

# Registrar's Quarterly

Fall 2019



2019 Wrap-up

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LinkedIn

Since 1979, the RC-WR has cooperated with the CS-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.



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## Dear RC-WR Members,

In this issue of the Registrars Quarterly, we're wrapping up

2019 by reporting on our annual meeting and introducing you to your new Board for the 2020-2021 term. I am proud to be representing you all as Chair of RC-WR for an additional two years. Over the past year we have launched successful efforts to increase membership, improve our website, procure more sponsorships, expand our stipend offerings, and archive the history of RC-WR—but one year has not been enough! I intend to follow through on all these projects with vigor and continue working my hardest to help RC-WR grow and thrive so we can provide even more services to our members. I thank you all for your continued support and enthusiasm for this great organization, and I'd like to extend a special thanks to our outgoing Board members, Kathrine Young and Cory Gooch, who have been invaluable assets for RC-WR over the course of their term(s).

In this issue you will see statements from our incoming and outgoing board members, a copy of the minutes from our Annual Business Luncheon which happened on October 7th at WMA in Boise, ID, a report on this year's successful CSI: Registrars event, a New Reads article, and our state reports. We also had a great response to our merchandise launch, and will be making everything available on the website soon. As we move forward in 2020, the Board is actively searching for two appointees to join our team as Development Officer and Membership Coordinator. Descriptions of these two positions can be found in our Bylaws—please email me at [rcwrchair@gmail.com](mailto:rcwrchair@gmail.com) if you are interested in becoming more involved with RC-WR!

**Katy Hess** | RC-WR Chair  
 Registrar, Bowers Museum, Santa Ana, CA  
[rcwrchair@gmail.com](mailto:rcwrchair@gmail.com)

# Outgoing VICE CHAIR

**Kathrine Young**  
Collections Manager  
Puget Sound Navy Museum

---

Being on the Board for RC-WR has forced me to think about how I want to engage with the greater museum community. Do I simply want to go to work, maybe attend the occasional conference, and just sit and take what I can, or do I want to make more of an impact, and perhaps even give something back? Serving these past four years as Secretary and Vice-Chair, I have learned that I enjoy being more of an active participant in the museum world, than a passive one.

The highlight of my first year of service was attending the Western Museums Association (WMA) annual meeting and conference in Arizona in 2016. WMA's annual meeting is my favorite of all the various museum conferences. WMA is not as big as AAM so you don't feel lost, and it's not quite as small as a state museum conference so you are able to meet new people and hear their stories. I guess for me, WMA is "just right." Though I have attended WMA a number of times over the past 20+ years, I have truly enjoyed attending as a RC-WR Board member. I have always enjoyed being "part of the show" rather than just a member of the audience. Being a RC-WR Board Member (and sometimes also a presenter) granted me many opportunities to meet and interact with other professionals in the field.

Meeting fellow members of RC-WR was also a highlight of attending WMA. I met RC-WR past Chair Clare



Haggerty, Current RC-WR Chair Katy Hess, Secretary Helen Fedchak, and Treasurer Maggie Leak for the first time at a WMA conference. It was very helpful to put faces to the many names that I see on our membership lists, and I am grateful to have met a number of you at various RC-WR luncheons over the past four years.

Part of being a Board member is to get sponsors for RC-WR; this money helps RC-WR create travel stipends

so that our members can more easily attend conferences around the country. I encourage all of you to make it your New Year's resolution to attend a museum professional conference of some type in 2020. There are a number of stipends available from a variety of institutions (including RC-WR!) that can help defray the cost.

Often in museums, collections departments seem to receive less support (monetary and otherwise) than more public departments like education and exhibits. As a result, organizations like RC-WR, where Collections Managers and Registrars can receive support from their peers, become increasingly important. I believe professional development and continuing education is vital to maintaining one's career, so please encourage your co-workers and fellow Registrars and Collections Managers to join up. I look forward to meeting more of you next year at WMA in Portland, if not before. Thank you again for allowing me to serve as a Board Member of RC-WR for the past 4 years. ●



# Outgoing TREASURER

Cory Gooch

Chief Registrar/Head of Collections,  
Frye Art Museum, Seattle, WA

## SuperCSAR

*(with apologies to Leon Russell)*

I just attended the WMA conference in Boise, where the sessions were interesting, topical, informative and inspiring. Once again I was awed by the people, particularly the collections specialists and registrars (let's call them CSARs).

I'm often impressed and amazed—sometimes aghast—when I hear of the complicated jobs and herculean tasks they (you) deal with daily. My fellow RC-WR Board members are also examples of awesome individuals who do a hell of a lot in their jobs, and then volunteer to take on even more.

**Why are we all SO busy?** Why do we endure such stress? And why are we not compensated for it accordingly?

I have been pondering these questions a lot this year, partly because it is my 30-year anniversary as a CSAR, and partly due to a serious health condition that has prompted me to examine the choices I've made and my life going forward. (After all, we know that stress can contribute to or worsen medical conditions). Since as an outgoing RC-WR Board member I was asked to write an essay for this newsletter, I'm taking this opportunity to share some thoughts with you, my fellow SuperCSARs. I freely admit to getting on a soapbox here, but maybe



some of my rants will resonate with you.

**CSARs are so busy because we have SO MANY responsibilities.** Moreover, we are expected to have an incredible breadth of knowledge in a wide range

of subjects, as well as in-depth expertise in many of them. Unless we work in large institutions with well-defined, narrower job descriptions, often our positions don't have clear boundaries. So, anything and everything just keeps comin' our way. No matter how big or small, the CSAR will deal with it all!

Following is a list, in alphabetical order, of the responsibilities I have had in my own jobs in the art museum/collections world. Those of you who work with other types of collections (anthropological, botanical, cultural, governmental, historical, industrial, military, natural history, pop cultural, tribal, zoological) are expected to have expertise in additional subjects (e.g. NAGPRA):

AAM accreditation or reaccreditation. Accessioning & deaccessioning. Archives management, analog and digital. Art & artifact handling. Building construction and expansion projects. Budgeting for collections management and exhibitions. Collections storage methods & archival materials. Conservation: Preventative, DIY treatments, and awareness of

advanced treatments. Climate control standards. Collection Management Policies & Procedures. Condition reporting. Contracts for artists and exhibitions. Couriering: Acting as one, training staff, making courier arrangements. Customs procedures. Data entry. Database configuration, management, migration and report design. Digital asset management. Disaster planning and response. Donation procedures and writing Board documents. Education: teaching docents, staff and public about collections. Facilities: Updating and reviewing Facility Reports and understanding HVAC systems. Foreign languages. Grant writing. Immunity from Seizure procedures. Indemnity applications. Insurance arrangements. Installation/deinstallation. Intellectual property, copyright law & R&R procedures. Library management. Loan agreements & loan conditions. Nazi-Era Provenance research. Moves: Planning and implementation. Outgoing loan coordination. Packing & crating. Pest management. Photography of collections. Public inquiries. Purchasing and invoices. Research of collections and artists. Security measures and incident response. Shipping. Time-based media.

It's a wonder we can concentrate on anything for more than 10 minutes. We are overloaded with work.

## Why are we so overloaded with work?

We are naturally hard workers; we have the Enhanced Helper Gene and give 110%. In my very first registrar job, the department head advised me "To be a good registrar, you need to have a doormat mentality." (Yes, she really said that and I'm afraid I internalized it to some degree.) Some CSAR presenters at a WMA session told the audience their attitude is usually "Yes! How can I make that happen?" or "How can I help?" In contrast, at another session the presenters were chief digital officers who told us their normal first response to any new request is "No."

CSARs have high ethics and take our responsibilities seriously. We don't just blow them off; we somehow fit them all in. Since we always come through and produce results, we are asked again and again to produce even more results. If we were slackers, we would probably be more relaxed and stress-free—but that's not who we are.

We are also overloaded because we are understaffed.

## Why are we understaffed?

Our realm is not a glamorous one: We often work behind vault doors or in basements, on projects that are not immediately accessible or on the radar of other staff, our Boards, or the public. Our work is often with a long view in mind, which is the opposite of the natural human impulse to focus on short-term gains. So unless we have a very understanding and committed administration, a bigger piece of the staffing pie naturally goes to departments or projects that produce more immediate or public results.

Furthermore, since collections projects often are incremental with long-term goals (re-housing objects or upgrading storage materials, digitizing documents, addressing backlogs of data entry, etc.), they can be viewed as low-priority and more easily postponed. Our pleas for the necessary staff to complete them can be perpetually passed over.

Meanwhile, collections are something that tend to grow and grow, but the staff positions to care for them do not grow proportionately. To add insult to injury, not only are we understaffed and overworked, we're underpaid for it all.

## Why are we underpaid?

The CSAR profession started as a female-dominated one. It still is, judging by the RC-WR membership and the CSARs at WMA. I think it is similar to other professions that involve caretaking and were therefore traditionally women's work; we just care for collections rather than human beings. Like nurses and teachers, our work has been historically undervalued and underpaid. But at least those professions have unionized and improved their situations. The CSAR field started off with lower pay and has never achieved equity with other positions with comparable responsibilities. This unfair tradition has been built into the history and mindset of our institutions and it's perpetuated because one museum can look at another one's pay structure and say to its CSAR, "See? We are paying the

norm for your position.”

To make matters worse, museums still do not have equity of pay between women and men. This is especially galling because museums often present themselves to the outside world as progressive places. But as we insiders know, museums can be quite conservative when it comes to making changes. If “preservation” is part of your mission then it follows that you are cautious and slow to change. However, in the realm of equal pay, I think it is simply unacceptable that museums still don’t have it!

Our skills are specialized so we can’t easily transfer to another industry that pays better, and therefore we can’t use that as leverage for increasing our pay at our institution. For example, an IT person can get higher pay because their skills are in demand in so many other industries.

There are grads coming out of museum studies programs every year who are eager to get a CSAR job. So our institutions don’t need to increase our pay to keep us from leaving; they view our shoes as being easily filled by replacements.

I think there is also the mentality within museums that the staff who bring in money deserve higher pay than those of us who only spend money. (I’ll bet your head of Development is one of the higher paid staff in your institution...)

## Why are we stressed out?

In addition to all of the above reasons, we are responsible for precious, priceless, and/or irreplaceable objects, either artwork or cultural, historical or sacred artifacts, or rare specimens. Failure is therefore *\*not\** an option. We are supposed to think of every possible risk or negative outcome, then do everything we can to prevent that from happening. We are paid to be paranoid. It’s a wonder that any of us can sleep at night.

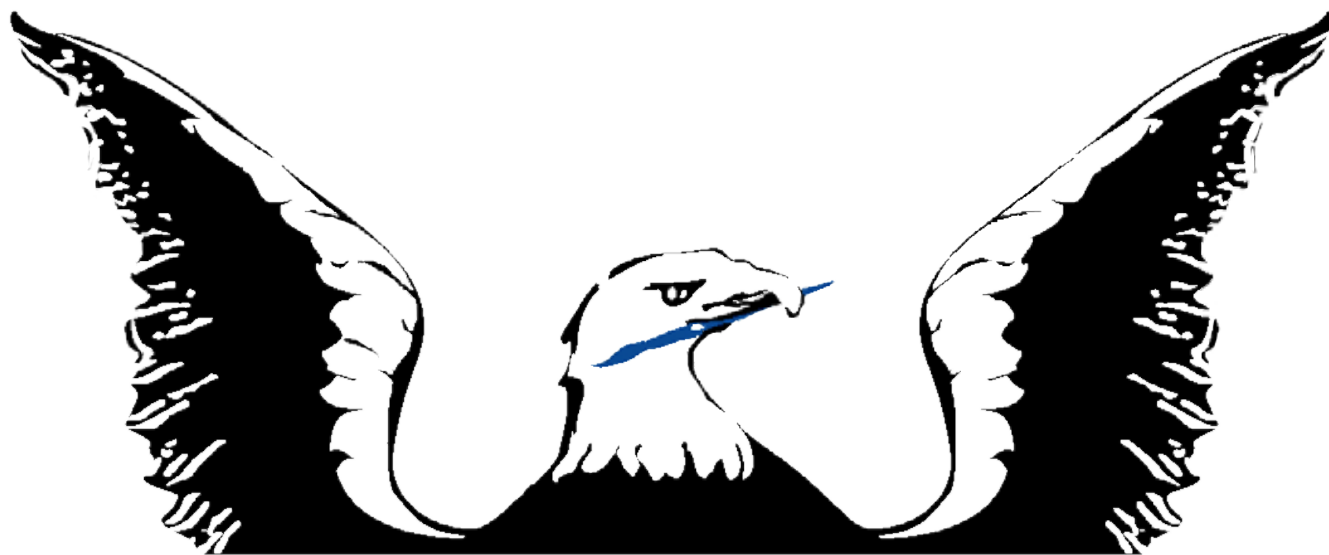
## What to do about our situation?

We need to MAKE NOISE. Don’t accept the status quo like I did for decades. Nothing is going to change if we don’t force a change. We need to advocate for ourselves and for our colleagues.

Share info at conferences, in private conversations, on spreadsheets circulating the nation. Bring up your needs, for staffing, budget, workspace and pay, continually with your manager, director, and human resources manager (if you have one, that is). We are not alone; pay inequity is a subject growing louder in the museum world. I learned from one CSAR at the conference that her museum recently lost 12 staff over pay issues. There is also a growing movement of unionizing within the art handling and security sectors of museums. Is there a possibility of a union in the future for CSARs?

## In conclusion:

You are fabulous. You are Super CSARs. Know your worth. You are crucial to your institutions for the preservation of collections and presentation of exhibitions. You are precious to society for all of the work you do to preserve our arts, culture and knowledge of our natural world. You deserve to not be overworked and to have an appropriate life/work balance with a minimum of stress. You deserve to have compensation that is commensurate with your many responsibilities, your extensive knowledge and training, and your hard work. You are my kind of people, and I’m darned proud to be one of you but I want you to receive what you deserve! ●



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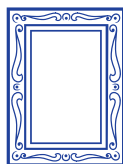
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# CSI:REGISTRARS



# 2019

—Kathrine Young

Each year, in conjunction with the Western Museums Association Annual Meeting, RC-WR organizes its members to volunteer their professional skills at one of the museums near where the meeting is being held. This all-day event is known as “CSI:Registrars” (short for Collections Services Initiative). The event is usually at smaller museums in order to help them catch up on projects such as accessioning, cataloging, condition reporting, rehousing objects or any other work that would benefit from the help of trained professionals. This year we worked with the Idaho State Historical Society.

The day started with our generous hosts Nicole Inghilterra, Capitol Curator & Museum Registrar, and Sara Phillips, Curator of Collections, picking us up from the Grove Hotel. I rode with Sara and received a lovely historical tour of downtown Boise as we drove along. There were 13 participants representing museums and other institutions in Oregon, Washington, Utah, California, Washington DC, and Idaho. After introductions and a tour of the storage space, Nicole divided us into teams spread out between different workstations, and off we went.

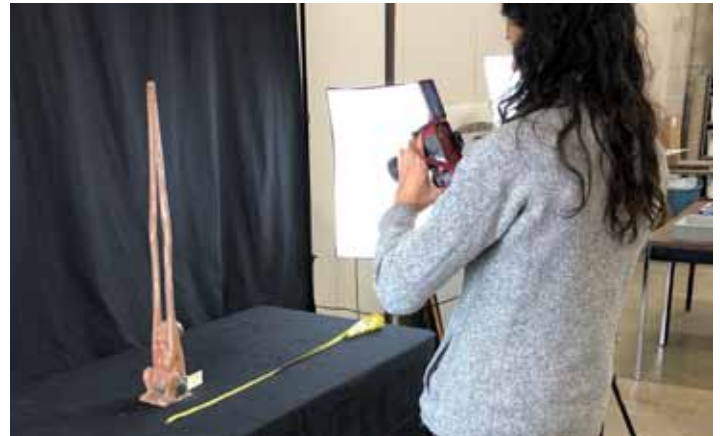
We worked on artifacts from the Chinese American collection at the Idaho State Museum. These artifacts included items such as medicine bottles less than 2" in length, hair combs, ornamental items, musical instruments, and lots of chopsticks. First, all the artifacts needed to be cleaned—mostly this involved only a light dusting, but a few needed a slight wet cleaning as well. Next we gave all artifacts new easy-to-read tags, measured the items, and recorded relevant data for condition reporting purposes. After that, we photographed the artifacts and rehoused them. Several of the artifacts needed custom-made storage boxes—luckily the supplies RC-WR ordered arrived just in time. Even with a lunch break—tasty sandwiches provided by a local eatery—we managed to fully process 213 artifacts in one work day!

For me, attending this event is often the best part of WMA. I get the pleasure of spending a whole day with like-minded people, making new connections, seeing other museums' storage spaces, taking away new ideas, and maybe even sharing some of what I have learned over these past 20 years of working in museums. Where else can you hang out with people who will understand the dilemma of



what to do with a piece of string that was used to hold a bundle of chopsticks together? Should we save the string, put it in a baggie, give it an individual catalog number, throw it away...? It is always more fun to work on someone else's collection than your own. Working at the Puget Sound Navy Museum for over 10 years, I don't have much experience in handling Chinese American related artifacts so I fully enjoyed the time spent working on them and working with other professionals in the field.

At the Washington State Museum Association Annual Meeting there is a similar event called "Registrars to the Rescue." I encourage all those in Washington State to attend it next year if possible. I also encourage all of you outside Washington to see if your own state does such a thing, if not, maybe you could look into starting one—maybe host it at your own museum for the first year. We all know what it is like to be a department of just one or two, and we could all use the help of fellow Collections Managers and Registrars for one day. ●





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# RC-WR Annual Business Meeting 2019

**October 7, 2019 / 12:45 PM / Boise, ID - Boise Center**

## Call to Order

The meeting was called to order by the RC-WR Chair, Katy Hess.

## Chair's Report

### Updates from 2019

1. Katy Hess welcomed everyone to the meeting, thanked the sponsors and all in attendance for their support. She recapped the mission of RC-WR: a small not for profit organization representing registrars and collection specialists in nine states of the western United States. RC-WR was established in 1979 under RC AAM, which is now CSAAM, and is now operating as a separate organization along with several other regional organizations. RC-WR is not officially affiliated with WMA (Western Museums Association), but the Annual Luncheon happens at WMA because we share the same regional focus. Katy thanked WMA for their continued support of RC-WR.
2. Katy encouraged everyone present to join or renew their membership and recapped the benefits of membership: weekly email updates, comprehensive job listings from all around the US, our newsletter the Registrar's Quarterly, annual CSI: Registrars event, state workshops and tours, stipends, and more, all for just \$15 a year. She also encouraged donations, as all funds received go towards members benefits. We have a new "DONATE" button on the website to make this easier! Members who donated in 2019 are: Lauren Barach, Jacqui Chambers, Mark Daly, Lisa Escovedo, Michael Fiegenschuh, Ted Greenberg, Christine Hoffmark, Lily Rola, Kristin Schimik, Barbara Skryja, Karen Summers, Andrew Walsh, and Linda Waterfield.
3. RC-WR exceeded both the membership and sponsorship goals in 2019.

### New appointees and website updates

4. Website updates in 2019 include: password protection for many of the benefits of RC-WR available online; new donate button; expanded weekly job updates from around the US; and our first discount code for members.
5. Looking forward to 2020, we are seeking enthusiastic individuals to fill two appointee positions of Development Officer and Membership Coordinator. A description of these positions can be found in the bylaws.
6. Proposed bylaw amendments and budgets are available for review on each table and will be voted on later in the meeting.

## Thank you to our 2019 Sponsors

RC-WR Vice-Chair Kathrine Young thanked US Art for underwriting the luncheon, and acknowledged the representatives from US Art that were present at the meeting. Kathrine also thanked the other RC-WR Sponsors, and acknowledged their representatives present:

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- Huntington T. Block

### Tier 2 Sponsors:

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### Stipend Program:

- Dietl International

Kathrine also thanked Hollinger Metal Edge for providing a discount code to our members

## New Fundraising Initiative - Merchandise

Katy introduced RC-WR's new merchandise! T-shirts and aprons with the RC-WR logo were available to purchase at the Luncheon as a fundraising initiative. They will also be available later in the year as a thank you gift for donating to RC-WR.

## 2019 Stipend Recipients

Kathrine asked the three WMA stipend recipients to stand and introduce themselves. WMA stipend recipients for 2019 were:

- Andrew Walsh
- Jill Sommer
- Kathleen Daly

## Secretary's Report

### Membership Growth in 2019

RC-WR Secretary Helen Fedchak gave an update on membership numbers. Last year RC-WR had 109 members and set a goal to reach 135 members. Membership currently stands at 205 members - 170 are voting members and 35 non-voting members.

Membership numbers by state are as follows:

- Alaska - 2

- Arizona - 12
- California - 87
- Hawaii - 7
- Idaho - 6
- Nevada - 4
- Oregon - 14
- Utah - 3
- Washington - 57

### **Time to Renew Membership**

Memberships run for the calendar year, so Helen announced that email reminders to renew will be going out closer to the end of the year. Members who have not renewed by February 1, 2020 will be considered lapsed and will not receive emails or be able to log on to the website.

Helen also asked if any State Reps were present and asked them to stand to thank them for the work that they do on behalf of RC-WR.

### **Treasurer's Report**

#### **Report on 2019 budget**

RC-WR Treasurer Cory Gooch gave a brief summary of the 2019 budget vs 2019 actual expenses. Budget details were on each table for attendees to review. Some items of note included that RC-WR had more revenue than had been predicted, mostly due to increased sponsorships, and that expenses were also more than predicted, primarily because of the purchasing of merchandise. Cory also presented the projected revenue and expenses for 2020, also available on the tables for review.

#### **Membership vote on proposed 2020 budget**

A motion was proposed and seconded to approve the 2020 budget, and unanimously approved.

### **CSI: Registrar's Report**

Kathrine then gave a report on the CSI: Registrar's event, which took place on Friday, October 4, 2019. She thanked the Idaho State Historical Society for hosting. The project was to clean, catalog, photograph and rehouse some artifacts from the Boise Chinatown collection. By the end of the day, over 200 artifacts had been completed, and a great day of collaboration and teamwork was had by all.

### **Amendment of Bylaws**

#### **Overview of Changes**

Katy presented the proposed changes to the Bylaws on the powerpoint slide (copies were also available on the tables)

- Change of RC-AAM to CS-AAM
- Expanded objectives to include more activities and broaden included membership careers
- Revised definition of non-voting members



- Updated voting procedures to include electronic voting, eliminated write-in nomination section (information already included elsewhere)
- Updated Description of Duties for Board Officers to include more specific tasks and instructions
- Meetings section revised to remove unreasonable deadlines (topics must be submitted 60 days prior, etc.)
- Revised Bylaws section to remove vote by mail option
- Re-arranged Exhibit B for clarity

### **Vote by Membership**

Katy asked if there were any questions about the proposed changes - there were no questions. A motion was proposed and seconded, and the motion to amend the bylaws was unanimously approved.

### **Announcement of 2020-2021 Board Officers**

Katy presented the results of the recent Board elections. As all positions were uncontested, the Nominating Committee handed over the results to the Chair to announce to the membership. Katy also thanked the outgoing Vice Chair, Kathrine Young, and outgoing Treasurer, Cory Gooch, for all their hard work on the Board.

The new RC-WR Board, as of the close of the Annual Luncheon, is:

- Chair - Katy Hess, Bowers Museum (2nd term)
- Vice Chair - Beth Sanders, US Naval Undersea Museum (new Board Officer)
- Treasurer - Maggie Leak, Utah Museum of Fine Arts (new Board Officer)
- Secretary - Helen Fedchak, Oregon Historical Society.

### **Raffle**

One WMA early bird registration was raffled off to the membership present, and three T-shirts or aprons were also raffled off to everyone present.

### **Additional Business**

No additional business, but everyone present stood in turn to introduce themselves.

### **Adjournment**

The meeting was adjourned.



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# Incoming VICE CHAIR

**Beth Sanders**

Collections Manager  
US Naval Undersea Museum,  
Keyport, Washington

My name is Beth Sanders, and I am thrilled to be serving as the new Vice Chair for RC-WR. I grew up in New York, but found myself living on the west coast thanks to chance and a bit of good luck about six years ago. I'm onto my third state out here, having worked my way up from California, to Oregon, and now to Washington (with a stop in the D.C. area as well, but that's outside our scope). Currently, I am fortunate enough to spend my days embedded in Navy history, and overseeing a collection that ranges from shrunken Styrofoam cups to submersibles, as a Collections Manager for the U.S. Naval Undersea Museum.

As part of the RC-WR board, I hope to help realize even more opportunities for networking, problem solving, and professional growth. Over the next two years, I aim to support new and existing events and stipends, furthering our diverse community of registrars and collections professionals. As someone who has benefited personally from an RC-WR conference stipend earlier in my career, I am extremely excited to be supporting this organization.

I look forward to meeting and working with you all! ●

# Incoming TREASURER

Maggie Leak

Registrar  
Utah Museum of Fine Arts



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Hi, I'm Maggie Leak, the 2020-2021 Treasurer for the RC-WR Board. I'm new in my role as Registrar at the Utah Museum of Fine Arts and felt it was important to get involved with this committee to meet and learn from you, my peers, and to support our community.

I started collections work 11 years ago at the Brigham Young University Museum of Art. My career took me to Washington D.C. for seven years where I worked and interned at several museums including the Hirshhorn, the National Portrait Gallery, and The Phillips Collection. I earned my MA in Museum Studies from George Washington University where I focused my studies on

collections management, art history, and university art museums. In 2015, I moved back to Utah to continue my work with campus art museums. I'm originally from Kansas City, but if I had to choose between the plains, coast, or mountains—the mountains win every time!

I'm excited to see the RC-WR continue to grow and would particularly love to see more Utah representation! I'm looking forward to supporting our members and honoring our generous sponsors by scrupulously maintaining our budget and providing transparent annual reports. I look forward to meeting and e-meeting many of you. ●





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## ALASKA

—Savanna Bradley

**Museums Alaska** and the **Alaska Historical Society** recently held their joint annual meeting at the end of September. This year's 2019 conference was held in Kodiak, where we were invited to explore some of the oldest parts of Alaska's history at the **Alutiiq Museum and Archaeological Repository**, the newly

gutko gave the Keynote Address for the Museums side of the conference, "Discomfort and Renewal: Decolonizing the Abbe Museum," exploring the relevant topics of systemic racism and organization-wide decolonization practices. Sven Haakanson, Jr., gave the Historical Society Keynote Address, "Reading Between the Lines of Alphonse Pinart's Travel Journals from 1871-72," which explored not only how journals can retrace lost sea-routes and rediscover traditional practices, but also how communities and institutions like museums can work together to address generations of trauma.

damage, defining common terminology, and exploring categorical issues relevant to condition reporting for uniquely Alaska collections materials. Annually, Museums Alaska also invites volunteers to participate in a pre-conference "Angels Project," where professionals give their time to complete a project for a museum in the conference community. This year, the Angels rehoused collections and inventoried archives at the Alutiiq Museum and Kodiak History Museum. During the conference, sessions explored community engagement in various parts of museum practice, including building renovations, a topic



renovated **Kodiak History Museum**, and other significant sites around Kodiak. As a joint conference, both organizations share similar session themes and reflect the collaboration of our members in various aspects of place-based storytelling. This year, the Museums Alaska conference theme was "Critical Conversations: Diversity, Equity, Accessibility, and Inclusion," while the Historical Society's theme was "Facing our History." Guest speaker Cinnamon Catlin-Le-

The Museums Alaska conference is always a fantastic opportunity to reconnect with colleagues from across our rather large state, and to learn about new resources and models for community engagement, policy, and practice. Especially relevant to collections care was the pre-conference workshop, "Condition Reports: Love Letters to the Future," led by Ellen Carrlee, the objects conservator at the Alaska State Museum. The workshop focused on identifying

near and dear to museums around the state. Thank you, Kodiak, for hosting this year's conference!

In the near future, we look forward to more statewide collaboration and idea-sharing via a new webinar series hosted by Museums Alaska. Distance, budgets, and winter weather are often prohibitive for in-state travel, so we are always excited to hear of new ways to connect with other organizations and professionals. ●

## ARIZONA

—Lindsey Vogel-Teeter

The **Arizona Historical Society** has awarded \$35,027 in grant funds to 22 Arizona museums and historical organizations. These grants support the preservation and exhibition of Arizona history across the state. Projects range from public programming, improvement of exhibitions, collections storage improvements, preservation of artifacts or documents, and equipment to facilitate audience engagement.

Victoria, the largest Tyrannosaurus rex skeleton touring the world, is making her global debut at **Arizona Science Center** with a special exhibition that opens to the public on November 17, 2019. The Arizona Science Center is one of seven children's museums and science centers partnering with the New York Hall of Science to deliver an IMLS funded program that introduces underserved youth to STEM and making-based activities in the 2019–2020 school year.

Amy Molnar is the new coordinator of the **Arizona State Museum** Conservation Laboratory. In addition, Kimberly Ramsey has been hired as library specialist and mandated programs archivist, Dr. Emily Fiocoprile is a new research specialist in the Archaeological Records Office (ARO) and Dr. Martin H. Welker is the assistant curator of zooarchaeology.

**The Desert Caballeros Western Museum** was rated third in *True West Magazine's* Western Art Museums of the Year rankings.

**Museum of Northern Arizona** hosted a small workshop on the removal of gummed and adhesive tapes from artworks. The technique was demonstrated by Rachel Freer Waters (Consultant Conservator) and Jake Fischer (Contract Conservation Technician) who are working on a Southwestern Foundation grant to determine the amount of time and supplies required to rehouse MNA works on paper in its fine arts collection.



**Museum of Northern Arizona workshop on removal of tapes**

*The Force Is With Our People* is an exciting new exhibit that opens in October 2019 at the Museum of Northern Arizona in Flagstaff, and runs through March 2020. This exhibit will focus on the influence Star Wars has had on contemporary Native artists and explore the question of why this enduring piece of popular culture seems to resonate so strongly with Native communities, specifically those in the American Southwest. The exhibition will feature artwork from over 20 contemporary Native American artists with over 50 objects, including paintings, prints, posters, t-shirts, jewelry, figures, carvings, and pottery.



*The Force Is With Our People*, the new exhibit at the Museum of Northern Arizona

**Phoenix Art Museum** has appointed costume historian, designer, and lecturer Helen Jean to serve as the Interim Curator of Fashion Design. Phoenix Art Museum and the Center for Creative Photography welcomed Audrey Sands, Ph.D., as the new jointly-appointed Norton Family Assistant Curator of Photography. Sands will divide her time between the two institutions.

In August, **Pueblo Grande Museum** welcomed Lalee Bond as Museum Assistant in the archaeological repository and Kimberly Nishihara as Exhibit Designer.

Pueblo Grande Museum is celebrating its 90th Anniversary in 2019 with three events in October—the opening of the new exhibition *The Story Continues: Pueblo Grande at 90; Moonlight Over the Mound*, a fundraising event organized and supported by the

*Continued...*





**Pueblo Grande  
Museum**  
& Archaeological Park

**90  
YEARS**

OF PASSION FOR  
PRESERVATION  
**1929-2019**

Pueblo Grande Museum Auxiliary, Velvet Button of Ramona Farms, and chefs Brett Vibber of Cartwright's Modern Cuisine, and Tamara Strange of Cotton and Copper; and the opening of *Portal to the Past*, a public art work by Artist Zarco Gurrero sponsored by Cultural Coalition and the Arizona Community Foundation's Water Public Art Challenge.

The **Frank Lloyd Wright Foundation** received a grant from the National Endowment for the Humanities for a planning project to address storage improvements for the collections housed at **Taliesin West**. The collection includes thousands of objects designed by Wright, Japanese woodblock prints, Asian screen paintings, textiles, rare books, and archival materials from the Taliesin Associated Architects program. ●

## NORTHERN CALIFORNIA

—Linda Waterfield

Save the date! Join media managers from the **San Francisco Museum of Modern Art** and the **Oakland Museum of California** for an informative session on managing time-based media. All RC-WR members are welcome! Wednesday, January 15, 2020, 4 to 6 pm at the **Hearst Museum of Anthropology** at University of California at Berkeley.

San Francisco State University **Global Museum** presents *Climate Stories*, October 1, 2019–May 22, 2020. The exhibition explores the impacts of climate change on indigenous communities

across the globe and action now being taken. Divided into four themes (connections to the ocean, relationships with wildlife, the power of plants, and adapting tradition), this exhibition reveals ways that communities are responding and adapting to changes in both culture and environment. Objects include stunning items from the

Global Museum's collections alongside loans from the California Academy of Sciences and Harry D. Thiers Herbarium at San Francisco State.

*3rd Story-Prints with Prose* is on exhibit at the **Janet Turner Print Museum**, October 14–December 14, 2019. In collaboration with English Professor Rob Davidson and California State University at Chico creative writing students approached prints from the Turner Collection as inspiration for flash fiction.

**Exhibition Talk:** Thursday, October 17 at 5:30 pm, Zingg Recital Hall, Arts and Humanities Building. Reception to follow at The Turner. **Walk & Talk:** Tuesday, November 5 at 5:30 pm, The Turner, Arts and Humanities Building. ●



At the Janet Turner Print Museum:  
Harold Altman, *Path III*, Color aquatint

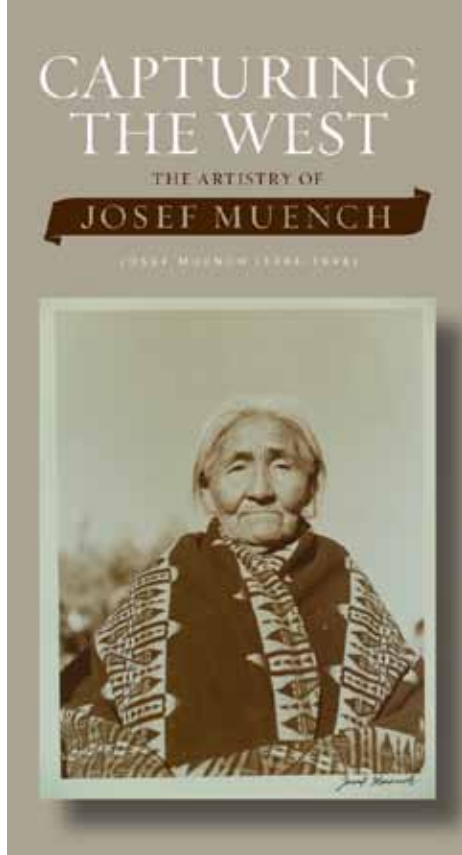


## SOUTHERN CALIFORNIA

—Elizabeth Hanson

**The Bowers Museum** in Santa Ana proudly debuted its newly renovated temporary galleries on September 21, 2019 with the opening of *Dimensions of Form: Tamayo & Mixografia*, an exhibition on loan from the Mixografia studio in Los Angeles that features prints by Rufino Tamayo made with a unique and mesmerizing three-dimensional textured printing process. Bowers also recently opened an exhibition of watercolors by US Naval artist *Arthur Beaumont in Arthur Beaumont: Art of the Sea*, and announced a landmark collaboration with the Walt Disney Archives for their 50th anniversary on an exhibition of over 400 objects highlighting the Archives' history, including Disney costumes, props, and memorabilia that have never before been displayed. *Inside the Walt Disney Archives: 50 Years of Preserving the Magic* opens March 7, 2020!

Disney Archives exhibition opens at Bowers Museum March 7, 2020



The **Santa Barbara Historical Museum** is pleased to present a new exhibition highlighting its extraordinary Josef Muench Collection: *Capturing the West: The Artistry of Josef Muench*, on view now through February 2020. Originally from Germany, Josef Muench, a self-taught photographer, came to the United States in 1928 and settled in Santa Barbara two years later. His work to capture the natural world would earn worldwide acclaim. Primarily known for his evocative landscapes of the American Southwest and his photographs of Native American cultures, his images graced countless books, posters, and periodicals, most notably the magazine *Arizona Highways*. One of his photographs, taken in California's Kings

Canyon National Park, was chosen for inclusion on the Voyager I and II spacecrafts.

Also, on view now at the Museum is *Great Photographers in Santa Barbara History: The Gledhill Library Collection* along with permanent exhibitions, *The Story of Santa Barbara* and *The Edward Borein Gallery*.

**The Long Beach Museum of Art** is thrilled to receive a Museums for America Grant from the Institute of Museum and Library Services for a three-year project, *Digital Cataloging of Women Artists in the California Art Scene, Mid-Century to Present*. The project will create and maintain digital assets for 515 artworks in a variety of media and styles by 271 women artists, all from the Institution's permanent collection. The project will provide public access to nearly 70 years of artistic output by California women from 1950 to present thereby increasing its visibility and appreciation. Registrar Candice Reichardt will serve as Project Director. Curatorial Assistant Susie Marquez will dedicate all of her time for the three-year period to the execution and completion of the project. The Museum is extremely honored and excited to have been chosen for this important grant.

Dr. Lori Bettison-Varga, President and Director of the **Natural History Museums of Los Angeles County**, at a public presentation in August, unveiled three preliminary conceptual

*Continued...*

25

approaches to a master plan for the world-famous La Brea Tar Pits. Made available for viewing at the Tar Pits and Museum and on TarPits.org, the varied concepts are early contributions to improve the entire 13-acre site, which has not been renovated or considered comprehensively since it opened more than 40 years ago. Led by three renowned architectural firms—Dorte Mandrup (Copenhagen), Diller Scofidio + Renfro (New York), and WEISS/MANFREDI (New York)—the concepts envision a more integrated experience of the museum and the landscape in Hancock Park while increasing community access, preserving the site's iconic features and developing a more sustainable infrastructure.

Based on its own review of these concepts, input from the jury, and the public's feedback, NHMLAC expects to choose one firm by the end of December 2019. The firm will then lead a multi-disciplinary creative team through a public engagement, master planning, design and construction process over the next several years.

The historic **Rancho Los Cerritos Adobe** celebrated its 175th birthday on September 28, with a festival complete with activities, art, and music; a gala reception will be celebrated on October 20. Rotating exhibits in RLC's library will reflect on the history of Long Beach and the Rancho throughout the year.

This year also marks the beginning of an innovative environmental project, funded in large part with a



The historic Rancho Los Cerritos Adobe celebrates its 175th birthday

\$1 million Port of Long Beach grant. The project, which will take four years to complete, will allow RLC to retain up to 95% of rainfall on site, reducing runoff and pollution.

**The Huntington Library, Art Museum, and Botanical Gardens'** Centennial Celebration kicked off September 5, 2019, setting in motion a yearlong series of exhibitions, public programs, artist interventions, and more—inviting people with a range of interests to engage with the venerable institution's collections and the connections they offer, and to join an exploration of ideas that will shape the future. A highlight of the activities includes the major exhibition *Nineteen Nineteen*, which opened on September 21, 2019. The sweeping display will examine The Huntington and its founding through the prism of a single, tumultuous year—1919—bringing together about 275 objects drawn from the institution's vast collections.

**The California African American Museum** announced today that curator, writer, and editor Cameron Shaw will join the Museum's staff as deputy director and chief curator, effective September 12, 2019. A native of Los Angeles, Shaw was most recently the executive director of New Orleans-based Pelican Bomb, a non-profit contemporary art organization that presented a forum for exhibitions, public programs, and arts journalism.

**The Academy Museum of Motion Pictures** today announced Istituto Luce-Cinecittà as a Founding Supporter with a five-year agreement in support of an annual series of Italian films and accompanying public programs. The museum will be the world's premier institution dedicated to the art and science of movies and moviemaking. Over the course of the five-year agreement, the Academy Museum team will curate an annual series of Italian

*Continued...*



masterpiece film screenings and programs in consultation with Istituto Luce-Cinecittà. The first will be a centennial tribute to the legendary writer-director Federico Fellini (1920–1993), which will travel to major museums and film institutes in Europe, Asia, South America, and the United States. The museum is scheduled to open in 2020.

expand exhibitions, public programming, and educational initiatives to engage audiences of all ages and abilities. Through the \$80 million Challenge, Discover, Celebrate campaign, the Autry will renovate approximately 14,000 square feet of educational and public programming space, open a new Resources Center, and further elevate the experience of visitors and community stakeholders.

Over the coming year, Getty will engage major global partners from schools and universities, cultural institutions, non-governmental organizations, and the private sector in this urgent work. Activities are underway now, with an official launch planned for summer 2020. The initiative will continue through 2030 and beyond.

The **Armenian American Museum and Cultural Center** of California has announced that its second Annual Gala will be held on Sunday, December 8, 2019 at The Beverly Hilton in Beverly Hills, California. The announcement of the second Annual Gala comes on the heels of the appointment of the museum's exhibition design firm and project design team. The museum plans to begin construction in 2020. The City of Glendale has dedicated a location for the museum in downtown Central Park as part of the city's arts and entertainment district. The Armenian American Museum will be the first world-class cultural and educational center of its kind in America. The museum program will feature a permanent Armenian exhibition, temporary multicultural exhibitions, performing arts theater, learning center, demonstration kitchen, and much more.



**Ancient Worlds Now: A Future for the Past, a Getty Initiative**

The **J. Paul Getty Trust** will embark on an unprecedented and ambitious \$100-million, decade-long global initiative to promote a greater understanding of the world's cultural heritage and its universal value to society, including far-reaching education, research, and conservation efforts.

The innovative initiative, *Ancient Worlds Now: A Future for the Past*, will explore the interwoven histories of the ancient worlds through a diverse program of groundbreaking scholarship, exhibitions, conservation, and pre- and post-graduate education, and draw on partnerships across a broad geographic spectrum including Asia, Africa, the Americas, the Middle East, and Europe.

This fall, **The Broad** will launch a new survey—the largest held to date—of internationally acclaimed artist Shirin Neshat's work. The exhibition, *Shirin Neshat: I Will Greet the Sun Again*, will be on view from October 19, 2019, through February 16, 2020, and is the renowned multidisciplinary artist's first major exhibition to take place in the west-

ern United States. Originated by The Broad, this exhibition surveys approximately 30 years of Neshat's

dynamic video works and photography, investigating the artist's passionate engagement with ancient and recent



Iranian history, the experience of living in exile, and the human impact of political revolution. ●

In September, **The Autry Museum of the American West** announced the public phase of its campaign to

## HAWAII

—Charmaine Wong

Highlights from **Bishop Museum** *Spineless Wonders: Rising From The Deep*, opened on September 21, 2019 at the Bernice Pauahi Bishop Museum. This exhibit explores stunning images by acclaimed nature photographer Susan Middleton—who specializes in the portraiture of rare and endangered species—and presents an array of marine invertebrates from the museum's collections, rarely seen on view with such clarity. Supported by the John Chin Young Foundation, *Spineless Wonders* tell stories of scientists who have plumbed the depths to explore the unknown and how Bishop Museum has served as a home base for these explorers. ●

## IDAHO

—Nicole Inghilterra

The **Western Museums Association** Annual Meeting was held in Boise, Idaho from October 4 through 7! Thank you to everyone who was able to make it to the Gem State for this truly outstanding conference. RC-WR's annual Collections Service Initiative (CSI:Registrars) was held at the Idaho State Historical Society's Collections Management Facility. Volunteers cleaned and cataloged 213 artifacts from our Chinese American collection. On a personal note, it was incredible to have so many of you volunteering in our space. I am



CSI:Registrars attendees at the Idaho State Historical Society warehouse

so proud to be part of this amazing community of collections professionals! The Idaho Association of Museums also held its annual board meeting and has a new president. Katelyn Foley of the Sun Valley Center for the Arts will be spearheading the organization. Since our last update, Idaho museums have increased their membership in the RC-WR. I think I speak for all of us in welcoming these new faces and institutions! I hope you come to see this wonderful group of colleagues as an essential resource in the important work you do. ●

## NEVADA

—Brian Eyler

The **Nevada Museum of Art** won the 2019 American Alliance of Museums' Frances Smyth-Ravenel Prize for Excellence in Publication Design for *Anne Brigman: A Visionary in Modern Photography*. It is the third time in five years that the museum has won the award. ●

## OREGON

—Meg Glazier-Anderson

In August, the city of Astoria celebrated the 125th anniversary of the Astoria Regatta. The **Columbia River Maritime Museum** participated in the Grand Land Parade towing a beautiful 18-foot Poulsbo boat from the collection. The boat was built ca. 1940s to 1950s and gorgeously restored in 1990. [Continued...](#)

Ca. '40s to '50s 18-ft. Poulsbo boat







Kam Wah Chung State Heritage Site, located in downtown John Day, Oregon

**Oregon Museums Association** held its Annual Conference in rural John Day this September. With over 70 attendees—a majority first timers—the conference was a great success. With the theme Finding Common Ground, the conference discussed and stressed the importance of community partnerships and inclusivity in order to successfully fulfill the mission of a museum. One of the pre-conference tours offered was a visit to the Kam Wah Chung State Heritage Site and interpretive center in downtown John Day. Built in the 1870s this structure became a Chinese medical clinic, general store, community center and residence occupied by two Chinese immigrants, Ing “Doc” Hay and Lung On. The collection of artifacts found in the Kam Wah Chung Company Building is considered one of the most complete records of Chinese herbal medicine and the pioneer life and culture of Chinese immigrants in the United States.

In 1905, Portland hosted the city’s first and only world’s fair, the Lewis and Clark Centennial Exposition. This event helped to highlight the area’s industrial innovation and growth, a surge the city has experienced in recent years. Many of the souvenirs from this event made it into a large private collection owned by Mike Cramer. This summer, these unique mementoes were displayed and can currently be viewed at the **Pittock Mansion** through mid-November.

This summer, the **Portland Art Museum** invited visitors to travel back to 20th century Paris to experience the grandeur of the French capital when it hosted the International Exposition of 1900. Paris 1900 recreated the look and feeling of the era through more than 200 paintings, decorative art objects, textiles, posters, photographs, jewelry, sculpture, and film. The exhibition was organized and curated by the Petit Palais Museum of Fine Arts in Paris. ●

## UTAH

—Zaira Arredondo

Utah State University’s **Nora Eccles Harrison Museum of Art** received the Award for Excellence for its *Collecting on the Edge* exhibit from the Utah Museums Association. Each year, UMA presents awards to honor individuals or organizations who have made significant contributions to Utah museums.

*Collecting on the Edge*, featuring work by 172 artists from the Nora Eccles Harrison Museum of Art collection, told a new story, capturing the vibrant history of Western American modern art. Texts by 81 critics, art historians, artists, curators and collectors accompanied each artwork, providing unique insights into the works and their creators.

With fewer than 10 full-time staff members, Nora Eccles Harrison Museum of Art’s team worked hard to bring the two-part exhibition and catalogue together. On view from September 15, 2018 through July 31, 2019, the exhibition was featured in the New York Times Art Fall Preview. Its ambitious scope included three installations and more than 80 artworks, spanning nearly 100 years of modern art history. ●

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## WASHINGTON

—Nives Mestrovic

This fall the **Frye Art Museum** in Seattle opened four new exhibitions:

- Pierre Leguillon's artwork-as-exhibition *Arbus Bonus* calls attention to the major role the famed 20th-century photographer Diane Arbus's work has played in defining the image of American postwar popular culture. On view until January 5, 2020.

- *Dress Codes* brings together the work of Portland, Oregon-based artist Ellen Lesperance and Chicago-based artist Diane Simpson, who perform acts of translation in relation to clothing's form and ornamentation, pressing images of historical garments—and the values encoded within them—through the interpretive interface of the grid. On view until January 5, 2020.

- *The America That Is To Be* features local Tony-nominated, Bessie-winning choreographer Donald Byrd's dance pieces, which confront the horrors of contemporary society: gay-bashing, war, racial terrorism, misogyny. The exhibition incorporates archival performance footage and ephemera from various stages of Byrd's 40+ years of creativity with in-gallery dance performances. On view until January 26, 2020.

- Bringing together varied depictions of women from the Frye Art Museum's collection, *Unsettling Femininity* examines historical conventions of representation during the late 19th and early 20th centuries and the



Ellen Lesperance,

*Du jaroj da seksa perforto kontraŭ virinaj Egiptaj manifestaciantoj, kaj jam ni portas trancilojn en la stratoj. Ili volas nin resti en niaj hejmoj, sed ni ..os! Neniam! Bandoj da krimuloj de brutuloj strio ni nuda. Ili venkis, palp kaj seksperfort ni. Aj, Egiptio! Devas ne esti libereco sen la libera la virinaro!*

2014, gouache and graphite on tea-stained paper, 40" x 29.5"

Frye Art Museum, purchased with funds provided by Seattle Art Fair, 2018.006.

Image Courtesy of the artist; Adams and Ollman, Portland; and Derek Eller Gallery, New York

deeply entrenched beliefs and power structures they reflect. On view until August 23, 2020. [Continued...](#)



Visitors talk with a Burke volunteer about visible contemporary culture collections in the Northwest Native Art gallery, featuring *The Troll II* mural by Alison Bremner (Tlingit)

Opening on November 2 at **Museum of History and Industry**—*Beyond Bollywood: Indian Americans Shape the Nation*. From the builders of some of America's earliest railroads and farms, to civil rights pioneers, to digital technology entrepreneurs, Indian Americans have long been an inextricable part of American life. *Beyond Bollywood: Indian Americans Shape the Nation* explores that rich heritage and the diverse contributions of Indian immigrants and their descendants in the United States and the Pacific Northwest.

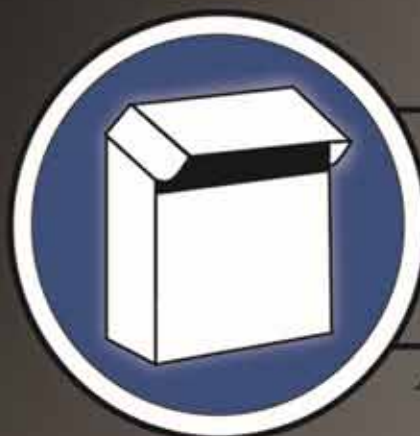
Opening on November 23—*Mont Saint-Michel*. Museum of History and Industry joins Microsoft and the Musée des Plans-Reliefs in Paris to present the first-ever North American display of the historic 17th century model of the landmark Mont-Saint-Michel. This world treasure has been digitally preserved and will be brought to life through the latest inno-

vation across Microsoft's artificial intelligence and mixed reality platforms. Earlier this year, Clara Berg was promoted to MOHAI's Curator of Collections. With the support of an Institute of Museum and Library Services (IMLS) grant, MOHAI recently uploaded over 6,200 objects and 7,800 images to the MOHAI web portal, making them accessible to researchers, visitors, and staff alike.

This summer and fall, MOHAI's Sophie Frye Bass Library is completing a 4Culture grant funded project to inventory our oral history collection, creating item level records and a digitization priority list for our over 600 oral histories, uploading close to 150 transcripts to our online collections, and creating and posting finding aids for each individual oral history collection.

The **Burke Museum's** \$106 million rebuild, designed by Tom Kundig of Olson Kundig, opens up previously behind-the-scenes labs and research spaces via glass walls, making the museum more accessible and integrated. Visitors can now peek at the collections at the same time they are perusing the natural history and culture exhibits. ●





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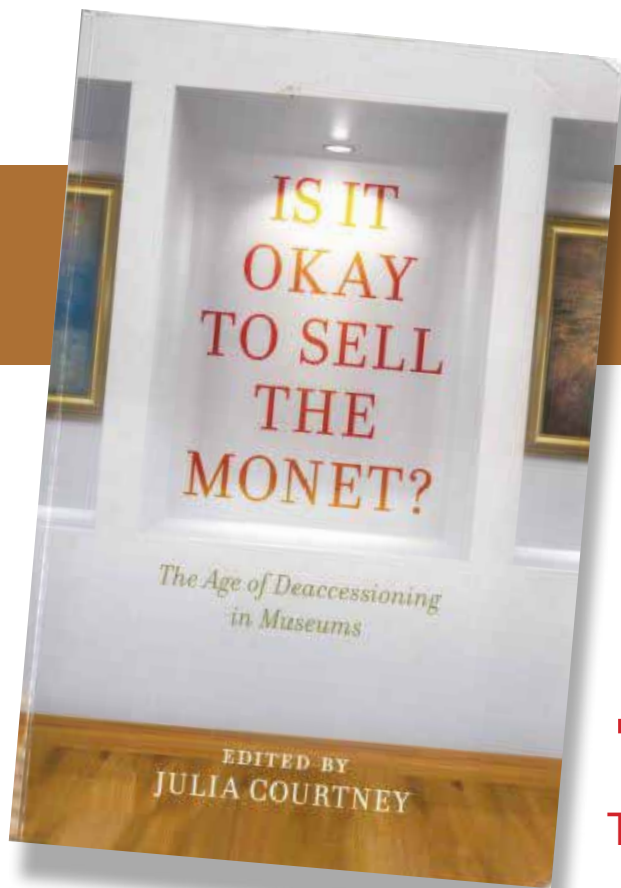


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## New Reads by Nancy Arms Simon

# IS IT OKAY TO SELL THE MONET?

The Age of Deaccessioning in Museums

Edited by Julia Courtney,  
Rowman & Littlefield, 2018

If you read this column in the last newsletter (RCWR Registrar's Quarterly, Summer 2019, New Reads Reviews *Active Collections*, p. 18), you know that multiple articles have been written (and multiple reality TV shows filmed) about downsizing. Museum publications are part of this movement as well. The exciting part is that it seems to stem from a need to get to what is meaningful in life (and collections). Museums are looking at the true purpose of collections and questioning whether it is serving our public to simply store objects that never see the light of day, especially when it is at a cost to the museum.

*Is It Okay To Sell The Monet?* covers a lot of the same ground as *Active Collections*, but the approach is different. The main theme in

*Active Collections* is about the visitor experience, whereas *Okay to Sell* digs into four sub-categories: The Context of the Debate, The Mechanics of Disposal, The Use of Proceeds: Ethics and the Role of Professional Associations, and Case Studies. Each section outlines specific challenges of a particular institution and explains how they managed the ethics, the mechanics and the proceeds. The thing that becomes very clear is that no two situations are the same. There are a host of uncontrolled variables: the object or objects in question, the donor, the donor agreement and legal documentation, the public attitude towards the work (a can of worms right there), staff opinion, the financial value of the work, the changing knowledge towards best practices in collections care, and perhaps

most importantly, the mission statement of the institution. You can start with a by-the-book approach, but at some point, you are going to veer off course into territory where experience, knowledge of the collection, and best intentions are driving the process.

With the idea in mind that there is no one protocol for deaccessioning, *Is It Okay to Sell* takes the approach of transparency and thoughtfulness for each case study: What is the real problem you are trying to solve? (Is it that the institution has run out of space? Is the museum facing closure due to financial hardship?) What led to the current problem? Will deaccessioning solve the problem in the long term as well as short term? If the work is deaccessioned, is it possible to keep it in the public realm?

I was impressed with the chapter entitled “Museums Can Change—Will They?” by Michael O’Hare. Somehow, O’Hare makes the audacious suggestion that we look at our collections as an economist or accountant would and actually makes you believe in his thesis. By using audience engagement as the return on the investment, he humorously leads you through a mini-course in economics and has you convinced that it is actually better for everyone that we deaccession collections that are hidden in the shadows of deep storage.

Overall, this is a great read. I did find myself reflecting on my role as a Registrar in a large, much siloed institution. I am many layers of hierarchy away from entering the room where decisions about deaccessioning happen. So besides just being a nerd for this kind of theory, what’s the relevance to me or those of

you who aren’t on senior staff? The answer I came up with is that it’s good to know what kind of institution you’re working for. Is your institution forward thinking and interested in best practices? Does your institution take active steps to do what’s best for the public it serves and the objects it stewards? Or does your institution just pay lip service to these values? Understanding the current conversations around deaccessioning can inform us about jobs that will be available to us in the future. Lastly, if you know what’s going on, you’re able to speak about it intelligently when you do get into that room.

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## ONLINE ARTICLES

Perhaps you saw the spreadsheet that was circulating through the museum world during late summer of this year. It was the one put out by the nonprofit organization, Professional Organization for Women in the Arts (POWarts), that called for transparency in pay and asked museum staff to fill in a series of questions about themselves and what they earn. The spreadsheet led to a number of strong articles in the *New York Times*, *ArtNews*, *Artnet* and *Hyperallergic* about pay and labor practices. At the time the *Hyperallergic* article was published, the spreadsheet had 660 entries. It revealed that many museum employees have to take on other jobs to keep up with the cost of living and that more institutions are relying on contingent labor. Although temp/on-call/short term staff members are often given equivalent responsibilities to permanent staff, they receive lower salary, fewer benefits and little job security.



The articles are all excellent and focus on different aspects of the spreadsheet results. They illustrate how the question of salary is not only about wages, it also is about how race and gender inequalities are perpetuated through low pay. Discussions range from how heartbreaking it is to pass up a job you are passionate about or would be perfect for because it just doesn't cover your cost of living to how major museums that do have permanent crew are located in major cities where the cost of living and housing can be very disproportionate to earnings. They also discuss the frustration of applying for jobs without knowing the salary range ahead of time. Finally, almost all the articles bring up the museums where staff are organizing to unionize. This issue is only going to become more acute as the disparity of wealth in the country grows. It's a good time to get informed.

### **'It's Helpful to Know All Scales': Online Spreadsheet Discloses Museum Workers' Salaries**

Alex Greenberger, ArtNews, May 31, 2019  
<http://www.artnews.com/2019/05/31/google-spreadsheet-museum-workers-disclose-salaries/>

### **Museum Workers Share Their Salaries and Urge Industry Wide Reform**

Zachary Small, Hyperallergic, June 3, 2019  
<https://hyperallergic.com/503089/museum-workers-share-their-salaries-and-urge-industry-wide-reform/>

### **Inside Hushed Museum Hallways, a Rumble Over Pay Grows Louder**

Elizabeth A. Harris and Robin Pogrebin,  
The New York Times, July 22, 2019.  
<https://www.nytimes.com/2019/07/22/arts/museum-pay-unions.html?action=click&module=Top%20Stories&pgtype=Homepage>

### **How Much Do Art Professionals Really Make? POWarts Releases the Results of Its Art-World Salary Survey**

Sarah Cascone, Artnet, June 20, 2019.  
<https://news.artnet.com/art-world/salary-survey-powarts-1579498> ●