the processes surrounding the conference as well as funding. Anyone who has suggestions can forward them to Holly. Any anonymous suggestions may also be forwarded.

Nominations are being sought for the Dudley Wilkinson Award of Distinction. This award goes to someone who has contributed to the development of professionalism in the registrar field. Nominations may be forwarded to Holly as well.

Holly encouraged all RC-WR members to keep up your membership in the regional committee.

Holly is continuing to coordinate the mentoring program for RC-AAM and encouraged anyone who either wants to be a mentor or needs one, or knows of someone in need of mentoring, to forward their information on to her. She has been working on this for 18 months now and is greatly enjoying it.

Finally, RC-AAM has received a grant to update the website so send ideas to them for ways to make it more useful.

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

A. Election Results:
Jacqueline announced the results of the 2009 Officers Election: Jacqueline was re-elected to Chair; Angela Linn elected to Vice-Chair; Malia Van Heukelem elected to Secretary; Noelle McClure re-elected to Treasurer. She thanked all the members who voted in a timely manner.

B. Registrars Quarterly
Jacqueline discussed the success of the Registrars’ Quarterly, which has become something more akin to a magazine, averaging approximately 45 pages in length. We are always looking for new articles and ideas, so let us know how we can improve. She acknowledged the excellent work being done by the Editor Wendy Ashton and Assistant Editor Jackie Arase.

C. Development
Jacqueline reminded members to the report in the packets. RC-WR will continue with the same approach to fundraising in 2010 as it seems to be successful. She mentioned RC-WR will be adding stipend opportunities for the 2010 year and encouraged all to apply.

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. She encouraged all members to forward ideas to their state reps for workshop and seminar ideas.

B. Workshops
RC-WR has done a great job of offering workshops in a variety of states in 2009. They have brought in members and are proving to be excellent ways to share our expertise across the region. The committee will continue to identify new topics and look for opportunities to collaborate, like with the Fine Art Handling Workshop co-presented with PACIN.

VII. NEW BUSINESS

A. Breakfast Meeting Report – Angela Linn, RC-WR Secretary
Angela reported on the breakfast meeting from the morning of 10/27/2009.

B. Membership Roster – Angela Linn, RC-WR Secretary
The production of an electronic membership roster was one of the goals not met in 2009. However, Angela has offered to take on this task under her new position as Vice-Chair and will work on getting a PDF to members soon.

C. Web Site Status – Jacqueline Cabrera, RC-WR Chair
Jacqueline reminded everyone that the www.rcwr.org site is up and running and introduced our website manager, Haley Doty. Haley has been scanning and posting old editions of the Registrars’ Quarterly and Jacqueline encouraged everyone to check these out. We will continue to use the website to keep the membership up-to-date with RC-WR happenings.

D. WMA Portland 2010 – Jacqueline Cabrera, RC-WR Chair
Jacqueline mentioned that the officers are collecting information about next year’s meeting and encouraged members to submit session proposals for WMA Portland 2010. RC-WR will again be offering travel stipends to 3 members who have sessions accepted to the program on registration or collections-based topics.
E. Fundraising Items – Jacqueline Cabrera, RC-WR Chair
Jacqueline described our continued efforts to raise funds and use the RC-WR brand for name recognition. The development officers will continue to work with the officers on identifying sponsors; we've added a corporate sponsor level to the fundraising plan and hope to see a number of new sponsors.

F. West Coast Shipper’s Party - Jacqueline Cabrera, RC-WR Chair
Jacqueline invited everyone to attend the West Coast Shipper’s Party on the 27th. She thanked those sponsoring shippers who were in attendance at the luncheon.

G. CSI: Registrars – Allyson Lazar, 2009 Event Coordinator
Allyson described the 2009 CSI event, including the reason for the name change. Eleven volunteers worked for the day at the San Diego Air and Space Museum at Balboa Park on a range of projects, including inventory, cleaning, and general condition notes. It provided a great opportunity for professionals to network and a chance for people to work in collections outside of their usual area. She has ideas for how next year’s process might be updates, including an application process by the possible museums with clearly defined projects for maximum effectiveness of the time. She is welcoming ideas for Portland museums for next year’s meeting.

VIII. GOOD OF THE ORDER

IX. ADJOURN
Sarah Kennington put forth a motion to adjourn; seconded by Linda Waterfield.
The meeting adjourned at 1:30 p.m.

Minutes submitted by Angela Linn, RC-WR Secretary

RC-WR stipend awardees for AAM: Holly Young from the Pueblo Art Museum, Celeste Ohita from the Honolulu Academy of Art, Cory Gooch from the Frye Art Museum, Tory Laitila from the Mayor's Office of Culture and Arts, City of Honolulu, and Monique Abadilla from the J. Paul Getty Museum.

RC-WR Officers and appointed positions discuss RC-WR business at a breakfast meeting.
## RCWR 2010 Budget

**Approved by the membership on:** 10/27/09  
**Updated by N.McClure:** 12/6/10

### REVENUE:

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**TOTAL REVENUE** $21,756.00 $15,997.57

**TOTAL EXPENSES** $18,500.00 $11,229.03
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<td><strong>expenses total</strong></td>
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**TOTAL REVENUE**                               | $20,465.00| $0.00  | $0.00    |

**TOTAL EXPENSES**                              | $20,075.00| $0.00  | $0.00    |

**BALANCE YEAR END**                            | $390.00   | $0.00  | $0.00    |
Save the Date!

WMA goes Pacific in 2011

WMA Annual Meeting
September 23 - 26th
Hawai’i Convention Center

The vast Asia-Pacific region, with its rich and diverse cultural heritage, also shares common goals and challenges among the many nations and indigenous groups that call this place home. Viewed from space, the Pacific Ocean and its great blue expanse overwhelms the senses, yet its name conjures up the image of a peaceful sea. The notion that we are all islands connected by one ocean is why WMA has selected Honolulu as the host city, representing the central point in trans-Pacific crossings and the gathering place of ideas and concepts from many cultures. Through triumphs as well as continuing challenges, the islands of Hawai’i are a hybrid of globalization on several levels: economic, political, ethnic, historical, social, and cultural.

Co-hosted by the Hawai’i Museums Association in partnership with the Pacific Islands Museums Association

Additional support provided by the Hawaii Convention Center and the Hawaii Tourism Authority.
2011WMA年次総会
ハワイ大会

ウェスタンミュージアム協会(WMA)は、ハワイミュージアム協会(HMA)とパシフィックアイランドミュージアム協会(PIMA)と共同で、2011WMA年次総会を2011年9月23日～26日まで開催いたします。

WMAと学芸員の皆様にとって、各国から集まる仲間との意見交換や、ネットワークを広げる絶好の機会です。ハワイをこれまでと違った角度からご体験下さい。

皆様のご参加を心よりお待ち申し上げております。

Adam Mikos
WMA2011プログラム委員長
アソシエイト・ディレクター プログラム＆イベント
Portland Children’s Museum

Merritt Price
デザイン・マネージャー
J. Paul Getty Museum

2011WMA年次総会
ハワイコンベンションセンター
2011年9月23日～26日

ハワイコンベンションセンター及びハワイ州観光局協賛

企画提案書フォームはウェブサイトで！
企画提案書の提出、またはガイドラインの詳細については、ウェブサイトでご確認ください。http://westmuse.wordpress.com/conferences/
RC-WR 2010 - 2011

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Vacant

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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 RC-WR Media Librarian:**
Christina Lichauco, Assistant Registrar
Asian Art Museum
clichauco@asianart.org
T: 415-581-3674
Since 1979, the RC-WR has cooperated with the RC-AAM in advocating for the profession of Registrars and Collection Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington. Through formal activities such as workshops and specialized training, published resources found in our Media Library and newsletter, Registrars’ Quarterly, and personal relationships made through annual business meetings and conferences, the RC-WR promotes high standards and best practices in registration.

Join the RC-WR and be part of the largest and most active regional registrars’ committee in the United States for only $15 USD!

Membership benefits include lots of opportunities such as:

- Attend regional workshops or seminars covering such topics as art handling, fine art insurance, appraisals, copyright issues, condition reporting, emergency preparedness etc.
- Network with colleagues at local events
- Attend our Annual Business Meeting Luncheon held every year at the W.M.A. Annual Meeting
- Check out items from our Media Library such as books, Ali-Aba and AAM CDs
- Apply for various stipends:
  - Western Museum Association Session Stipend ($280 USD)
  - Western Museum Association Travel Stipend ($750 USD)
  - International Registrar Symposium Stipend ($750 USD)
  - European Registrar Symposium Stipend ($1500 USD)
  - Museum Computer Network Conference Stipend ($500 USD)
  - Society for the Preservation of Natural History Collections Conference stipend ($500 USD)
- Volunteer at a C.S.I. event (Collection Services Initiative)
- Receive our current quarterly Newsletter; past newsletters are archived on our website
- Apply for one of five Balboa Art Conservation Center’s Emergency Intensive Courses to take place in Northern and Southern California, Arizona, Washington and Oregon in 2011 ($250 USD each)

For a membership form and more information go to:

www.rcwr.org
**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:
Registars Committee • Western Region

<table>
<thead>
<tr>
<th>Please make your check payable to: Registrars Committee • Western Region</th>
<th>Please mail membership application to: Noelle McClure, Assistant Registrar, Portland Art Museum 1219 SW Park Avenue--Portland, OR 97205</th>
</tr>
</thead>
<tbody>
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<td>mailing address</td>
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**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.)

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<td>membership dues: $15</td>
<td>contribution:</td>
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## Don’t forget…

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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Jan 7</td>
<td>Deadline for WMA Session Stipends</td>
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<tr>
<td>Feb 2 &amp; 16</td>
<td>Forums with Local Museum and Art Professionals, Phoenix, AZ</td>
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<tr>
<td>Feb 18</td>
<td>Managing a Textile Collection Seminar, FIDM Seminar, Los Angeles, CA</td>
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<tr>
<td>Mar 3-5</td>
<td>Collection Management Roudtable Forum, California Association of Museums, Pasadena, CA</td>
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<td>Mar 31</td>
<td>Society for the Preservation of Natural History Collections Conference Stipend deadline</td>
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<td>Apr 13-16</td>
<td>Annual Meeting Museum Association of Arizona, Yuma, AZ</td>
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<tr>
<td>Jun 15-17</td>
<td>Annual Meeting Washington Museum Association, Walla Walla, WA</td>
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<tr>
<td>Sep 22</td>
<td>CSI: Registrar Event in Honolulu, HI</td>
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<td>Sep 23</td>
<td>Workshop at WMA Honolulu, HI (RC-WR, PACIN, and BACC)</td>
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<td>Sep 25</td>
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<td>Sep 24-26</td>
<td>Western Museum Association Annual Conference, Honolulu, HI</td>
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</tbody>
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RC-WR  
Wendy Ashton, Newsletter Editor  
Park City Historical Society & Museum  
P.O. Box 555  
Park City, UT 84060

To:

Stamp needed