

Registrar's Quarterly

Spring 2019



RCVWR
REGISTRARS COMMITTEE
WESTERN REGION

Spring
Revival!

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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.

RCWR
REGISTRARS COMMITTEE
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Cover:
Image courtesy of the Bowers Museum,
Santa Ana, California

The Great Pepper Tree, Mission San Juan Capistrano

1928

Charles Percy Austin (American, 1883-1948)

Oil on canvas; 36 x 30 in.

32195B

Gift of Mr. Ralph J. Steven

MESSAGE FROM THE NEW CHAIR



It is with great enthusiasm that I step into my new role as RC-WR Chair! I have already received such wonderful encouragement and support from many of you, and for that I want to express my sincere thanks.

As many of you know, the absence of the Newsletter in 2018 came in part due to the medical issues encountered by our former Chair, Amber King. I am happy to report that Amber is doing much better now and starting to return to her duties at the Museum of Northern Arizona. With this new issue of the Newsletter, we have a lot of information to catch up on and news to share, hence our theme of Spring Revival!

In this issue, you'll hear from our new Secretary, who was recently voted in to fill the vacancy created by my appointment as Chair, and you'll get to hear about the enlightening conference experiences of 2018 from our Stipend Program recipients! In addition, our Vice Chair Kathrine Young will fill you in on our successful CSI: Registrars event at the Museum of Glass last October, and you can catch up on State Rep

news, as well as the results of last December's Member Survey!

As we dive in to 2019, I am happy to report on some exciting updates and changes. We already have received generous support from U.S. Art Company, who agreed to underwrite our Annual Business Meeting Luncheon at this year's WMA Conference in Boise, and from Cooke's Crating and Ship/Art Intl. who both joined U.S. Art as a Tier 1 Sponsor! We've also received support from Willis Towers Watson - Fine Arts, Hollinger Metal Edge Inc., and Dietl Intl. as Tier 2, Newsletter, and Stipend sponsors. Please join me in thanking our Sponsors for their continued generous support of RC-WR. We also recently moved our Member Directory & Jobs pages to a new section of our website called the "Member Center," which is password protected. Stay tuned, as we may soon be able to offer you exclusive deals and discounts through this area of the site from additional sponsorships, and we have plans to continue updating the website throughout 2019.

I'd also like to extend a big welcome on behalf of the entire RC-WR Board to our new Members, and to those of you who recently have renewed. Since January, we have had an incredible 35% surge in Membership! As always, if any of you ever have any questions, need help navigating the website, or want to get more involved, please don't hesitate to reach out to me at rcwrchair@gmail.com—

I love hearing from our Members!

Here's to keeping up this momentum— and to making 2019 RC-WR's best year yet!

With my sincerest appreciation,
Katy Hess | RC-WR Chair
Registrar, Bowers Museum,
Santa Ana, California



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HELLO FROM OUR INCOMING SECRETARY

My name is Helen Fedchak, and I'm happy to be taking over the role of Secretary for RC-WR. I'm originally from the U.K. where I completed my MA and then worked in the Northampton Museum Footwear Collection (all the shoes!). I've been in the U.S. for 16 years, first in Chicago, and then in Portland, Oregon, where I feel extremely fortunate to work in my current position as Curator of Collections at the Oregon Historical Society. I spend most of my days at our off-site storage warehouse, where OHS houses the majority of its museum collection. The collection spans a huge variety of types (and sizes!) of objects, so every day presents a new challenge of how to safely house and manage the artifacts. I've enjoyed being RC-WR's Oregon State Rep for the last few years, and I'm pleased to be embarking on this new role. I'm really looking forward to getting to know our RC-WR Members and sharing news and ideas with all of you! ●

WELCOME OUR NEW STATE REPRESENTATIVES

Northern California

Linda Waterfield

Head of Registration
Phoebe A. Hearst
Museum of Anthropology



Southern California

Adela Lua

Collections Technician
Santa Barbara
Historical Museum



Idaho

Nicole Inghilterra

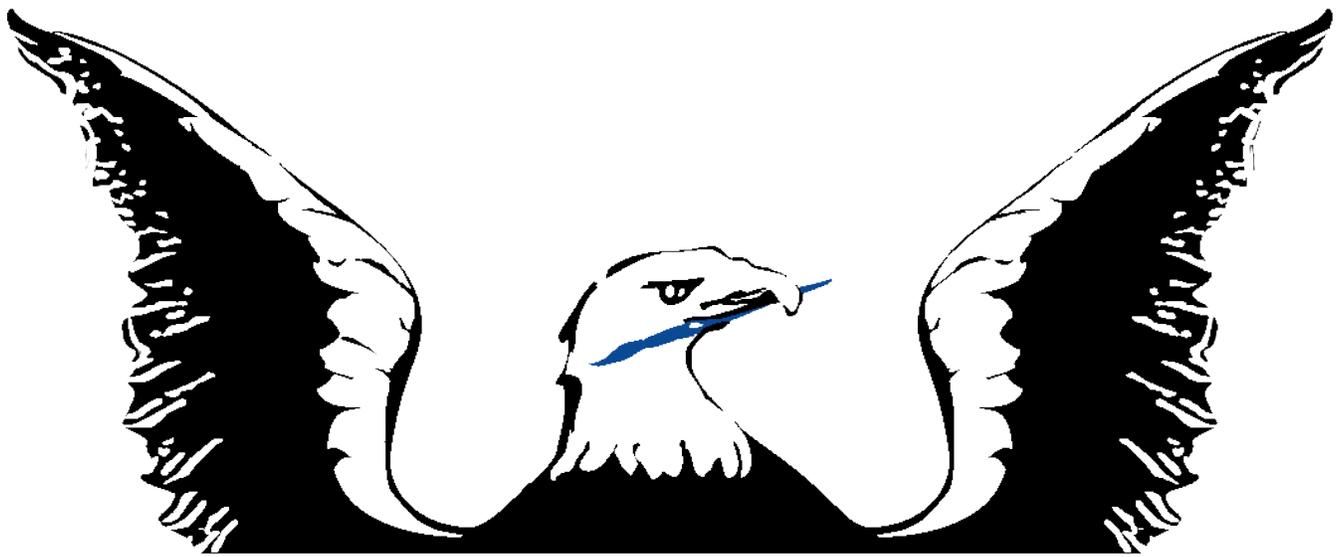
Curatorial Registrar
Idaho State Museum



Utah

Zaira Arredondo

Registrar
Nora Eccles Harrison
Museum of Art,
Utah State University



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“MOVING GREAT ART FOR GREAT MUSEUMS”

—Kathrine Young
RC-WR Vice Chair

Last October, my fellow RC-WR Board Members and I attended the Western Museums Association annual meeting and conference in Tacoma, Washington. Conferences such as these are a great way to learn from other museum professionals, hear about new technologies and advancements, see new museums, and do some networking. In addition to the RC-WR Annual Business Luncheon, RC-WR also hosts its annual pre-conference event, CSI: Registrars (Collections Service Initiative), during WMA's annual meeting. Each year, 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 usually held 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 were hosted by the Museum of Glass (MOG) in Tacoma. We were pleased to work with Rebecca Engelhardt, Collections/Exhibitions Manager at the MOG, to assist in re-housing glass artworks that were stored in a less-than-ideal manner. Participants were divided up into teams of two and worked together to carve out individual spaces to rehouse the delicate

CSI:Registrars

Museum of Glass Tacoma, Washington



Bottom: Washington members Katharine McAllister (lt) and Andrew Walsh (rt) made a great team

Center: Washington State Reps Nives Mestrovic (lt) and RC-WR Vice Chair Kathrine Young (rt) plan to safely nest some glass birds in a sheet of ethafoam

glass artworks in Ethafoam and Nomex, a chemically inert and flame-resistant archival material made from aramid fibers. The synthetic material is permeable to air and water and does not support the growth of mold and mildew.

Together we retrofitted ten shelves in the Museum of Glass storage area and re-housed 41 individual pieces of glass. We had a total of 12 attendees from Washington and California, and attendees included professionals with over 20 years of experience along with current students in the Museum Studies Certificate Program at the University of Washington. It was a pleasure to work with these people and to assist a neighboring museum. Putting on events such as CSI: Registrars is a wonderful way for RC-WR and our members to give back to the museum community. By the end of the day, we all felt a sense of accomplishment and community that personally left me with refreshed energy for my career and a renewed passion for museum work.

Thank you to all our volunteers who participated in last year's CSI: Registrars and to Rebecca Engelhardt and the Museum of Glass for hosting us! This year's CSI: Registrars program will be hosted by the Idaho State Historical

Society in Boise, Idaho— go to rcwr.org to learn more about this year's program and to RSVP. ●



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Lauren Barach

Assoc. Registrar for Loans,

Seattle Art Museum

European Registrars Conference 2018

London, United Kingdom



This past November, over 850 attendees descended on London's Queen Elizabeth II Centre to participate in the 2018 European Registrars Conference. Fifty sessions were offered exploring the key themes of Evolve, Refresh, and Collaborate. There were also dozens of vendor booths offering hands-on demos and, of course, swag. So much was planned that the organizers designed an app to help us find our way around!

Sir Nicholas Serota, former

director of the Tate, opened the conference with a keynote address on how the profession has changed in the 20 years since the first ERC. He spoke of the growing prominence of women in leadership positions and looked to the future, focusing on reducing the environmental impact of exhibitions and easing international collaboration.

Similar points were raised in the panel discussion *The Registrar in the 21st Century*. Acknowledging that standards have changed for ethnographic objects, particularly human remains and sacred objects, there were calls for a reassessment of collection policies. The panel debated whether the profession needs a formal standard for training, and how to attract new candidates to the field, especially from underrepresented communities.

As my museum is gearing up for a collection reinstall after a major renovation, I attended many of the sessions on the Refresh theme, including *Once in a Lifetime* by the Royal Academy. After acquiring the

historic Burlington House, the Academy managed a renovation and expansion while maintaining a normal pace of special exhibitions. The key takeaway was how their registrars established a direct line of communication with construction staff in order to coexist in an active art movement zone. By collaborating, they mitigated construction noise, dust, and vibration in the installed areas of the building.

Gina Irish from the Christchurch Art Gallery in New Zealand told of how the staff pulled together following the 2011 earthquake with her presentation, *We're in This Together: Registration in Post-Quake Christchurch*. Lacking a permanent physical space for the five years it took to rebuild and reopen, they had to find new ways of reaching the public and remaining relevant. To display a loan of Michael Parekowhai's *Chapman's Homer*, they lined up a series of public spaces and local businesses as venues. The exhibition generated huge



media buzz, leading to a public crowd-funding effort that raised enough funds for the gallery to acquire the work. The collaborative model proved so successful that they continue to use it today for growing their collection.

As you can imagine, the specter of Brexit loomed large over the conference, especially with its location just a stone's throw from the Houses of Parliament. Several panels and presentations intended to discuss the implications of the UK's exit from the European Union in March 2019, but as of the conference, no plan had been released. Adding to the sense of chaos, several government ministers resigned in protest while the conference was going on! With wry British humor, Geoffrey Bennet, of the UK Institute of Art and Law, laid out the potential consequences facing registrars in terms of as-yet-unknown legal, customs, and transport changes. While acknowledging that anything could happen, he was cautiously optimistic. The challenges shouldn't be insurmountable with extra planning and flexibility, he hoped, but would require contingencies for disrupted transit and increased costs.

Finally, I wanted to share the most entertaining presentation I saw: Landseer in a Lorry. Presented by Jacqueline Austin and Graham Taylor,



the talk described how the National Galleries of Scotland capitalized on its acquisition of Sir Edward Landseer's *The Monarch of the Glen* with a multi-venue tour of Scotland. In order to reach audiences in far-flung locations, they found unlikely inspiration in a sketch from an absurdist Scottish comedy troupe. This is the set-up: a lorry (truck) pulls up in front of a housing complex and the rolling door opens to reveal a brocade-lined interior hung with framed paintings. A disgruntled guard keeps an eye out over his newspaper as a small crowd gathers and gawks. After a few minutes, he folds up his paper, closes the door, and drives on.

The National Galleries set out to determine if something like this could actually be done. They built a double-glazed travel frame with dataloggers and tested the capability of their van to keep the climate stable for an open-door display in the Highland winter. Satisfied, they

identified school venues where they could stage surprise “pop-ups,” using local police for on-site security. The result was a once-in-a-lifetime opportunity for dozens of students in remote locations to view *The Monarch of the Glen*. Footage of the public's reaction was incredibly moving — little ones danced with excitement and older ones reflected on what seeing this national treasure meant to them.

It was a lot to pack into two days! The conference sessions gave me new practical knowledge, new contacts, and also the opportunity to reflect on our ever-changing field. I was fortunate to be one of the 150 attendees from North America, and the only one from the Pacific Northwest, thanks to the generous support of RC-WR.

While the attendees came from all around the world, from every size and type of institution, there was an overall sense of purpose and solidarity—an affirmation of how dynamic, challenging, and essential our profession is, and where it can go in the future.

NEW TOOLS FOR DISMANTLING COLONIAL PRACTICES IN MUSEUMS

Martina Dawley

Asst. Curator for American Indian Relations, Arizona State Museum Western Museums Association Conference 2018, Tacoma, Washington

*The master's tools
will never dismantle
the master's house.*

—Audre Lorde (1934–1992)

In the midst of my professional obligations at the Arizona State Museum, I miraculously managed to show up and participate on a panel, New Tools for Dismantling Colonial Practices in Museums, at the Western Museums Association Conference in Tacoma, Washington. Although it was a two-day trip, my visibility and voice as an indigenous professional and scholar contributed to the conference's theme: INSPIRE.

The New Tools panel used the theme of the conference to examine the ways that we can inspire new tools to decolonize

museums. Audre Lorde's quote, which illustrates the challenges of undoing racism, served as the jumping-off point to deconstruct colonized thinking and the tools it has fostered.

Moderator Veronica Alvarez opened the session, explaining that our goal was to look at the question of how to undo colonial practices in museums when so many of our field's "best practices" reinforce Western colonial assumptions. Amy Lonetree, author of *Decolonizing Museums*, suggests that museums take three steps: present indigenous expertise, tell the truth about colonization and its impact on our communities, and include indigenous decision-making at all levels of the organization. My fellow panelists and I were among those who have been working to identify and advocate for different "best practices" and solutions to the questions connected to museum practice in museums that hold indigenous belongings.

Each panelist presented one directed question, shared one general question with time to talk amongst each other, and then opened it up for Q&A with our audience. The audience consisted of approximately seventy attendees with captivating questions, comments, and shared ideas. The questions presented were as follows:

Noelle M.K.Y. Kahanu: When

thinking about undoing colonial practices in relationship to repatriation, museums still look to provenance when making decisions. Can you talk a bit about why provenance is a tool that needs to be reconsidered?

Martina Dawley: Language is one of our most powerful tools as museum professionals. I know that you have given much thought to the ways that language reinforces colonized thinking. Can you share some examples of language that reinforces traditional dynamics, and some new language that we could consider using?

Micah Parzen: San Diego Museum of Man has been looking at the question of ownership of cultural resources that left communities via colonial pathways. Can you speak to what that means and the ways you are addressing this issue?

For All: All of you work to include indigenous voice and knowledge in your work. What are some of the approaches that museums turn to when partnering with communities that do not work? What would you suggest instead?

I felt that these questions inspired the audience to really think about what it means to decolonize or dismantle colonial practices in museums. But for many, the term "decolonize" remained unclear

and some thought of it as fad terminology or catch-phrase for funding and one-time projects. Hence the quote “The master’s tools will never dismantle the master’s house.” To put this into context, we as indigenous professionals may win battles in our institutions, but we may never change the institution. Thus, it was crucial to have these discussions to

INSPIRE change.

I’d like to thank my new friends on the panel and session organizer Ben Garcia, Deputy Director at the San Diego Museum of Man! And, a huge shout-out to the Registrar’s Committee-Western Region for helping to make this happen.

Martina Dawley is a Native

Arizonan, born and raised. She is Navajo on her mother’s side and Hualapai on her father’s. Martina is head of the American Indian Relations office and a faculty member at Arizona State Museum. She has a PhD in American Indian Studies with a focus on conservation and preservation in museums from the University of Arizona. ●

THE INDIAN IN THE ARCHIVES: NATIVE AMERICAN COMMUNITIES WORK TO RECLAIM THEIR HERITAGE

Melissa Lawton

Archivist, Museum of Northern Arizona Association of Tribal Archives, Libraries, and Museums Conference 2018, Prior Lake, Minnesota

Last fall I received a travel stipend from RC-WR to attend the International Conference of Indigenous Archives,



Libraries, and Museums hosted by ATALM. This was my first time attending this conference, so thank you to all members for your support!

Traveling to Prior Lake, Minnesota in October was special to me because I was returning to the region where I spent the first two decades of my life and what I will always consider my home. What I didn’t expect was to experience such a familiar place in a way that I never had before—as the minority.

As a white archivist who works with Native American collections largely from the white perspective, to be immersed in an entirely different worldview and set of experiences was enlightening, heartbreaking, and incredibly humbling. I saw the conference title and theme—For Our People: Past, Present, and Future—everywhere I turned. This continuity of existence spoke to the importance of the work being done by Native American professionals to assert ownership and control over their own history and culture, to assert that they are still here and can speak for themselves. While aware of the US government’s many horrific policies toward Native American peoples, hearing Native American presenters and attendees speak about how this shared trauma affects their lives and work struck me in a visceral way. Listening to their voices made me realize that I must reevaluate why and

how Native American history and culture has been preserved and presented in non-native institutions, and how to make space for Native American voices in the work I do.

I've long been interested in how the 1990 Native American Graves Protection and Repatriation Act (NAGPRA)—although not explicitly applicable to archives—has changed how archivists think about and provide access to Native American materials. The session NAGPRA in the Archives: Repatriating Records was a direct result of this impact. The archivist for the Miami Tribe of Oklahoma and its legal partners presented their experience using NAGPRA to repatriate records from a non-native institution by arguing cultural patrimony. Although successful, the outcome of the case was not a conclusive precedent for the application of NAGPRA to archival collections. Perhaps the Protocols for Native American Archival Materials, only recently endorsed by the Society of American Archivists despite over a decade of advocacy, will create an environment where repatriation can occur without NAGPRA.

In another session, A Call to Action: Collecting, Preserving, and Sharing Boarding School Records, the presenters introduced the National Native American Boarding School Healing Coalition. It is working to find boarding school

records spread among many federal agencies, historical societies, churches, universities, and other repositories. The goal of this effort is to reclaim cultural sovereignty and the schools themselves, some of which are still in operation today. The presenters also discussed the impact of institutionalized intergenerational trauma and how this project will allow Native American communities to hold accountable the government and church organizations that operated the schools, and create a space for healing.

Mapping an Indigenous Los Angeles was an interesting case study in how digital technologies can integrate indigenous knowledge of place with mainstream mapping systems. This website includes interviews, images, and other media from the Tongva and Tataviam peoples overlaid on a modern map of Los Angeles and allows the visitor to explore what otherwise would be a hidden history of the city. The presenters emphasized that the project creates a space for diasporic communities to gather and assert their identities, especially for non-recognized tribes and those relocating from reservations to vast urban areas such as Los Angeles.

In another session focusing on digital projects, Reuniting Objects, Records, and Indigenous Knowledge in Digital Plat-

forms, presenters shared ways that digital media can be used to link diverse and dispersed collections to Native American communities. As an archivist who has worked for years within museum archives, I found this an especially interesting prospect. The ability to bring together artifacts that have been spread across the globe with both published materials and unpublished archives for the first time in a century is exciting in and of itself because it restores provenance and context, further increasing research potential. Adding the knowledge of Native American communities and information about how those communities know what they know creates a more complete record with unprecedented depth.

Hearing Dr. Anton Treuer speak at the closing ceremony was an experience that has stayed with me and I suspect will impact the way I go about my work throughout my career. He called for professionals working in cultural institutions to become accomplices, not merely allies, to Native cultures. An ally can be and generally is passive, whereas an accomplice takes action. I carried this call to action with me as I left the conference, feeling energized and yet again inspired by the important work we all do. ●



MY ATALM CONFERENCE JOURNEY

Melissa Melero-Moose

*Artist and Co-Founder,
Great Basin Native Artists
Association of Tribal Archives,
Libraries, and Museums Conference
2018, Prior Lake, Minnesota*

I was so thankful to have received a scholarship from the Registrar's Committee Western Region to travel to Minneapolis, MN for the 2018 Association of Tribal Archives, Libraries, and Museums Conference. I had never been to this conference before, and always heard such great things from friends and professional colleagues. I also was excited to be contrib-

uting knowledge to two projects I am currently working on: the Great Basin Native Artist Archive Project with the Nevada Museum of Art in Reno, Nevada, and the Advisory and Design team for the Stewart Indian School Cultural Center in Carson City, Nevada.

On arrival, I ran into many professional acquaintances and had quite a few inspiring conversations about the projects we all were working on. My first stop on Tuesday afternoon was to go on the hardhat tour of the new Shakopee Mdewakanton Sioux Community Cultural Center. I took a lot of the information they provided and applied it to ideas for potential contributions to our new Cultural Center in Nevada; specifically, how the cultural center will be working on integrating the tribal community and elder knowledge to tribal members to continue the circle.

TEACHING AND LEARNING ABOUT NATIVE ART

Looking through the ATALM conference program, I planned my next few days. The first workshop I attended on Wednesday morning, after the keynote speaker, Walter Echo-Hawk, was a community engagement workshop titled Implementing a Hands-on Classroom and Collections Learning Process. This talk paralleled a lot of the things I

am working on with the Great Basin Native Artist archive, regional museums and the Native and non-native communities. They gave examples of their learning and collection tours, in which they bring the community into the collections to interact with pieces in different ways such as touching, drawing, listening, and smelling. After I got home, I attended a meeting where a local arts organization mentioned something similar: teachers encouraging students to physically act out great art works to fully comprehend and recollect an art piece. Another way the Coe Foundation saw success with a "sketch and learn" approach to visiting the collection is that "the youth were drawing images weeks later." I really like this arts learning approach, and plan on implementing it as part of the programming at the Stewart Cultural Center and the Great Basin Native Artist archive project.

The information highlight of the event was the Professional Development and Career Fair information booths. I got a chance to talk to so many professionals about my projects and gain a wealth of information to bring home and share with my colleagues. One of the most crucial pieces of information I gathered was the discovery of a newsletter put out by the national Native American Boarding School Healing

Coalition. I was shocked I never heard of this place before and the newsletter had a lot of information inside that will directly help me with the text and design for the future Stewart Indian Boarding School Cultural Center.

Other community workshops I attended were: Everyone can be a Great Grant Writer, Strengthening Community Relationships Through Traditional Native Arts Programming, and Repatriating Knowledge: Empowering Indigenous Communities Through Inclusion. All of

these conference sessions were full of useful content and will add to the conversation of the projects I am working on in the community and with my work as a visual artist and artist collective leader. Again, I am so grateful to have had this opportunity. ●



Joshua Roffler
*Senior Curator of Collections
Tempe History Museum
Western Museums Association
Conference 2018*

I came to the 2018 Western Museums Association conference in Tacoma looking for inspiration. As a mid-career museum professional, I can at times find myself feeling jaded. While I love my museum and the community where I have worked for the past 18 years, I have settled into a comfortable routine that makes my life's work occasionally feel like just another job, as opposed to the labor of love that it is supposed to be.

HOW DO WE SUSTAIN THE PASSION THAT BROUGHT US TO THIS FIELD IN THE FIRST PLACE?

I was able to find an answer by using the WMA conference as a way to connect to my personal history. I grew up knowing that western Washington is where my ancestors are from, and while I have never lived here myself, at least five generations of my extended family have called this area home. My great-grandparents arrived in 1889, establishing a farm on 40 acres outside of Camas, Washington. They settled and stuck around. When I was a young boy I would visit my grandpa's farm in nearby Chehalis, Washington, where he would sit me on his lap and let me hold the steering wheel as we drove his old tractor through endless hay and mint fields. My sister went to college in Seattle, my brother in Bellingham. Just being in this place where my roots run deep made me immediately feel connected, awake, and engaged.

At the opening keynote session, Connie McCloud, Culture Director of the Puyallup Tribe, extended to attendees a warm welcome to the ancestral native lands on which we were gathered. As she discussed her personal heritage in the area, I began to wonder about my own ancestors' relationship with the local indigenous community when they arrived in the late 19th Century. Was anyone displaced as the family farm was established? At minimum, my great-grandparents would have been participants in a larger system of western expansion that marginalized people already here. Strangely, I had never thought about my own direct tie to manifest destiny in quite this way until that moment. I was grateful for this opportunity to reflect.

Later that day I attended a session on the Super Powers of Small Museums, moderated by Dulce Kersting-Lark, Executive Director of the Latah County Historical Society in Northern Idaho. I was drawn to this

session for two reasons. First, because my own museum is on the smaller side, but is tasked with the large responsibility of preserving and sharing the stories of the community we represent. It was inspiring to hear how others have had great success working with less. Second, I was excited to hear directly from a museum that meant a great deal to me when I was growing up. As a kid I lived in Moscow, Idaho, home of the Latah County Historical Society and the incredible McConnell Mansion museum that they manage. I remember well visiting the incredible old house on school field trips and with my family. It was then, as it is now, a small museum in a small town, but the session brought back vivid memories of how important it was to me growing up. To this day, my parents have a framed pastel drawing of the McConnell Mansion hanging in their living room that I made during a museum youth program when I was about 10 years old. Fifteen years later, my first real museum job was managing a very similar historic house museum in my adopted home town of Tempe, Arizona. How much did those childhood experiences influence my eventual career path? Indeed, the work of small museums has profound, lasting effects.

The following evening, I was fortunate to be able to attend a conference reception at the



Washington State History Museum

Washington State History Museum, located on the site of Tacoma's historic Union Passenger Train Station. As I gazed at the stately brick entrance arch, I thought about how my own father passed through it many decades ago as a young man, leaving the family farm to catch a train to attend college on the other side of the state. After he arrived, he met my future mother for the first time in a Washington State University dining hall. The station is thus a place not only of historical significance for the state of Washington, but of personal significance to me – it is where my own story began. There must be countless similar stories attached to this old building. I am grateful that it is still here, protected, preserved, and serving as a connector to the past.

This is why museums and historic sites matter—we see

ourselves reflected in the art, artifacts, and places that we as museum professionals protect and present. The WMA conference in Tacoma was a reminder for me that the public finds deep personal significance in the stories, artifacts, archives, and historic properties that we as Registrars and Collections Managers work to preserve and interpret. We are the keepers of the shared places, objects, and experiences that shape personal identities and bond individuals into communities. I am grateful to the RC-WR for helping me to attend the conference and for providing a reminder of why I go to work every day. I look forward to many more years in the museum field. ●

WHAT WE LEARNED FROM

Last Year's Member Survey

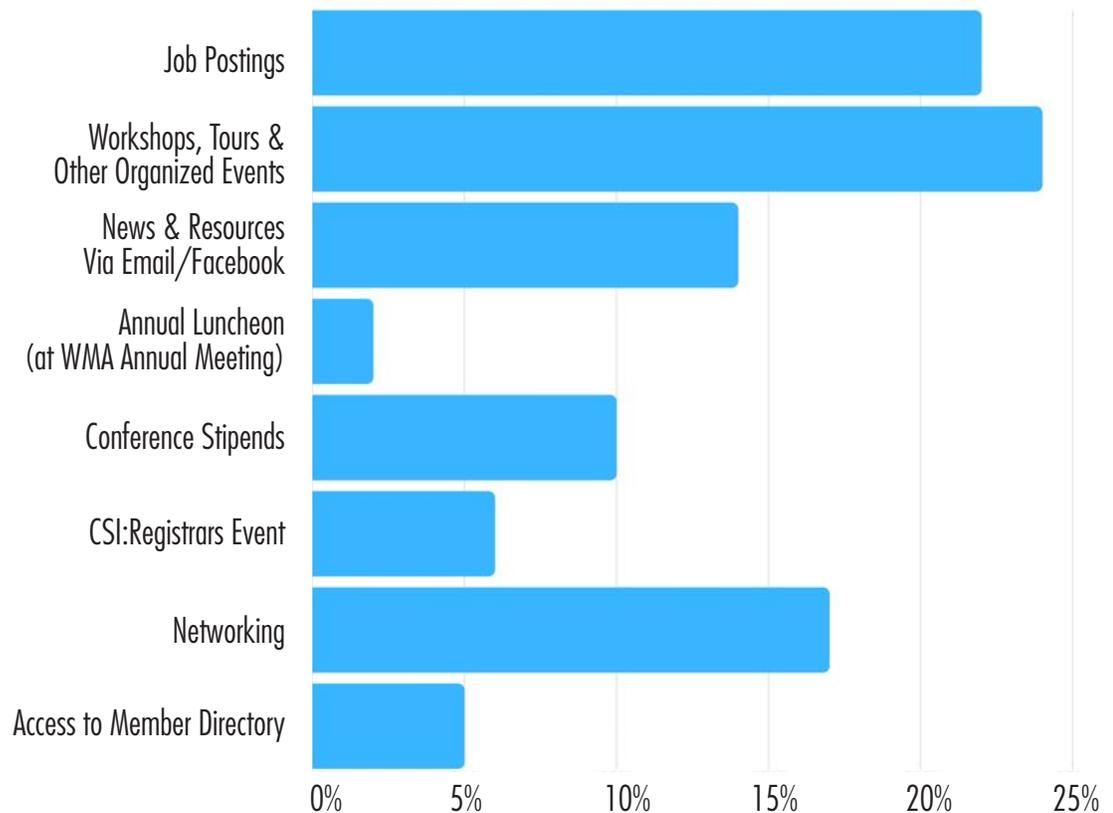
Thanks to all of you who participated in our Member Survey last December! Having this important information about your opinions and preferences as Members allows us as a Board to serve you better. Here is a summary of the survey results:

First of all, you let us know that you'd like the newsletter to continue—and we heard you! Starting with this edition, the newsletter will be resuming its normal quarterly schedule, with upcoming editions to be released in July, October, and January of 2020. We also learned

that a majority of you pay your \$15/year dues out of pocket, rather than with funds provided by your institution. With that in mind, we'd like you to know that we have no plans to raise the cost of Membership at this time. Perhaps most importantly, you let us know that you'd like to have more opportunities to meet and interact with each other while developing professionally. To that end, we're going to start working with our State Reps to make events such as workshops, tours, and happy hours a priority moving forward. Check out the charts below to see a more detailed breakdown of the results!

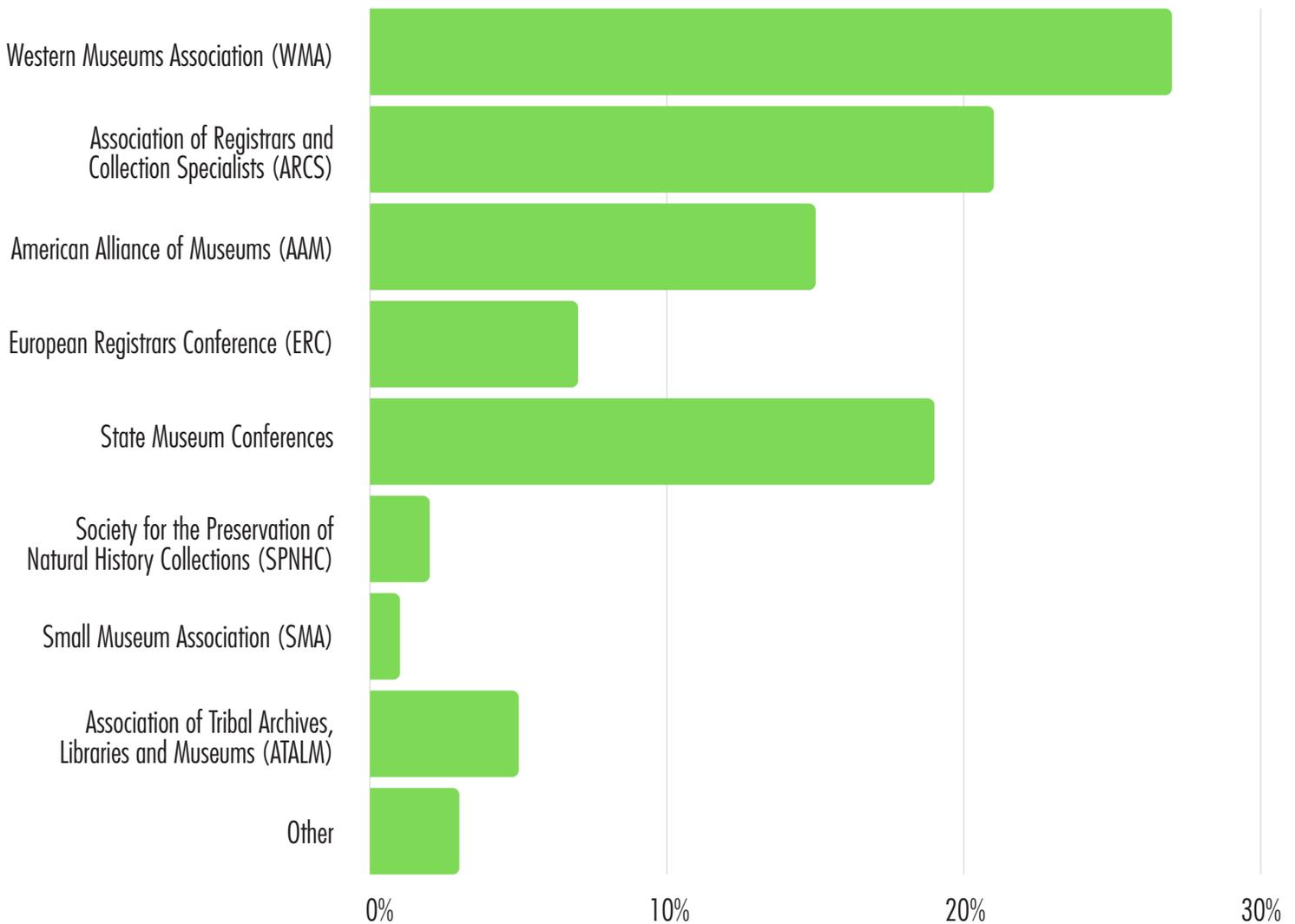
QUESTION #1

Which of these benefits provided to RC-WR members are most important to you (select up to three)?



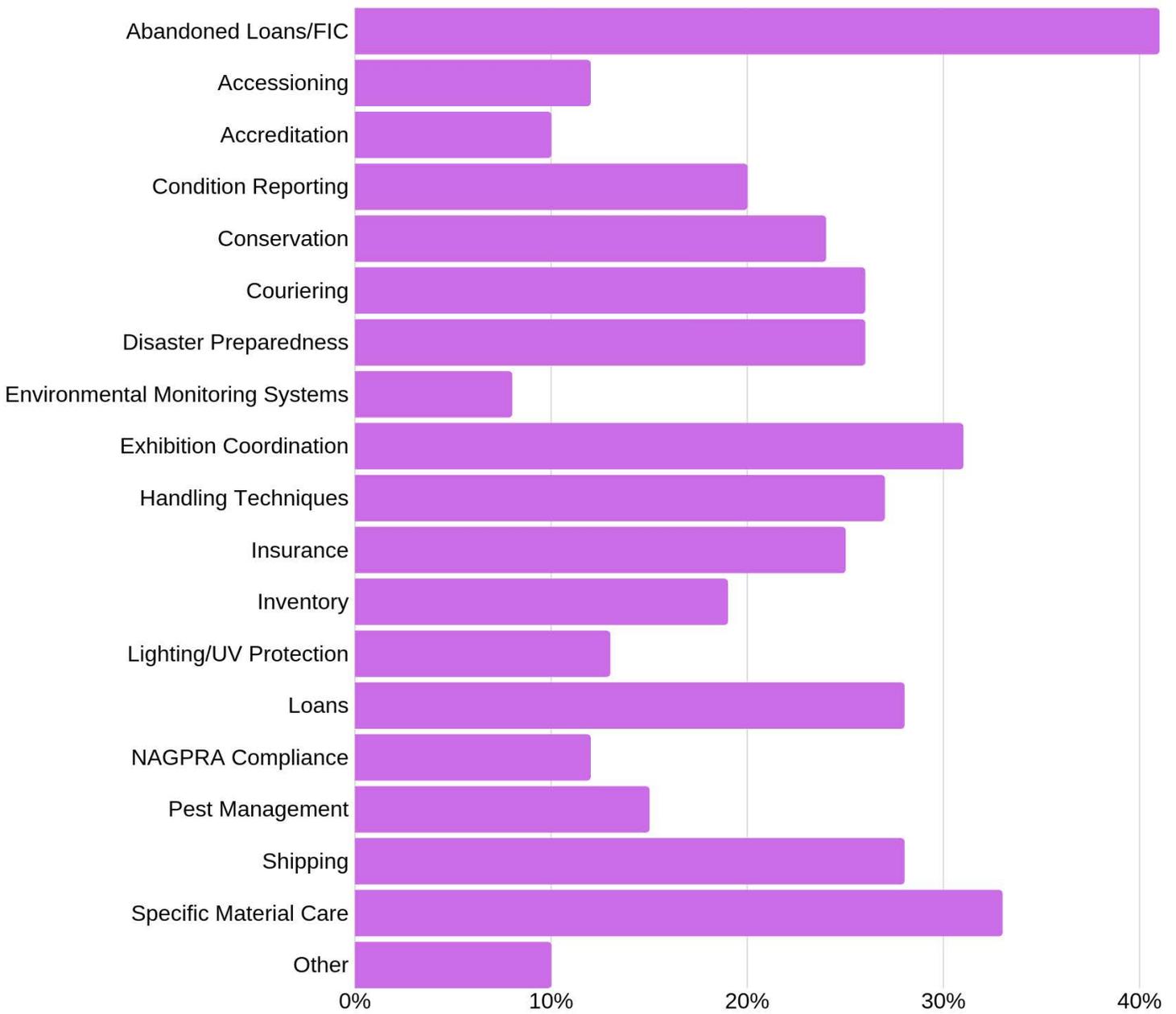
QUESTION #2

Please indicate which conferences you regularly attend or would like to attend so we can tailor our stipend offerings to better represent our Members' interests (select all that apply):



QUESTION #3

Which of the following general subjects would be most useful to you in a training event, such as a seminar or workshop?
(Select up to ten)





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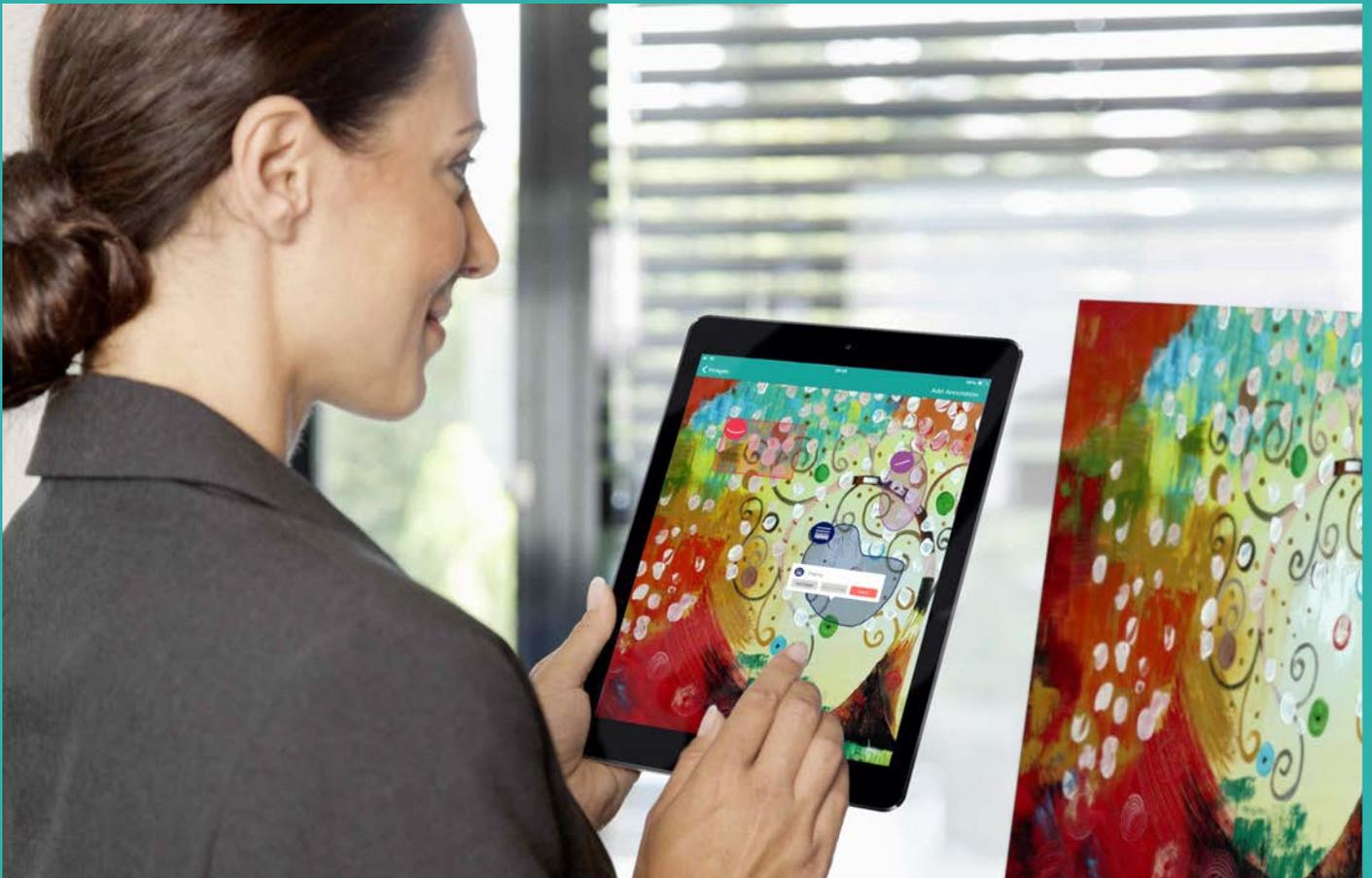
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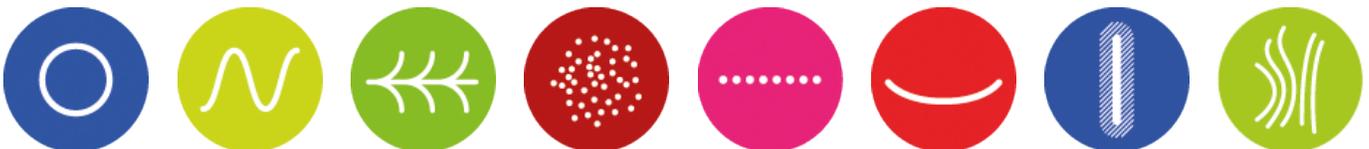
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STATE UPDATES

ARIZONA

—Lindsey Vogel-Teeter

Phoenix was honored to host the American Alliance of Museums annual meeting Museums on the Rise in May 2018. The Arizona museum community enjoyed meeting colleagues from across the nation and we hope you had a chance to visit some of our amazing institutions! Here are a few other things that are happening in Arizona museums.

The **Chandler Museum**, Chandler, Arizona, opened its new building in December 2018. The multi-year project included a new

10,000-square-foot building and a 10,000-square-foot exterior courtyard and garden. The modern building is the centerpiece of the new museum campus and includes the exhibition *Gaman: Enduring Japanese American Internment at Gila River*.

The **Musical Instrument Museum** has a new special exhibition. *The Electric Guitar: Inventing an American Icon* shares the untold story of the invention of the electric guitar, an instrument that revolutionized music and popular culture forever. This exclusive exhibition showcases more than eighty of the rarest electric guitars and amplifiers in the world—from some of the first ever



heard to those played by the most famous electric guitarists known today. Runs from November 2018 through September 2019.

The **Phoenix Zoo** and the Arizona Center for Nature Conservation (ACNC) received a \$1 million donation from the Nina Mason Pulliam Charitable Trust to help fund construction of the new African lion and spotted hyena one-acre habitat.

Pueblo Grande Museum and Archaeological Park, Phoenix, Arizona, recently received \$103,500 in grants for interpretive trail improvement, interpretive signage, and community events from the Gila River Indian Community, National Historic Landmark, and the Tohono O'odham Nation. The Museum was also selected as a host location for a public art installation prize from the Arizona Community Foundation's Water Public Arts Challenge.

The Cultural Resources Department of the **Salt River Pima-Maricopa Indian Community** began construc-

tion of its new Cultural Repository which will be under the direction of the Cultural Resources Department and the Huhugam Ki Museum.

The **Scottsdale Museum of Contemporary Art (SMoCA)**, Scottsdale, Arizona, is celebrating its 20th Anniversary this year. On March 30 and 31, SMoCA hosted a two-day workshop by Level It: Women's Art Handlers Network for women-identified art handlers, artists, and art lovers.

OREGON

—Helen Fedchak

Oregon Museums Association and **Oregon Heritage** both held conferences in 2018. OMA's conference was in Hood River from September 9-11 and had the theme Resilience: Responding to Change. The Oregon Heritage Conference and Heritage Excellence Awards were held in Bend from April 11-13. Additionally, both OMA and Oregon

RISE OF THE COLLECTORS



Rise of the Collectors, at Chachalu Museum and Cultural Center

Heritage held workshops, focusing on preservation of photo albums and scrapbooks, and collection prioritization, respectively.

University of Oregon's **Museum of Natural and Cultural History** was the recipient of a 2018 National Medal for Museum and Library Service, the nation's highest honor given to museums and libraries by the IMLS. Nominated for the medal by U.S. Rep. Peter DeFazio and Sen. Ron Wyden, both Oregon Democrats, the museum was among ten 2018 medalists nationwide and the sole West Coast recipient.

In June, the Confederated Tribes of Grand Ronde opened phase 2 of **Chachalu Museum and Cultural Center** with an exhibit entitled *Rise of the Collectors*. It is a story of resilience, relationship to place, and perseverance of culture developed by the Grand Ronde Tribe with items on loan from the British Museum and Oregon Historical Society. The exhibit is a tribal examination of personal belongings collected by Rev. Robert Summers and Dr. Andrew Kershaw between 1870 and 1910 on the Grand Ronde Indian Reservation, and runs through May 2019.

Oregon Historical Society closed its long-running permanent exhibit *Oregon My Oregon* in May and has been working on fabrication and installation of the new exhibit, *Experience Oregon*. Over three years in the making, developing *Experience Oregon* has truly been a collaborative undertaking. Oregon Historical Society staff, trustees, and volunteers, Oregon tribes, educators, content specialists, historians, community members, and multiple design firms from across the country have contributed their talents to create this exhibition. The exhibit opened on February 14, 2019, Oregon Statehood Day, and will become the cornerstone of the museum.

WASHINGTON

—*Nives Mestrovic*

Many of the RC-WR members of Washington State participated in the **Seattle Heritage Responders** training, which began last May and was completed in November. This free training was organized by the **Foundation of the American Institute for Conservation of Historic and Artistic Works** (FAIC)

in collaboration with the **Seattle Heritage Emergency Response Network** (SHERN). The training covered topics on hazards present in the Seattle area, the Incident Command System, health and safety issues during and after a disaster, emergency salvage and conservation techniques for a variety of media, conducting facility damage assessments, and disaster recordkeeping. Participants completed approximately 54 hours of training, including two two-day workshops, which equipped them with skills to respond to emergencies in cultural centers, museums, libraries, special collections, archives, and historic sites in the greater Seattle area.

Our RC-WR members were lucky to have the **Western Museums Association** annual meeting take place in Tacoma in October; this allowed many of our members to attend the conference and its associated events.

On December 13, 2018, around a dozen of our members visited the **Living Computers: Museum + Labs in Seattle**, to get a behind-the-scenes tour of their collection storage space as well as the labs where

engineers revitalize vintage computers so that visitors can experience them as they were originally used. Archivist Amelia Roberts gave a tour of the world's largest collection of fully restored—and usable—supercomputers, mainframes, minicomputers, and microcomputers, as well as their collection of manuals, technical drawings, and other hardware and software. ●



Collection storage space at the *Living Computers: Museum + Labs* in Seattle.



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