

Registrars' Quarterly

Registrars' Committee – Western Region
Summer 2010

**Listen to the workshop - Legal Issues in
Museum Administration**

- pg. 5



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About the Registrars' Quarterly

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

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Notes from the Officers...

Dear Membership,

We hope your summer has been going well. Over the past few weeks the officers and appointed positions have been actively working on a variety of items for this coming fall.

A few stipends have been announced in the past month or so and we hope you will take advantage of this membership benefit and apply. We have one travel stipend for attendance to the European Registrar Symposium in Amsterdam (November 8 – 9) for the amount of \$1,500 USD. This stipend has been generously sponsored by Dietl International, a division of Rock It Cargo. We also announced the WMA Travel Stipends for the upcoming Western Museum Association Annual Meeting in Portland, Oregon on October 17 – 20, 2010. Each stipend is for the amount of \$750 USD. These travel stipends are sponsored by Dietl International, a division of Rock It Cargo, Cookes Crating and Artworks San Diego. For more information on the application process go to www.rcwr.org.

Our annual business meeting luncheon will take place on Tuesday, October 19, 2010 at the WMA Annual Meeting. This luncheon has been generously underwritten by Huntington T. Block Insurance. This additional sponsorship allows us to keep the cost down (\$15 USD). Please register early! The officers look forward to seeing you in Portland.

This year's WMA has many good sessions, at least 14 of interest to our profession, and 2 workshops specific to our profession covering the topics of art handling and emergency preparedness. Check out the schedule we have created for you on page 4. Don't forget to register early to take advantage of early bird registration fees.

At this time I'd like to thank Marnie Leist, Registrar at the Alutiiq Museum and Archeological Repository in Kodiak, Alaska for taking on the duties as your Alaska State Representative. In addition, Rachel Faust, current JFK Graduate Student has agreed to be our new Museum Studies Liaison. We look forward to hearing the latest news from the various graduate museum studies programs throughout the west coast. A big thanks for these two members for taking on these duties!

BUT we need more volunteers! The positions of New Reads Editor and Nevada State Representative are open. For job descriptions please go to page 29. If you are interested in filling one of these appointed positions please contact your officers.

If you haven't checked out the RC-WR website (www.rcwr.org) lately we hope you take a few moments to check the latest additions: past newsletters, a page dedicated to the history of the committee, and current announcements.

And last but not least.....on Friday, July 23 a CSI event took place at the Los Angeles County Museum of Art in Los Angeles. Twelve professional RC-WR volunteers assisted the LACMA registrars by conducting an [inventory and condition reporting of an artwork with 335 ceramic components](#). [The full inventory included measuring and photography](#). Some photographs from the event can be seen on page 27. The RC-WR thanks LACMA for hosting this event.

Until the next newsletter.....

Jacqueline Cabrera

Chair





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

Workshops scheduled:

Saturday, October 16:

PACIN/RCWR Art Handling Workshop at the Portland Art Museum

Registration information for this workshop can be found on the PACIN and RCWR websites, www.pacin.org and www.rcwr.org

Sunday, October 17:

Creating an Emergency Preparedness and Response Plan for Collections

Moderated by the Balboa Art Conservation Center

Sessions scheduled October 18 - 20:

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

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

To register or print out a complete Preliminary Program go to: www.westmuse.org

www.rcwr.org

Legal Issues in Museum Administration - ALI-ABA

The Registrars Committee-Western Region purchased the 2009 American Law Institute-American Bar Association (ALI-ABA) CD set, which is available for any member to check out from our Media Librarian, Cristina Lichauco (clichauco@asianart.org).

Each spring, the American Law Institute-American Bar Association (ALI-ABA), in collaboration with the Smithsonian Institution (SI) and the American Association of Museums (AAM), offers a three-day series of continuing education courses aimed at clarifying and simplifying legal issues in museum administration. Part of more than 200 annual courses of study and programs, these sessions are made available on CD in order to further extend the educational opportunities offered by these organizations. The 2009 program occurred in Boston between April 1-3. Forty-five presentations covered topics including writing contracts, international loans and anti-seizure laws, changes in transportation requirements, provenance checklists, IRS Form 990, permits for living collections, live performances at the museum and their re-use, social media sites, and international copyright, among many others.

Members of the Registrars Committee-Western Region can check out the 2009 CD set, which is available from our Media Librarian, Cristina Lichauco (clichauco@asianart.org). The disks include 45 full presentations in both PDF format and over 20 hours of mp3 audio recordings. The PDF of the course book contains over 1,000 pages and all forty-five sessions – this file can be used on its own, in

conjunction with the audio files. In addition, another eighteen PDF files cluster sessions of similar topics so you may streamline your use, based on your specific interests. Some sessions can be utilized simply by reading the PDFs while others require both the print and audio files. This article gives a brief description of a selection of these sessions.

From Contact to Contract: An Introduction to Contract Law

Ward Farnsworth, Boston University School of Law

In this session, Ward Farnsworth outlines some basics of contract law that are likely to be of interest to those involved in the work of museums. It presents a few of the more useful and fundamental principles that lawyers learn about contracts in law school.

Gifts A to Z

Lawrence H. Berger, Philadelphia Museum of Art

A stands for “Appraisal,” B is for “Bargain Sale,” C is “Consideration,” D stands for “Documentation.” This presentation literally hits every letter of the alphabet in relation to gifts – a creative and enlightening exercise with some surprising aspects. For instance, M is for “Mental Capacity” and “X as the Symbol of an Unknown Quantity or Value.”

Enforcement of Gifts and Pledges: Selected Issues

Craig Blackwell, Smithsonian Institution

Blackwell presents issues surrounding donor and private party standing to enforce restricted gifts to charitable organizations and discusses charity enforcement of pledges.

International Loans: State Immunity and Anti-Seizure Laws

Stephen J. Knerly, Jr. and Kristen L. Gest, Hahn Loeser & Parks LLP

These lawyers discuss the various types of immunity that can be applied to international loans, what is protected and what procedures should be followed. They outline immunity laws in ten countries including Australia, Belgium, Canada, France, Germany and the United Kingdom as well as a number of states in the US.

Listen to the sessions at the 2009 ALI-ABA conference *Legal Issues in Museum Administration* when

you check out the CDs from the Registrars' Committee Media Library.



Tax and Legislative Update

Craig Blackwell

This pair of lawyers from the Smithsonian's General Counsel's office discuss tax issues including IRS reporting (IRS Form 990), IRS compliance activities, tax legislation, as well as Federal Anti-Discrimination Legislative issues such as the Lily Ledbetter Fair Pay Act, the ADA amendments of 2008, and Genetic Information Nondiscrimination Act of 2008. They also present information on Intellectual Property Legislation, Labor and Employment issues, Transportation Security Administration certified cargo screening program, Consumer Product Safety Improvement Act of 2008, and a whole host of "Other Issues."

An Introduction: Cultural Property and Provenance: What's New About What's Old

Fredric H. Goldstein, Los Angeles County Museum of Art

This panel discussion is focused on assisting the museum community in managing the complex and developing issues associated with collecting works of art, archaeological and ancient art in particular. Acquisitions policies that reflect current law and ethical standards are presented as well as an examination of the questions raised by collecting.

Protecting Online Privacy

Hope O'Keeffe, Library of Congress

Ms. O'Keeffe, Associate General Counsel at the Library of Congress, presents key laws and describes privacy issues surrounding online resources. She makes suggestions for best practices, supplies a number of online privacy resources and includes a checklist of basic questions about Online Privacy and Confidentiality.

Introduction to International Intellectual Property

Jeffrey P. Cunard, Debevoise & Plimpton LLP

Mr. Cunard introduces basic scenarios when international intellectual property issues apply, describes the basic principles to understand, term of protection, when and how to seek permission, in addition to listing some basic publication resources.

Live Performances at the Museum and Their Reuse

Rachelle V. Browne, Smithsonian Institution

Ms. Browne presents a comprehensive session describing intellectual property rights, agreements with performers, museum liability, and how these come into play with re-use of those performances. The issue of re-use includes making the recordings, using them in podcasts and web-streaming as well as other formats (e.g. CD, DVD) and the performers' right to re-use.

Social Media Sites

Lauryn H. Guttentplan, Smithsonian Institution and Hope O'Keeffe, Library of Congress

Ms. Guttentplan and Ms. O'Keeffe present a session focusing on how to manage the museum's presence and content on social media sites. They present the most popular sites and why museums should be participating in the "Web 2.0" movement. They also make recommendations on best practices for museums' presences on social media sites as well as discussing legal issues.

The 2010 ALI-ABA Legal Issues in Museum Administration March 24-26 in Miami Beach, Florida. Program details available at www.ali-aba.org.



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Abandoned Property Laws

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

State	Citation	Loan legislation website	Website tips	Legislation Comments
Alaska	§ 14.57.200 to 14.57.290	http://www.legis.state.ak.us	1) Select Quick Link for "Infobases" at bottom of page; 2) Select "Query" button at left; 3) Select most recent "Alaska Statutes" in Infobase search list; 4) Enter statute number in query box; 5) Select statute number box to open full text of citation; 6) Scroll down to Article 03, Section 14.57.200.	Museum is defined in statutes as: "an organized and permanent public institution, including a historical society, historical park, historical site, and historical monument, that is primarily educational, scientific, historical, artistic, or cultural in purpose and that owns, borrows, cares for, studies, archives, or exhibits property"; would be more accurate to say applies to "public" institutions only (as opposed to "private")
Arizona	§ 44-351 to 44-356	http://www.azleg.state.az.us/ArizonaRevisedStatutes.asp?Title=44	Scroll down to this section	
California	§1899 to 1899.11	http://www.leginfo.ca.gov/calaw.html	Enter citation in seach box; 7 page document	
Hawaii	None to date			
Idaho	§ 14-501 to 14-543	http://www3.state.id.us/idstat/TOC/14005KTOC.html		Unclaimed Property for Estates of Decedents
	§ 31-4701 to 14-4707	http://www3.state.id.us/idstat/TOC/31047KTOC.html		Counties Museum Boards
	§ 67-4113 to 67-4130	http://www3.state.id.us/idstat/TOC/67041KTOC.html		State Historical Society and Museum
Nevada	§ 381.009	http://www.leg.state.nv.us/nrs/NRS-381.html#NRS381Sec009		Applies only to certain Nevada State museums and historical societies
Oregon	§ 358.415 to 358.440	http://www.leg.state.or.us/ors/358.html	Scroll down to "Loans to Museums"	
Utah	§ 9-8-801 to 9-8-806	http://www.le.state.ut.us/~code/TITLE09/09_08.html		
Washington	§ 63.26.010 to 63.26.050	http://apps.leg.wa.gov/RCW/default.aspx?cite=63.26.010		

CHINA

中国



For 700 years, the western world has believed that there are untold riches to be garnered in China. In the 13th century, Italian Marco Polo described the country with unrestrained awe. In the 15th century, Christopher Columbus set out from Europe to bring home its bounty. In the 18th century, the British empire looked on China for its maritime trade and access to the culture landscape.

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

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Streams of Language, Memory, and Lifeways

Conference Review by RC-WR stipend winner of the 2009 Tribal Archives, Libraries, and Museums National Conference. October 20-22 in Portland, Oregon.

It was truly a gift to have been a participant of the National Conference Tribal Archives, Libraries, and Museums: Streams of Language, Memory and Lifeways, 2009, in Portland, Oregon. It was an excellent opportunity for learning, collecting of informational materials, identifying funding sources, “social networking”, and understanding the importance of partnering.

I chose to attend a series of presentations by Elizabeth Lowman and Pedro Zepeda of the Ah-Tah-Thi-Ki Museum of the Seminole Tribe of Florida.

Each participant arrives at such a conference seeking different information. Some are affiliated with “proposed” arts and cultural centers and others with well-established libraries and museums, tribal and non-tribal. I attended as a representative of The Kentucky Center for Native American Arts and Culture, a proposed center. We have non-profit status, leased land along the Ohio River in northern Kentucky, architectural plans, and a strategic business plan. All we need is about \$30 million in funding! At the same time, we recognize the value of good planning, oral histories, comprehensive and meticulous research, building solid foundations for the archival collections and exhibits, and subsequent management and care of such collections. The workshop presentations by Ms. Lowman and Mr. Zepeda were precisely what were needed.

The initial workshop, appropriately titled *Oral Histories for Beginners*, stressed the complexity of “oral histories” of any culture and the need for high standards of practice, including well-defined rules and policies. It may sound simplistic, but we began with a discussion of “what an oral history is, and how it is used”. Central to understanding the importance of this concept is a realization that indigenous peoples survived for thousands of years through the “telling of their stories”—each generation learned who they were, where they were from, and their responsibility as a people/culture.

Ms. Lowman followed this discussion with specific instructions on how to use basic recording equipment and the editing software. Once the interviews are collected, she stressed the significance of collections care—once lost, they are never recovered.

I must reiterate my pleasure at being able to follow a theme, or, trail, in these workshops—not always easy at large conferences. The afternoon session, *Intermediate*

to Advanced Oral History—Part 2, picked right up on the morning session, delving deeper into interview techniques, editing and collections. Ms. Lowman also focused a little more on “Native-led” programs. Here, again, she stressed the need for well-managed collections and media storage. Management and development of policies regarding accessibility are critical—privacy and liability are volatile issues, whether individual, tribal and non-tribal. Lastly, she introduced a software program, PastPerfect Museum Software as a way to store and manage the oral histories. The issues related to adequate back-up storage were also discussed.

The final session by Ah-Tah-Thi-Ki Museum was a panel discussion, evaluating how the Museum and Historic Preservation Offices of the Seminole Tribe of Florida utilized oral histories. Panelists shared how they were employed in the preservation of teachings about “The People”, the Seminole of Florida. Collections and exhibits highlighted the research and documentation of their culture and wisdom. Additionally, there was a concerted effort to teach traditional arts to young people and to educate them about the history of their tribe through preservation of historical sites. At the end, there was adequate time left for questions and discussion by the participants regarding issues related to use of oral histories, collections and exhibits by tribal members and the public, plus discussions on management and funding.

One issue that caught my attention had to do with the use of contemporary “social networking” technologies, i.e., websites, Facebook and Twitter, and texting with cell phones. Of course, there is a need to attract visitors to the Museum and exhibits—this is revenue generating. However, how were Seminole tribal members targeted and “involved”, especially the young people? Elizabeth Lowman shared that the Museum had gone to the tribe to get permission to create a Facebook page. They also used the tribal rolls to “befriend” members, including the youth. This became a viable method of notifying tribal members of upcoming events and exhibits. The panel pointed to this strategy as dramatically increasing tribal attendance at events and exhibits.

Finally, I must commend the presenters from the Ah-Tah-Thi-Ki Museum for their simple and direct presentations; maximizing use of powerpoints; providing hard-copies of their presentations; their thoughtful, knowledgeable and friendly responses to questions; and ultimate follow-up emails to participants giving Wiki URL's to find on-line copies of all presentations.



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“Moving Great Art for Great Museums”

Art Museums, Do You Copy? by Jocelyn Park, JFKU Graduate Student

Standards on the Care and Handling of Facsimiles Exhibited in Art Museums

Presented at the 2010 California Museums Association Conference. March 3-5 in San Jose, California

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

This article is a summary of my study of facsimiles exhibited in art museums in the United States, presented at the 2010 California Association of Museums conference. The topic is prevalent in the majority of art museums, calling into question the role of today's museums as a repository of authentic, original objects of the world. Museums create and exhibit facsimiles for reasons varying from the original's fragility to political restraints limiting access to the original. When museums display facsimiles to the public, the facsimiles become part of the museums' history, and sometimes, part of the museums' collections. This importance makes it necessary for museums to consider the care delivered to these facsimiles. For the purpose of this article, I consider facsimiles to be replicas, modern reproductions, exhibition copies, and reconstructions of original objects.

America's First Art Museums: The Rise and Fall of Plaster Casts

The Metropolitan Museum of Art (Met), New York, the Parrish Art Museum, Southampton, New York, and the Corcoran Gallery, Washington D.C. are just a few examples of America's earliest art museums. These institutions began with plaster cast collections of Europe's masterpieces over a century ago. The reason for acquiring these replicas was simple. America's museums could not afford the originals, the museums' communities wanted to see them, and the museums wanted to own them. However, these casts only enjoyed a few decades worth of fame until they were removed from their stages in the galleries. At the turn of the twentieth-century, American museums were in the financial position to purchase original works of art. Some were recklessly stored in the museums' basements and some were destroyed.

The Revival of Casts

Despite the casts' decline in popularity and display, university museums, art schools and colleges had a change in taste in the 1970s and once again found beauty in the plaster casts. They salvaged the neglected, damaged casts with the goal to restore them. The Met successfully gifted their casts to academic institutions such as the Staten Island Academy and the Institution of Classical Architecture, and are now used as didactic tools for hands-on preservation and conservation classes.

Facsimiles in Today's Art Museums

The history of American plaster cast collections explains the issue of museum visitors and their limited access to original objects. Today, this issue transpires in the global museum sector. Controversies of maintaining the integrity of the original object and the artist's intention inevitably surround these issues. For this article, I am featuring the Busch-Reisinger Museum and László Moholy-Nagy's Light Prop for an Electric Stage, 1930.

An example of the object's fragility being the key reason to exhibiting a facsimile is the reconstruction of László Moholy-Nagy's Light Prop for an Electric Stage. This piece has been in the permanent collection at the Busch-Reisinger Museum of Harvard University Art Museums since 1956. Today, the artist's daughter, Hattula Moholy-Nagy, is the copyright holder and approved that a replica be made for the Tate Modern's exhibition From the Bauhaus to the New World in



2006. The Tate felt a replica was needed due to the instability of the object's physical and mechanical state. German Engineer and Fabricator, Juergen Steger, studied photographs of the original's creation from 1930 in order to create the replica so that it resembled the piece in its pristine, original form of 1930, not its marred condition of today. Also, there have been several other replicas created in the past due to the inability to properly function for exhibition. In 1970, two replicas were created, one for the Bauhaus Archive in Berlin, the other for the Van Abbemuseum in the Netherlands (Lie 2007). Before that, malfunctioning parts of the piece were restored in 1966 (Lie 2007). The Tate's is the third request.

The goal of creating a replica was to show and educate visitors how the object functions. However, the repetitive replications of the Light Prop raised "questions of authenticity and replication" and the role of the museum as the "custodian of unique objects" (Gale 2007). In order to maintain the object's uniqueness, not all three facsimiles were conditioned to exist simultaneously. Under the stipulations of Hattula Moholy-Nagy and the Busch-Reisinger Museum, the signed agreement states "that there should be no more than two replicas" (Berndes 2007). The replica exhibited by the Tate was to be destroyed after its tour. However, agreeing with the notion of using replicas and exhibition copies for future loan use, education, and a tool to increase the object's accessibility to the public, the Busch-Reisinger Museum ultimately decided to keep the replica.

In this situation, acquiring the replica into the museum's collection abides by the guidelines set forth by Marie C. Malaro, author of *A Legal Primer on Managing Museum Collections*. Before acquiring an object, Malaro suggests that museums consider whether "the object will be used in the foreseeable future" and whether or not there is "a good-faith intention to keep it in the museum's collection for the foreseeable future" (1998, 52). Upon acquiring the replica, the Busch-Reisinger Museum agreed "that the replica be lent, when possible, to major exhibition; that it not be considered a work of art; that Tate has the right to display the replica for one year in every four" (Lie 2007).

Facsimiles in Today's San Francisco Bay Area Museums

The reasons why facsimiles are exhibited are evident. However, in order to confirm my hypothesis

of the prevalent display of facsimiles in today's art museums. I emailed surveys to 400 registrars and collections managers of art museums in the United States, 50 of who completed and returned them. Out of the 50 respondents, over 80 percent do exhibit facsimiles. Unfortunately, only 16 percent consider facsimiles formally in their collections management policies.

I also interviewed fourteen professionals in a total of nine museums in the San Francisco Bay Area. The de Young Museum, Walt Disney Family Museum, San Francisco Museum of Modern Art, Cantor Arts Center, and the Phoebe A. Hearst Museum of Anthropology were among them.

The de Young exhibited a plaster cast bust of Queen Nefertiti due to the inaccessibility of the original object. Strict regulations prohibit the original bust from traveling outside Germany. The Walt Disney Family Museum's permanent gallery exhibits 1,400 objects. More than 300 objects are either rotated with a facsimile, or displayed permanently as a facsimile. Some facsimiles are used due to the original objects' fragility. Some are used because the museum is not the copyright holder for the objects and is borrowing the objects, mostly scanned images of original photographs, from the Disney Company.

The San Francisco Museum of Modern Art (SFMOMA) exhibited Felix Gonzalez-Torres' beads exhibit, *Untitled (Golden)* from November 2008 to February 2009. SFMOMA acquired the rights, instructions, and the idea of the beads, but not the original beads, not the original object. Each time the beads are displayed, new ones are purchased brand new and are considered exhibition copies. SFMOMA acquires the beads each time they are exhibited, but only stores one or two strands for archival purposes.

A university museum that houses sculptural plaster casts of Italian and Greek masterpieces is the Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley. Like America's earliest art museums, the Hearst began a collection of plaster casts commissioned by the museum's founding patron, Phoebe Hearst, in the late nineteenth-century. Today, the casts are stored in a specific spot in the off-site storage facility in Berkeley, California. Much like the Metropolitan Museum of Art and its relationship with the Queens Museum and Institute of Classical Architecture, the Classics Department at the University of California, Berkeley offers courses on how to preserve the Hearst's dusty, dismembered plaster casts.

These situations are only a few examples of the 80 percent of art museums in the United States. Unfortunately, the majority of these museums lack a formal way to track, document, and care for their facsimiles.

Recommendations

The museum has a duty to “provide reasonable care for the objects entrusted to it” (Malaro 1998, 406). These entrusted objects include those that are exhibited and displayed on the museum’s walls and galleries. The museum is a repository of artworks, delivering the highest standards of collections care. Facsimiles created for public display for these repositories are no exception. My recommendation is to create formal protocol by dedicating a section in the museum’s Collections Management Policy for facsimiles.

Include the following four aspects in the policy:

1. **Standards for Acquisition:** Museums that house the original object should consider acquiring a facsimile if the original object is too fragile for exhibition and loans, or if there is no other substitute for the original even after conservation efforts are made.
2. **Methods of Disposal:** If the museum does not deem it necessary to keep the facsimile or accession it into the collection, the museum

should consider destroying it in a manner that makes the facsimile aesthetically unappealing and unrecognizable.

3. **Standardized Numbering System to Track Facsimiles:** The facsimile should be numbered with the same accession number as the original with the appropriate letter, e.g. “F” for facsimile, preceding the accession number (F2010.10.1).
4. **Methods of Storage:** The facsimile should be stored in a separate area from the original. This area should be clearly flagged as the storage area for facsimiles.

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Copyright Refresher Workshop

Workshop Review of RC-WR AAM Stipend winner.

Presented at the 2010 American Association of Museums Conference, May 23-26 in Los Angeles, California.

Moderator and Speakers: David Sturtevant, Manager of Digital Imaging and Visual Resources, Harvard University Art Museum; Perian Sully, Collections Information Manager and Web Programs Strategist, The Magnes; Adine Varah, Deputy City Attorney, City and County of San Francisco; Maureen Whalen, Associate General Counsel, The J. Paul Getty Trust; Megan Bryant, Director of Collections and Intellectual Property, The Sixth Floor Museum at Dealey Plaza; Cherie Chen, Registrar for Rights and Reproductions, The J. Paul Getty Museum; Fred Goldstein, Vice President and General Counsel, Los Angeles County Museum of Art; Tamara Johnston, NEH Grant Project Coordinator, American Geographical Society Library and Adjunct Instructor, Milwaukee Institute of Art and Design.

Workshops offered at conferences are always the best way to get a day's worth of knowledge from experts in a field a registrar doesn't have as full of a background in. And the Copyright Refresher Workshop hosted by the RC-AAM during the 2010 AAM Annual Conference brought together museum professionals with a group of registrars who were eager to expand on their knowledge of copyright, permissions and the dreaded social media questions that address both issues.

The workshop began with a brief introduction to the history of copyright in the United States. But as copyright is such a large issue to understand, brief isn't the most appropriate word in this context as our group from various institutions more than likely all had different understandings and notions of what copyright is. The introductory hour (plus some) was a great starting board for the day.

What is copyright? For most at the workshop, the definition of copyright was not an unfamiliar one but for the purposes of the workshop it was important that everyone who participated had the same baseline understanding of copyright and its history when pertaining to museums. Maureen Whalen spent a most informative hour beginning with intellectual property and ending with permissions. According to United Constitution, the government "shall have the Power: to promote the progress of science and useful arts, by securing for limited times, to

authors and inventors, the exclusive right to their respective writings and discoveries." Since the penning of that right to creators of invention, books, art, etc. the government has amended and redefined what copyright is and what types of protections are enforced by law. Between 1790 and the mid 1970's, the government was less involved with the defining and protection of copyright. However, the modern age has made it apparent that it is much easier to "borrow" someone's work and pass it off as it's own. Since that time, more acts and lawsuits have come to the attention of the government. (And while anecdotal both Maureen and Fred Goldstein were a wealth of knowledge of various cases that did not necessarily enter the museum category.)

The most pointed piece of information from the history lesson was that it is important to remember that copyright is a bundle of exclusive rights and when a museum acquires and/or borrows certain works with copyright restrictions it is imperative to know which rights are held by the owner, artist or both. Those rights include the right to reproduce, prepare derivative works, distribute by sale, rental, lease, or lending, to perform publicly, to display, and the right to perform publicly by means of digital audio transmission (a much newer right that has entered the conversation). More than likely as technology evolves new rights for creators and owners will be added to the bundle that museums must clear.

Copyright and public domain did become a sticking point of the day due to all the various combinations of copyright dates were put into effect by the government (the last change came in 1998 with the Sonny Bono Copyright Term Extension Act and Digital Millennium Copyright Act). Though the dates and copyright term began to become a very daunting white elephant in the room – the panel reassured everyone in the room that while a piece may have an unknown copyright it wasn't impossible to put on the registrar's

detective badge and solve the case. While it may at first seem to be a daunting task for any registrar attempting to locate and research copyright holders, the panel definitely shed light and hope on the fact that the answers (in most cases) are out there and can be found with a little elbow grease. When searching for a copyright holder, it is important to understand what exactly one is looking for and where to start.

Another issue that the panel spent a fair amount of time



discuss at the workshop was fair use and it's application within museums. During the entirety of the workshop there were a variety of questions and examples presented by the panel illustrating the murky line that public domain uses can create.

The main points that were presented the four factors of fair use: purpose and character of use; "transformative" and commercial vs. non-commercial; nature of the copyright work, creative vs. factual, published vs. unpublished; amount and substantiality of the portion used in relation to the copyrighted work as a whole; and the effect of the use upon the potential market for fair value of the copyrighted work. With the above information in hand, the panel went on to various scenarios from real life that while not necessarily applicable to museums but will in the future more than likely become an issue, including the use of thumbnail images on websites, the use of museum content by third parties, appropriation art, audiovisual works and sound recordings in exhibitions. While there is not enough space to go in-depth into each scenario brought up at the workshop, I believe it is fair to say that for a museum registrar there is no denying that the copyright issue is one that is and will become a larger part of the profession. Even if one is not active within loans and/or acquisitions understanding the issues is a must.

After the lunch break, the group had an opportunity to break out into 3 separate areas each moderated by a pair of the specialists from the panel. Focusing on copyright protection, term and the public domain; right clearances for museum's catalogues and licensing museum content to third parties; and museums, user-generated content, and social media. While all three groups came back together to continue the discussions as a whole and to end the session with "ask the lawyers" it was apparent that while each registrar and collections manager in the room learned more about copyright in a single day, more questions were invariably brought up than answered. And as a new registrar to the profession I appreciated the fact that even though the day was ending, everyone in that room would more than likely continue their own research into the ways that copyright issues have come up and been handled in their museum. And be prepared to handle the next copyright issues that will undoubtedly arise.

As the day came to a close and as I was looking around the room at the slight glaze to everyone's eyes as they realize how daunting the task of copyright within a museum context is, I also had a sense of collective accomplishment. While many questions still remained for myself the knowledge I had received in the past 8 hours have become the foundation to understanding an issue that will be becoming more and more important and relevant to registrars.

Additional resources:

RARIN www.rarin.org

The Brooklyn Museum www.brooklynmuseum.org/community/blogosphere/bloggers/tag/copyright

Copyright and the Public Domain copyright.cornell.edu/resources/publicdomain.cfm

Copyright Tutorial www.lib.utsystem.edu/copyright/index.html

The Primer www-apps.umuc.edu/primer/enter.php

Fair Use Checklist: iupui.edu/~copyinfo/

Association of Research Libraries www.arl.org/pp/ppcopyright/index.shtml

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 Courier • **Exhibition Design and Development** • Collections Relocation
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 Collections Relocation • Exhibition Design and Development • Courier
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 Crate Design, Fabrication Museum Quality Storage
 Conservation • **Rigging** Consultation and Training
 Registrar • Installation **Collections Relocation**
 Collections Relocation Registrar • Installation
 Museum Quality Storage Crate Design, Fabrication
Consultation and Training Consultation and Training
 Transportation Coordination **Installation** • Mount Design
 Consultation and Training • Mount Design, Fabrication & Installation
 Traveling Exhibition Services • Transportation Coordination • Registrar
 Registrar • Traveling Exhibition Services • **Transportation Coordination**
 Rigging • **Museum Quality Storage** • Exhibition Design and Development
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Conservation Crate Design
 Mount Design Conservation



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Organizational Profile

Since 1979, the RC-WR has cooperated with the RC-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. Through formal activities such as workshops and specialized training, published resources found in our Media Library and newsletter, Registrars' Quarterly, and personal relationships made through annual business meetings and conferences, the RC-WR promotes high standards and best practices in registration. Join the RC-WR and be part of the largest and most active regional registrars' committee in the United States.

Learn more about us at www.rcwr.org

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RC-WR Officer History

RC-WR became official in 1979. Charlotte A. Johnson, Registrar at the Lowie Museum of Anthropology, was the first Chairperson from November 1977 through the ratification of the by-laws and until an election was held in the fall of 1979. Positions are held October through October of an election year.

Term	Chair	Vice-Chair	Secretary	Treasurer
1979	Charlotte A. Johnson		Betty Smart	Betty Smart
1980 - 1981	Kittu Gates Kittu80204@yahoo.com		Betty Smart	Betty Smart
1982 - 1983	Kittu Gates Kittu80204@yahoo.com			
1983 - 1984	Renee Montgomery reneem@lacma.org			
1985 - 1986	Renee Montgomery reneem@lacma.org		Martha Fulton-Stout	Louis Goldich goldich@earthlink.net
1987	Renee Montgomery reneem@lacma.org		Martha Fulton-Stout	Louis Goldich goldich@earthlink.net
1988 - 1989	Faye Johnson		Martha Fulton-Stout	Louis Goldich goldich@earthlink.net
1990 - 1991	Lella F. Smith	Sarah Kennington sarah@infinityranch.net		
1992	Lella F. Smith	vacant	Jody Hawley	Kathleen Clewell kclewell@psmuseum.org
1992 - 1993	Sarah Kennington sarah@infinityranch.net	Melissa Rosengard majesty@pacbell.net	Paulette Hennum phenn@parks.ca.gov	Gina Carvallo Castillo
1994 - 1995	Melissa Rosengard majesty@pacbell.net	Paulette Hennum phenn@parks.ca.gov	Paulette Hennum phenn@parks.ca.gov	Gina Carvallo Castillo
1996 - 1997	Melissa Rosengard majesty@pacbell.net	Paulette Hennum phenn@parks.ca.gov	Leslie Freund freund@berkeley.edu	Marla Misunas mmisunas@sfmoma.org
1998 - 1999	Paulette Hennum phenn@parks.ca.gov	Cherie Summers csummers@sbma.net	Grace Murakami gmurakami@getty.edu	Leni Velasquez lvelasquez@famsf.org
2000 - 2001	Cherie Summers csummers@sbma.net	Carolyn Rissanen rissanen@museumca.org	Grace Murakami gmurakami@getty.edu	Carole Campbell ccampbell@getty.edu
2002 - 2003	Carolyn Rissanen rissanen@museumca.org	Susan Dolan sdolan@tuscsonarts.com	Deborah Freund dlepp@getty.edu	John Digesare
2004 - 2005	Susan Dolan sdolan@tuscsonarts.com	Ted Greenberg Greenberg2@ca.rr.com	Susanne Lambert susanne@lapackinginc.com	Tim Campbell
2006 - 2008	Ted Greenberg Greenberg2@ca.rr.com	Kristen Schmidt Kristen@email.arizona.edu	Anne Mersmann amersmann@sbma.net	Betsi Meissner meissner@ccp.library. arizona.edu
Jan. - May 2008	Kristen Schmidt Kristen@email.arizona.edu	Jacqueline Cabrera jcabrera@getty.edu	Angela Linn ajlinn@alaska.edu	Noelle McClure Noelle.mcclure@pam. org
2008- 2009	Jacqueline Cabrera jcabrera@getty.edu	vacant	Angela Linn ajlinn@alaska.edu	Noelle McClure Noelle.mcclure@pam. org
2010 - 2011	Jacqueline Cabrera jcabrera@getty.edu	Angela Linn ajlinn@alaska.edu	Malia Van Heukelem collections@iolanipalace.org	Noelle McClure Noelle.mcclure@pam.org



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Registrar Spotlight

Marnie Leist

Registrar,
Alutiiq Museum and Archaeological Repository

Did you have a mentor in the field?

Anne Timpano, now Director of UMW Galleries at University of Mary Washington, continues to be a guiding force for me. Her astute professionalism and gracefulness at balancing projects and working with others is admirable. She demonstrated ethical responsibility, dedication to the museum profession, and how to successfully work as part of a team. Also, Amy Steffian, Deputy Director of the Alutiiq Museum and Archaeological Repository, constantly amazes me. If I can in any way learn to communicate in verbal or written form the way she does, my life will be complete!

What is your favorite part of registration work?

I love working with people to preserve and share material culture. I especially enjoy caring for objects - whether it's documenting them, backing up that documentation (I am a back-up freak), or helping to physically preserve an object by improving its storage. However sharing the museum's collections via our programs, and even while giving tours and working with volunteers, gives me a sense of contribution and accomplishment.

What is the most challenging aspect of your job?

The Alutiiq Museum is a small repository, but we care for a very large collection – with nearly 250,000 items. Managing a multitude of projects and prioritizing my efforts are daily challenges. Sometimes my head spins at the number of responsibilities I face, but as my colleagues tell me, its job security.

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

I help care for everything Alutiiq – archives, film and audio recordings, archaeological assemblages, contemporary art, photographs, and natural history specimens, and that's one reason why my position is so rewarding. One day I am working with a 500-year-old spruce root basket, the next day I am building a storage mount for a 24-foot-long kayak, and then the next I am digitizing audio recordings. I learn something new on a regular basis, and that is what I like the most.

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

I enjoyed *Giinaquq: Like a Face*, an exhibit of 19th century Alutiiq masks, as it taught me that exhibits can go far beyond objects on a wall. The Alutiiq Museum produced the exhibition in collaboration with the French owner of the collection. The community was involved in the planning the exhibit and its events. Alaska Native artists traveled to Boulogne-sur-Mer, France to view the masks, where they shared the need for the masks to be shown in Alaska. The French agreed, and then the Alutiiq Museum brought a selection of the masks to Alaska for all to see. Finally, the masks returned to France with new information. The French had long interpreted the pieces as artwork, which they are, but now they understand their cultural meaning too – how they were made and used and what they mean to Alutiiqs. The collaboration helped two different cultures gain an appreciation for one amazing collection, and in the process, each other.

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

Understanding. I hope that the public and even our own co-workers learn to further appreciate the importance of collections management and registration. After all, collections are at the foundation of all the museum work.



THE SOCIETY FOR THE PRESERVATION OF NATURAL HISTORY COLLECTIONS

The Documentation Committee of the Society for the Preservation of Natural History Collections (SPNHC) requests your participation in a survey involving best practice topics pertinent to natural history museums. The survey was generated as part of an internship from the RCN (Research Coordination Network) for Building a National Community of Natural History Collections (<http://www.collectionsweb.org/>), sponsored by SPNHC, and hosted by the Sam Noble Oklahoma Museum of Natural History (SNOMNH).

This survey seeks to better understand the information and resource needs of the natural history collections community, including museums, parks, university collections, and other organizations caring for natural and cultural history collections. The purpose is to identify, collect, and provide information about best practices specific to natural history collections, including current helpful resources. Holes or gaps in best practices need to be identified and addressed. This survey is the first step in identifying these holes.

The results of this survey will be used to guide the creation of an indepth resource website on natural history collections best practices, to be hosted by the SPNHC at <http://www.spnhc.org>. The results will also be published in the SPNHC Journal, "Collection Forum." All answers will remain confidential and no results will be publicly associated with an institution or individual unless specific permission is granted.

We appreciate you filling out the survey by clicking on the link below. The survey consists of 31 questions and should take about 10 minutes to fill out. There are no required answers. Your responses will help determine which topics are of most concern to the natural history community, which will be addressed first on the website.

<http://www.surveymonkey.com/s/DLPDRNX>

We are seeking responses from people with registration and collections management responsibilities for natural history collections. Since we can't always catch the right people via listservs, please feel free to pass this information on to a more appropriate individual, or to interested colleagues elsewhere.

Thank you for your help!

Liz Leith, SPNHC Documentation Committee CoChair (etereba@ou.edu)

Marcy Revelez, SPNHC Documentation Committee CoChair (mrevelez@ou.edu)

Melissa Barton, SPNHC/RCN Intern (melissa.barton@colorado.edu)

State News

Alaska

(Marnie Leist)

The **Alaska State Museum** has announced 23 grants totaling \$105,600 to Alaska museums. The annual Grant-in-Aid awards are funded by an appropriation from the Alaska Legislature. The following awards were made:

- Palmer Museum - Internship program \$5,400
- Baranov Museum - Collections storage improvements \$5,400
- Museum of the Aleutians - Equipment purchase \$4,899
- Alutiiq Museum - Museum library project \$7,855
- Juneau Douglas City Museum - Hands-on exhibition model \$9,980
- Sam Fox Museum - Exhibit case upgrade \$10,000
- Sheldon Museum - Technology upgrade \$7,092
- Anchorage Museum - Internship project to improve storage \$7,520
- Museums Alaska - 2 Conference workshops \$9,439
- Hammer Museum - Mobile storage unit \$5,000
- Alaska Museum of Natural History - Exhibit lighting upgrade \$4,868
- Ketchikan Museums - HVAC improvements 7,008
- Sealaska Heritage Institute - Preservation supplies \$1,349
- Hope and Sunrise Historical Museum - Exhibit lighting upgrade \$1,940
- Carrie McClain Museum - Cataloging collections \$1,950
- Cordova Historical Museum - Collections management equipment upgrade \$2,000
- Valdez Museum - Environmental monitoring equipment upgrade \$1,900
- Ahtna Heritage Institute - Exhibit upgrade project \$2,000
- Pioneer Air Museum - Collections cataloging project \$2,000
- Pioneer Memorial Park Museum - Storage equipment upgrade \$2,000
- K'Beq Interpretive Site - Exhibit development & installation \$2,000

- Kodiak Maritime Museum - Photographic portraits for oral history \$2,000
- Alpine Historical Society - Protection of outdoor exhibits \$2,000

Collections work at **Kodiak's Alutiiq Museum and Archaeological Repository**

is currently focused on Picturing the Past, a project designed to improve the care of the museum photographic materials. Staff are registering, rehousing, cataloging, and creating finding aids for thousands of prints, slides, and negatives with generous funding from the Institute for Museum and Library Services. The project includes a popular monthly email broadcast highlighting a recently registered collection.

The Alutiiq Museum also received a grant from the Alaska State Museum to organize and catalog its library. This project will improve the storage of books, journals, reports, and maps, create an electronic database of library holdings, and make the organization's extensive reference collections easier to use.

The **University of Alaska Museum of the North** has a new exhibition on view: "Then & Now: The Changing Arctic Landscape" presents compelling, visual evidence of climate change in the North. By comparing early 20th Century photos with contemporary views from the same vantage points, visitors can see for themselves the nature and extent of changes to this remote landscape. Personal narratives complement the photos to help visitors understand what these changes mean for the world in which we live. Runs May 15, 2010 to January 8, 2011.

Angela Linn, Collections Manager of Ethnology & History, was awarded a Save America's Treasure grant for \$75,000 to preserve the Kolmakovsky Redoubt collection held by UAMN. This two-year grant will fund the rehabilitation and relocation of the Russian blockhouse, built in 1841, onto a new foundation, and to rehouse the ~5,000 artifacts held by the Museum's archaeology department.

James Whitney, Archaeology Collections Manager, and Angela Linn, were awarded \$90,000 from the National NAGPRA Program to update the NAGPRA documentation at UAMN as the first step of reinvigorating the NAGPRA consultation processes at the Museum.

Dan David, UAMN Manager of Visitor Services, Angela Linn, and Tamara Martz, Exhibition Production Assistant, have been working hard as members of the local Host Committee to plan the 2010 Joint Annual Conference of Museums Alaska and the Alaska Historical Society, which will take place in Fairbanks between Sept. 15-18 (www.ma-ahs.blogspot.com).

Arizona

(Pat D. Evans)

The **Center for Creative Photography** is pleased to announce the appointment of Katharine Martinez as Director. Since 1998, Martinez served as director of the Fine Arts Library at Harvard University, overseeing a collection of more than 1.5 million photographs and prints. She has also managed photographic collections at Stanford University, Columbia University, the Smithsonian Institution, and the Winterthur Library.

The Center, which in 2009 became home to the Joe Deal Archive, is saddened to report Deal's death on Friday, June 18, 2010. The artist's recent series, West and West: Reimagining the Great Plains is currently on view at the Center through August 1.

Beginning September 4 through November, two exhibitions can be viewed in the main gallery: The Edge of Vision: Abstraction in Contemporary Photography, organized by Aperture Foundation, and Wynn Bullock: Color Light Abstractions.

Due to the hard work by the registrars, interns and scanning department, the Center's collections of photographs by Ansel Adams, Esther Born, Louise Dahl-Wolfe, John Gutmann, Rollie McKenna, and Edward Weston are now available on

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the University of Arizona Institutional Repository. To check them out, go to <http://ccp.uair.arizona.edu/>

The **Museum of Northern Arizona** is moving its collections into the new Easton Collection Center (which opened last October). To date over 32,000 objects have been moved into the building.

The MNA is also hosting three interns this spring/summer: Josh Terronez (Cultural Track Intern) and Wendy Schultz (Natural Science Track Intern) arrived in March 2010. Josh completed his MA in museum studies at Western Illinois University and Wendy completed her MSF in Museum & Field Studies at the University of Colorado at Boulder. Eileen Hogan (Archives Track Intern) arrived in July 2010 and completed her MLS/Archives MA at the University of British Columbia.

The MNA is working on a repatriation of human remains and AFOs/UFOs from Coconino National Forest (CNF) lands. This 3-4 year project involves CNF collections at several other institutions (ASU, ASM, NAU).

The **Phoenix Art Museum's** north wing collection galleries are currently under renovation. The American, Asian, European and Western American galleries will reopen this fall with a fresh look (i.e. new flooring, ceiling, and lighting) and a reinterpretation of the collection.

Southern California

(Amy Wright)

The **Los Angeles County Museum of Art** is very sad to have to say goodbye to Sarah Nichols, Assistant Registrar of Permanent Collections. Sarah will be leaving us in September for Amherst, MA. Sarah's fiancé received a new job at the University of Massachusetts, Amherst and they are excited for their emigration to New England. Our office will greatly miss Sarah's sunny, can-do attitude, but we wish her the best of luck on her new endeavors.

Additional LACMA news includes that Nancy Russell has been promoted from Head Registrar to Assistant Director of

Registration and Collection Information. LACMA also hosted its first CSI event. For more information see the following page.

On June 1st, the **Museum of Contemporary Art, Los Angeles** welcomed a new Director Jeffrey Deitch. Jeffrey Deitch is one of New York's leading gallerists, specializing in modern and contemporary art, and has a 30-year career as an independent curator who has produced innovative exhibitions at museums and galleries around the world.

At the **Hammer** Jennifer Garpner has joined the department as Senior Associate Registrar. She will primarily be working on exhibitions.

Washington

(Dianne Egan and Cory Gooch)

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

The exhibit "Cruisin' the Fossil Freeway" just ended on May 31, 2010. It featured the fossil-inspired artwork of Ray Troll and fossils from the Burke's paleontology collection, many of which had never been on display to the public before.

The **Museum of Glass** staff in Tacoma continues to be very busy with exhibitions. Most exciting is their unique opportunity to collaborate with artists to create artwork in their Hot Shop which then becomes part of exhibitions in their galleries. This winter they hosted two such residencies, the results of which will be seen in: "Glimmering Gone", opening October 2010 with the works of partners Ingalena Klenell and Beth Lipman, will feature a landscape created from suspended clear glass panels, a wall of over 90 seemingly imbedded artifacts, and a collection of precious display cases. The curatorial staff is collaborating with a team of gaffers, cold workers, mount makers, and structural engineers to build this exhibition

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

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

In February the **Safeco Art Collection** announced that they are donating approximately 800 artworks — estimated to be worth about \$3.5 million — to the **Washington Art Consortium**, a nonprofit cooperative of seven art museums including the Seattle Art Museum, Tacoma Art Museum and the University of Washington's Henry Art Gallery.

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

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

The **Washington Museum Association** hosted Museum Day in early March. This two day event in Olympia was filled with events focusing on museums in Washington State. Participants had the opportunity to attend a workshop on woman's suffrage and to meet individually with elected officials about matters most important to museums in the state. WMA also invites participants to attend the upcoming Annual Conference in Gig Harbor, June 16-18. Hosted by the new Harbor History Museum, the 2010 Annual Conference, "Casting a Broader Net: Building Community through Collaboration" will be filled with informative workshops and sessions and many chances to network with talented professional colleagues. For more information, please visit www.washingtonstatemuseums.org

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

Hawaii

(Cynthia Low)

Hawaii has been selected for the WMA 2011 Annual Meeting. The event will be co-hosted by the **Hawaii Museums Association (HMA)** and the **Pacific**

Islands Museums Association in Honolulu September 23-26, 2011. We hope to see many of you next year!

On top of preparations for the upcoming WMA meeting, HMA has been awarded an IMLS grant. The project, **Hawaii Connecting to Collections**, aims to bring together all of the cultural heritage institutions and engage in discussions about collection needs and issues. Lynn Davis of the University of Hawaii Library Preservation Department is leading the project.

A post-HMA conference workshop led by Barclay Ogden of University of California Berkeley was held on May 22nd to introduce attendees to the project and begin discussion on preservation needs and common issues facing the many different institutions. It was a great opportunity to meet colleagues from other institutions and islands. A collections care survey was sent out last month to gather more detailed information and the findings will be presented at a second

workshop in early 2011. The hope for this project is that it will lay a strong foundation for collaboration amongst institutions and promote sharing of knowledge, energy, and resources.

The **Bishop Museum** has an exciting exhibition currently on view. **Kū Ana Ka Paia: Unification, Responsibility and the Kū Images**, June 5 through October 4, 2010, Hawaiian Hall & J.M. Long Gallery.

Bishop Museum, the British Museum, and the Peabody Essex Museum are partnering to bring together the three largest Kū images in the world for a historic exhibition this summer. It will be the first time in over 150 years that three traditional Kū images of this size and magnitude have been displayed alongside one another.

Since the reopening of Hawaiian Hall in August 2009, Bishop Museum's Kū image has been prominently displayed as a central piece in the Hall. The British Museum and the Peabody Essex Museum in Salem, Massachusetts both have Kū

CSI: Collections Service Initiative Event

LACMA Registrars Department hosted its first Collections Service Initiative (CSI) event on Friday, July 23. Nine RC-WR members helped out the permanent collection staff measure, photograph and condition report a total of 335 individual objects from the Peter Shire piece entitled "Harold's Hutch". The LACMA registrars estimated that we completed about 85% of the entire piece. US Art treated the volunteers to a coffee break and LACMA provided a complimentary lunch. Tours of the offices, labs and other storerooms took place at the end of the day. Thank you LACMA Registrars!



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images in their collections. Those two Kū will be loaned to Bishop Museum for the duration of the exhibition.

Kū is known throughout the Pacific as the god of procreation, prosperity, and warfare. Coinciding with the bicentennial of the unification of the Hawaiian Kingdom, the unification of these Kū images provides an unprecedented opportunity to explore issues such as cultural identity, family and community responsibility, political sovereignty, and the role of museums in fostering cross-cultural dialogue.

The images will be on display during the season of Kāuwela, a time traditionally associated with Kū. Don't miss this unique opportunity to experience these three incredible images.

This project is a momentous undertaking involving many stakeholders and funders. They include: The Office of Hawaiian Affairs, Hawai'i Council for the Humanities, Hawai'i Tourism Authority, PAI Foundation, the Native Hawaiian Culture and Arts project, the Education through Cultural and Historic Organizations project, and the Hawai'i congressional delegation.

News from the **Mission Houses Museum**, they have recently been reaccredited by AAM and have appointed Dr. Thomas Woods as their new Executive Director. Dr. Woods is originally from Minnesota and earned a Ph.D. in American Studies at the University of Minnesota. He was the head of the consulting firm Making Sense of Place, Inc., which specializes in services for museums and non-profits.

Upcoming Lecture:
Doris Duke Foundation for Islamic Art
Lecture by Stephen Koob, Glass
Conservator
"Highlights of glass conservation at the
Corning Museum of Glass" (tentative
title)
Saturday, August 28, 2010
1:30 – 4:40pm
Shangri La

4055 Papu Circle
Tel. 792-5506

Internship Opportunity Honolulu Academy of Arts

Society of Asian Arts Internship Program

Open to a graduate student in the field of Asian art, language or literature. Directed research on the Academy's permanent collection of Asian Art as determined by and under the supervision of the Curator of Asian Art.

Two (2) semester program, 10 hours per week to begin mid-September. Stipend.

Send letter of interest, educational objectives, interests, achievements and professional goals, and 3 letters of recommendation to: Human Resources900 S. Beretania St. Honolulu, HI 96814 or email to hr@honoluluacademy.org.

Utah

(Carrie Snow)

The **Utah Division of Arts & Museums** announces the designers selected for DesignArts Utah '10. This juried exhibition features a selection of designs, prototypes, and produced samples by some of the best architects and designers living in the state. DesignArts Utah '10, opens June 18 and will run through August 5, 2010 at the Rio Gallery, 300 S. Rio Grande (455 West) in Salt Lake City.

The Utah Division of Arts & Museums is leading the commissioning of public art to be located in the public places of the new Utah Museum of Natural History on the campus of the University of Utah.

The **Pioneer Memorial Museum** temporarily closed its doors on May 3rd for interior and exterior renovation.

The **BYU Museum of Art** in November of this year the museum will present an exhibition that has been in development for the last nine years. "Carl Heinrich Bloch: The Master's Hand" will feature the life and work of Carl Heinrich Bloch, the 19th-century Danish artist whose

paintings on the life of the Savior are often used by The Church of Jesus Christ of Latter-day Saints and greatly loved by its members. The focal point of the exhibition will be five large altar paintings. In May, the MOA also opened its new exhibition space, dedicated to the exploration of electronic media art in all of its forms: Internet, film, sound, installation, and other electronic visual media.

The **Utah Museum of Fine Arts** opened Las Artes de México an exhibit that explores the richness of Mexican art and culture, from the ancient work of the Mayans and Aztecs through the twentieth century. Concurrent with Las Artes de México, the UMFA announces the launch of an ongoing series of semiannual exhibitions entitled salt, which will showcase work by emerging artists from around the world.

The **Springville Museum of Art** has a busy exhibition schedule this summer with three major exhibits. In its 86th year, the annual Spring Salon has become the state's premiere art exhibition, the 37th Annual Quilt Show and The Art of Topaz: Beauty Inside Barbed Wire.

On June 21, 2010, **Central Utah Art Center** (CUAC) in Ephraim, UT, was awarded a grant from the Andy Warhol Foundation in the amount of \$95,000. The granted monies will be used to augment CUAC artist and exhibition related expenses, advertising and marketing, and residencies for CUAC artists at Birch Creek Residency. In June, the CUAC also opened the CCAspace is a beautifully remodeled 19th century log cabin. Originally it was the home and workspace for early Mormon artist CCA Christensen. As with the main gallery space CCAspace will exhibit art projects from leading regional, national, and internationally recognized artists.

Washington

(Diane Egan and Cory Gooch)

In July, **Donna Kovalenko** retired after many years as Curator of Collections at the Frye Art Museum in Seattle.

Apparently golf is going to feature prominently in her new life (she's certainly earned it). After moving from Chicago to Seattle a year ago, **Ariane Westin-McCaw** has been a collections volunteer at the Nordic Heritage Museum. In May she was hired as the Assistant Registrar at the Experience Music Project/Science Fiction Museum and Hall of Fame in Seattle. Congratulations to both Donna and Ariane!

New grant program for public art assistance

Artech, Inc. is pleased to announce the first annual Artech Grant! Artech has been an active participant in the local art community for over 30 years providing solutions and services for museums and collectors throughout the Pacific Northwest. Artech is largely comprised of working artists and they feel strongly that, in good times and bad, it is important to join hands as partners in the spirit of public art wherever and whenever possible. As a way of saying thank you to the community that has supported them, Artech would like to offer assistance in the preservation of Washington's cultural treasures or in the acquisition of new works of art.

This new grant program provides a donation of Artech's wide range of services to public art projects. Non-profit art institutions, public collectors and artists under contract for public commission are encouraged to apply. The qualified project pool is as vast as the need for public art assistance. Grant funds can be applied to art installation, archival framing, climate storage, art maintenance, documentation or consultation and must be utilized during 2011. The grant can be used as a stand-alone project or be applied as a contribution towards a larger project budget. The official announcement and Grant details will be on their website www.artechseattle.com

Help Wanted!

Nevada State Representative



The Representative is responsible for establishing and maintaining communication with the constituents of his/her area to further the objectives of the RC-WR. The Representative will function as a clearinghouse of information, channeling questions and focusing interests for future activities. The

Representative is also responsible for encouraging RC-WR membership in the region. When the W.M.A. is held in a Representative's state or region, he/she is expected to be particularly involved in coordinating the RC-WR activities, such as the pre-conference workshop, in cooperation with local RC-WR members. All Representatives will be called upon to work with the RC-WR Chairperson to organize programs and seminars of special interest to membership attending the WMA Annual Meeting. The Representative is expected to make regular contributions to the RC-WR Newsletter regarding plans for activities and events of interest to the region and to provide the RC-WR Chairperson with a summary report of the state or Region's activities one month prior to the annual meetings held by the WMA and the AAM. The Representative is expected to coordinate at least one annual workshop in their state and to attend their state museum conference when possible

New Reads Editor

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



Museum quality is our standard.

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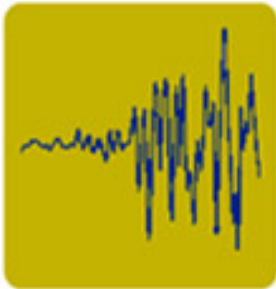


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REGISTER NOW FOR THE PRE-CONFERENCE WORKSHOP:

Creating an Emergency Preparedness and Response Plan for Collections

Registration fee: \$50

Location to be determined

Sunday, October 17, 2010

9:00am – 4:00pm

The AAM reviews emergency and disaster plans as part of the accreditation process and specifies that plans need to address staff, visitors, structures, and **collections**; however the Heritage Health Index determined that 80% of collecting institutions do not have an emergency or disaster plan that includes collections, with staff trained to carry it out. This informative workshop will discuss practical measures to consider when developing an institution's emergency plan for collections, including how to prevent and prepare for an emergency, and the components of a comprehensive response and recovery plan. Handouts are provided to assist participants in drafting a tailored Emergency Preparedness and Response Plan for their museum.

***BROUGHT TO YOU BY THE BALBOA ART CONSERVATION
CENTER'S WESTERN REGION FIELD SERVICE PROGRAM.***

Supporting preservation efforts at collections-based institutions
throughout BACC's four-state western region:
Arizona, California, Oregon, and Washington

P **ORTLAND 2010**

WMA Annual Meeting

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



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

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

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



WESTERN MUSEUMS ASSOCIATION



www.rcwr.org

www.pacin.org

www.westmuse.org

NAGPRA at 20:

Conversations about the Past, Present, and Future of NAGPRA



What:

NAGPRA at 20 is a two-day public symposium to critically assess the status of NAGPRA. The symposium will focus on the past, present and future of NAGPRA.

Where:

NAGPRA at 20 will be held at George Washington University in Washington DC.

When:

NAGPRA at 20 is scheduled for November 15-16, 2010. The 20th anniversary of NAGPRA is November 16, 2010. The symposium is scheduled prior to the NAGPRA Review Committee meeting which will be held November 17 – 19, 2010, in Washington, DC.

The symposium

Enacted in 1990, the Native American Graves Protection and Repatriation Act ("NAGPRA") was the culmination of a long term struggle for human rights and equal protection for American Indians. "NAGPRA at 20" is a forum to remember the past and why NAGPRA was created, to discuss present-day best practices and challenges, and to plan for the future of NAGPRA.

As we mark the 20th anniversary of the passage of the law, we aim for the symposium to be a forum to critically assess and evaluate the first two decades of implementation through case studies, workshops and featured speakers. The intent is to allow for open dialogue about what has and has not worked. The goal of the symposium is to work toward a shared vision for tribes, museums, Federal agencies and the National NAGPRA program on the direction NAGPRA should take for the next ten or twenty years. The hope is to address the wounds of the past and look toward a more just future.

The symposium is spearheaded by the National NAGPRA program, but is to involve partners from museums, tribes, Federal agencies, academia and private groups with interests in NAGPRA and repatriation. A small group of NAGPRA experts and scholars began this endeavor by giving their time to participate in preliminary planning for the symposium. The group represents a broad cross-section of NAGPRA practitioners from around the country.



TechFOCUS

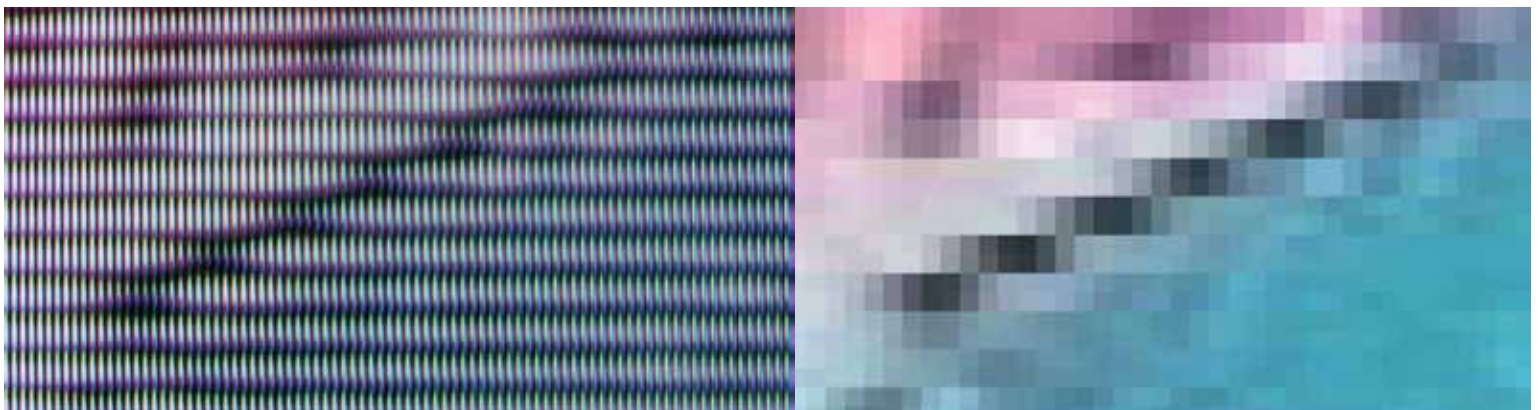
CARING FOR VIDEO ART

In what ways does **video art age** and what can be done to **preserve** its **integrity**? How do **different technologies** affect the **aesthetic, conceptual** and **historic** qualities of a video artwork? By what means can you distinguish between **artist-intended** image defects and those due to device or **tape errors**? What should you know before **condition assessing** your video collection? How do you monitor **image quality**, and how do you identify the **generation** of a videotape? What should you know about **digitization**, compression, wrappers and codices? A **two-day workshop** for conservators, curators, registrars, collectors, artists, technicians and other professionals caring for **video art collections**. This program is organized by the **Electronic Media Group** Foundation of the American Institute for Conservation and supported by a grant from the National Endowment for the Arts

Solomon R. Guggenheim Museum, New York

September 1-2, 2010

Program and Registration <http://www.conservation-us.org/videoart>



Video image structure, CRT versus LCD. All images © Joanna Phillips.

The RC-WR is pleased to announce the



2010 European Registrar Conference Travel Stipend

This stipend has been generously sponsored by
Dietl - A division of
Rock It Cargo, Los Angeles

This travel stipend is for the 2010 VII 09 European Registrars Conference in Amsterdam, November 8–9. Information about the VII European Registrars Conference at www.erc2010.nl

Qualifications: You must be a current member of RC-WR in good standing for the past twelve months.

Application: Submit the following:
1) Letter of application
2) A copy of your current resume
3) A supervisor's letter of recommendation on your institution's letter head

Deadline: **NEW DEADLINE: AUGUST 5, 2010 (5:00pm PST)**

The successful applicant will be notified by August 8, 2010. The successful applicant will be required to write about two sessions. Their articles will be published in the Spring 2011 newsletter.

The stipend is for the amount \$1500 USD.

Email all materials to:
Jacqueline Cabrera, Chair RC-WR
at jcabrera@getty.edu
by August 5, 2010
www.rcwr.org



WMA Travel Stipends 2010

We are pleased to announce that we have 3 travel stipends each for the amount of \$750 USD for the Western Museum Association Meeting in Portland, Oregon October 17 – 20, 2010

These stipends have been generously funded by:



ARTWORKS SAN DIEGO



cookes crating

Stipend 1: First time attendee

Stipend 2: New registrar for the amount of (4 years or less in a position)

Stipend 3: Experienced registrar (5 years or more years in a position)

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

Applicant must submit the following:

- Letter of application (please indicate which stipend you are apply for)
- A copy of your current resume
- Supervisor's recommendation letter

Application deadline: NEW DEADLINE AUGUST 5, 2010

Successful applicants will be notified by August 10. The successful applicants will be required to attend the annual meeting luncheon (on Tuesday, October 19, 2010) and will be required to write about a session that they attended at the conference. Their 2 page article(s) will be published in the Winter 2010 newsletter.

Email all materials to: Jacqueline Cabrera at jcabrera@getty.edu by Aug. 5, 2010.

RC-WR 2009 - 2010

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The RC-WR Media Library is open for business

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

Questions - Contact your RC-WR Media Librarian:

Christina Lichauco, Assistant Registrar
Asian Art Museum
clichauco@asianart.org
T: 415-581-3674





Western
Museums
Association

Save the Date!

**Western Museums Association
2011 Annual Meeting Honolulu, Hawai'i**

**Hawai'i Convention Center, Honolulu, HI
September 23-26, 2011**

*It's official - the Western Museums Association's 2011 Annual Meeting will be an international event. The WMA will be joined by the **Hawai'i Museums Association** and **Pacific Islands Museums Association** in co-hosting WMA's 2011 Annual Meeting, September 23-26, 2011. This will be a unique opportunity for WMA and fellow museum professionals to meet and exchange ideas and best practices with colleagues near and far, and to see Hawai'i in a whole different light!*

The ***Registrars Committee-Western Region*** is already planning for this conference. For more information on how to help out with workshops or sessions please contact the RC-WR Chair Jacqueline Cabrera at jcabrera@getty.edu.

To learn more about the **WMA 2011 Annual Meeting in Honolulu, Hawai'i** visit www.westmuse.org.

WMA would like to thank the following organizations:

Hawai'i Convention Center / SMG
Hawai'i Museums Association
Hawai'i Tourism Authority
Pacific Islands Museums Association

REGISTRARS' COMMITTEE - WESTERN REGION











▪ ▪ ▪ join us today ▪ ▪ ▪

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

▪ ▪ ▪ membership application ▪ ▪ ▪

<p>Please make your check payable to: Registrars Committee ▪ Western Region</p>	<p>please mail membership application to: Noelle McClure, Assistant Registrar, Portland Art Museum 1219 SW Park Avenue--Portland, OR 97205</p>
<p>name: _____ title: _____ institution: _____</p>	<p>mailing address street: _____ city: _____ state: _____ zip code: _____</p>
<p>phone: _____ e-mail: _____</p>	<p>institution's address (): street: _____ city: _____ state: _____ zip code: _____</p>
<p>membership categories :</p>	
<p><u> </u> VOTING (Museum professionals who reside in the Western Region such as registrars, collections managers, conservators, curators, administrators, corporate, contract or independent registrars, students, volunteers, retirees, etc.)</p>	<p><u> </u> NON-VOTING (Museum professionals who reside outside the Western Region – or – who are not professional registrars and who are associated with a for-profit organization that provides goods or services to cultural institutions.)</p>
<p>new member _____ renewal _____</p>	<p>membership dues: \$15 contribution: _____ total enclosed: _____ thank you!</p>

Don't forget...

-  **Aug 5** **Application deadline for WMA Travel Stipend (Portland, OR)**
-  **Aug 5** **Application deadline for IRS Travel Stipend (Amsterdam)**
-  **Sep 29-Oct 3** **Zoological Registrars Association Annual Conference (Calgary)**
-  **Sep 17** **Works on Paper seminar (Los Angeles, CA)**
-  **Oct 11** **RC-WR Workshop, Utah Museum Association Conference (Park City)**
-  **Oct 16** **Art Handling Workshop (Portland Art Museum)**
Co-organized by PACIN and the RC-WR
-  **Oct 17** **CSI: Registrar event at the Pittock Mansion (Portland, OR)**
-  **Oct 19** **RC-WR Annual Business Meeting Luncheon (Portland, OR)**
-  **Oct 17-20** **Western Museum Association Annual Meeting (Portland, OR)**
-  **Nov 8-9** **International Registrars Symposium (Amsterdam)**

RC-WR
Wendy Ashton, Newsletter Editor
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Stamp
needed

To: