

Association of Registrars and Collections Specialists

ARCS INAUGURAL CONFERENCE



CHICAGO, IL OCT. 31–NOV. 3, 2013



Dear Colleagues and Friends,

Welcome to the Inaugural Conference of the Association of Registrars and Collections Specialists and to Chicago! Here, in the middle of the United States, we have gathered over 500 Collections Specialists and Registrars to spend three full days learning about specific topics that are important to our field, while networking with colleagues from around our world. How cool is this?

This past year has been very busy with the growth and development of this new organization and a small team assembled to plan its first conference. During the course of this conference, please take time to meet the ARCS Conference Planning Committee: Amber, Andrea, Angie, Beverly, Gabby, Jacqueline, Laura, and Melissa. They are amazing people with full-time jobs, who found time not only to put this event together but also to make it a fantastic inaugural event for our new organization.

When I think of gathering together a diverse group of collections specialists from all over the world to learn and network, I think of Gabriela Truly. She is the first person I want and need to form such a great team to orchestrate such a conference of professionals. Luckily, Gabby accepted the role of President of ARCS in 2012 and appointed me as Chair of the ARCS Conference Planning Committee. She has been a great asset to the Conference Planning Committee. We could not organize such an event without the hard work of the ARCS Founding Board members. Specifically, ARCS Secretary Jacqueline Cabrera, has been with us throughout the planning process for the program, and ARCS Treasurer Tamara Johnston, had the important task of receiving payments for memberships and conference registrations all at the same time.

The balancing act of reviewing session proposals, selecting them and then scheduling the program, has been in the great hands of Beverly Balger Sutley (ARCS Founding Board member) and Melissa Parris with the support of the ARCS Education Committee. Melissa and Beverly have organized a wonderful program with excellent speakers from all over the world. We know you will enjoy learning from them. We encourage you to meet the speakers and expand the conversation and information sharing, since that is why we are gathered here.

We began this process with a wonderful media tool created by the technologically talented Laura McDowell-Hopper. She created the beautiful informative conference website and has continued to update

it throughout the planning process. It has definitely made introducing the conference to our community so much easier.

Angie Morrow has done an incredible job of taking care of all our local logistics. She has worked very hard to coordinate the fabulous giveaways, maintain our relationship with the lovely Chicago Hilton Hotel; and gather an enthusiastic volunteer core. Angie has selected wonderful menus throughout the conference, the highlight being our Saturday evening reception at the Museum of Science and Industry.

Without sponsorships this event would be nearly impossible. Andrea Wood (ARCS Founding Board member) managed to obtain sponsorships for nearly everything needed, an incredible feat considering the economy.

Then, there is Amber King, who has been my rock. She not only keeps track of the conference finances and budget but also has stepped in to handle a number of behind-the-scenes processes from the audio-visual coordination in both session rooms to signage, badges, and all sorts of last minute issues.

Last but definitely not least, are the unseen members of our team—our support network at our homes and institutions! They are the various individuals who enable us to create such a rewarding event.

All the work everyone has done means nothing unless you have an excellent learning experience along with enjoying what Chicago has to offer. This is your conference, be sure to make the most of it.

Let the learning and networking begin!

A handwritten signature in black ink that reads "Devon L. Pyle-Vowles". The signature is written in a cursive, flowing style.

Devon L. Pyle-Vowles
ARCS Chair, Conference Planning Committee
2013 Inaugural Conference of the Association of Registrars
and Collections Specialists
Chicago, Illinois

Dear Friends and Colleagues,

Here we are at last! After years and years of wishing, wanting, praying, thinking, and planning, we finally formed an independent organization to “represent and promote Registrars and Collections Specialists, nationally and internationally, to educate them in the professional best practices of registration and collections care, and to facilitate communication and networking.” On behalf of the Founding Board of the Association of Registrars and Collections Specialists, I am very proud to welcome you to our inaugural conference!

I am not sure that anyone can begin to imagine the amount of work that has gone into getting to this moment. By-laws, mission statement, vision statement, IRS application, multi-year budget, conference budget, conference organization, conference program, job descriptions, operating manual, logo design, conference website design, awesome ARCS website design and launch, and so, so much more. Two years of hundreds of emails and dozens of conference calls, and the hard work of not only the Founding Board members, but also our wonderful volunteers.

Of course, all this work would have been much more difficult, or nearly impossible, without the AMAZING support of our Founding Benefactors. Last year we launched a fund-raising campaign for start-up funds and 29 wonderful companies from across the world, without hesitation, pledged their support and sent their checks so ARCS could be a reality, not just a dream.

Thank you to everyone. To those board members and volunteers who have worked so hard, to those who have provided the financial foundation for this new and vibrant organization, and to all of you who made the decision to become members and to join us for this inaugural conference. All of you help make the dream a reality for us now, and for many generations of friends and colleagues to come.

Have a wonderful time!

A handwritten signature in black ink that reads "Gabriela Truly". The signature is written in a cursive, flowing style.

Gabriela Truly
President, Association of Registrars and Collections Specialists

Association of Registrars and Collections Specialists

ARCS Mission

The Mission of ARCS is to represent and promote Registrars and Collections Specialists, nationally and internationally, to educate them in the professional best practices of registration and collections care, and to facilitate communication and networking.

ARCS Vision

With the Vision of providing annual meetings, workshops, online forums, resources, and publications in print and electronic media, the Association of Registrars and Collections Specialists will enable its members to share ideas, encourage understanding of and adherence to professional standards, and support and improve the care and organization of collections of all types. ARCS will attract members by increasing its visibility and demonstrating its importance to registrars and collections specialists and collaborating with international counterparts. Membership in ARCS is open to anyone sharing this vision who has a willingness to endorse our goals.

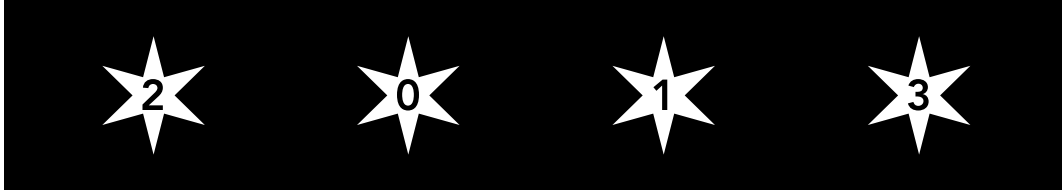
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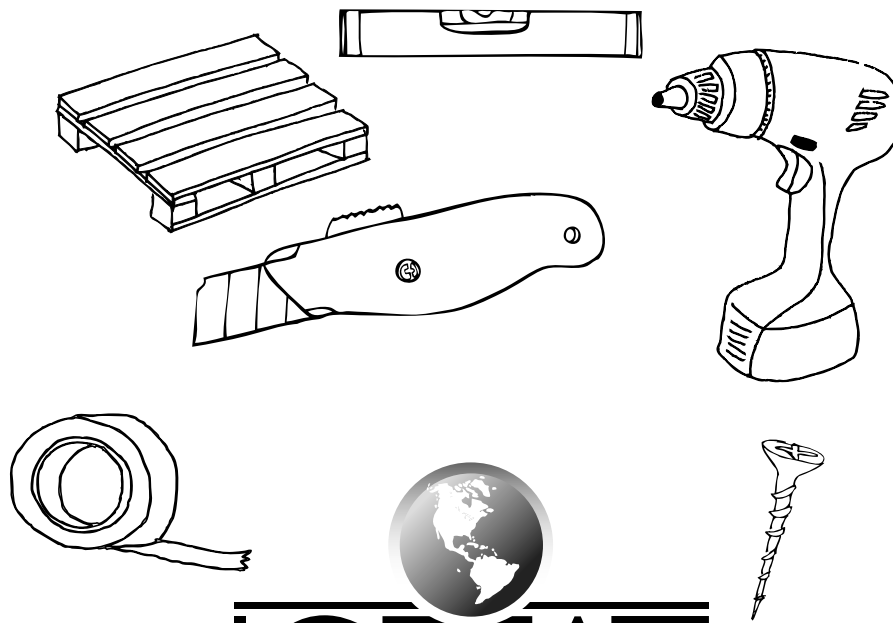
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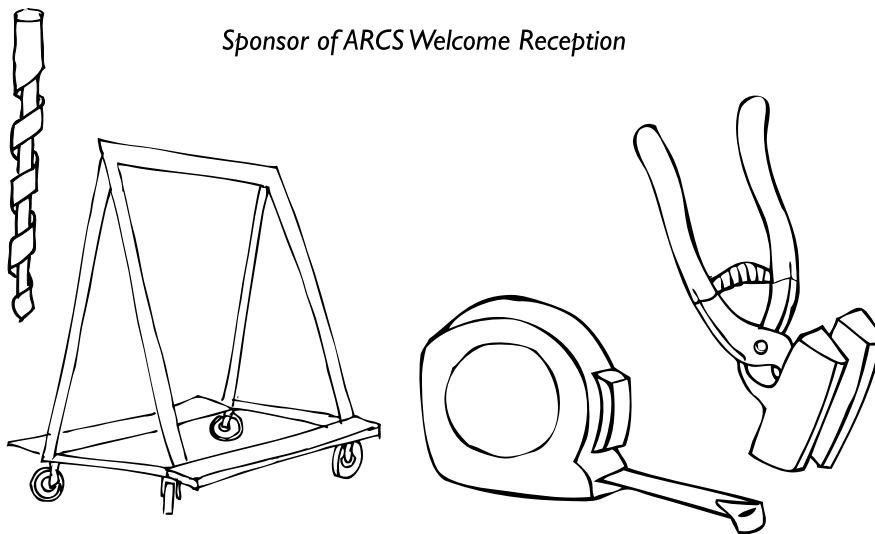
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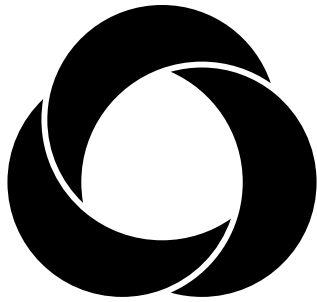
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ARCS

**ASSOCIATION OF REGISTRARS
AND COLLECTIONS SPECIALISTS**

Schedule-at-a-Glance

Event Locations are listed in brackets.

See Session Descriptions for full program details.

THURSDAY, OCTOBER 31

12:00 pm–5:00 pm **Attendee Registration Pick-Up**
[Boulevard A and Foyer]

FRIDAY, NOVEMBER 1

7:00–9:00 am **Breakfast Buffet**—sponsored by Boxart [Normandie]

7:00–12:00 am/pm **Attendee Registration Pick-Up** [Grand Ballroom Foyer]

9:00–10:15 am **Opening Remarks** / Welcome (Devon Pyle-Vowles, Conference Chair); Introduction to ARCS, ARCS Board and Founding Benefactors Presentation (Gabriela Truly, ARCS President); Introduction to the Program (Beverly Balger Sutley and Melissa Parris, Program Co-Chairs) [Grand Ballroom]

10:15–11:45 am **General Session I** / *It Isn't Easy Being Green: Museum Environmentalism and Sustainability* [Grand Ballroom]

11:45–12:00 am/pm **Special Presentation** / *The New European Air Freight Security Regulations* [Grand Ballroom]

12:00–1:30 pm **Lunch** [Williford ABC, 3rd floor]

1:30–2:30 pm **General Session II** / *What's Fair About Fair Market Value? How to Explain Valuation Concepts to the Collector, Curator and CPA* [Grand Ballroom]

2:30–2:45 pm **Special Presentation** / *Update on the National Park Service Museum Publications: The NPS Museum Handbook and Conserve O Gram Series* [Grand Ballroom]

2:45–3:15 pm **Coffee Break**—sponsored by IAS Services, Australia [Normandie]

- 3:15–4:15 pm** **Concurrent Break Out Sessions**
+ *Art Fairs: The New Marketplace* [Grand Ballroom]
+ *Managing Historic Photographs in the 21st Century: A Case Study* [Boulevard ABC]
- 4:20–5:20 pm** **Keynote Presentation by Rebecca Buck / *Order from Chaos: History of the Museum Worker*** [Grand Ballroom]
- 5:20–5:25 pm** **Closing Comments** (Angie Morrow, Logistics Coordinator) [Grand Ballroom]
- 6:00–8:00 pm** **ARCS Conference Opening Reception—co-sponsored by ICEFAT** [final location to be announced]

SATURDAY, NOVEMBER 2

- 7:00–9:00 am** **Breakfast Buffet—sponsored by DeWitt-Stern** [Normandie or International South—final location to be announced]
- 8:45–9:00 am** **Opening Remarks / Announcements** (Devon Pyle-Vowles) [Grand Ballroom]
- 9:00–9:15 am** **Special Presentation / U.S. Indemnity Program** [Grand Ballroom]
- 9:20–10:20 am** **Concurrent Break Out Sessions**
+ *Insurance 101: An Introduction to Fine Art Insurance Practices* [Grand Ballroom]
+ *Academic Museums: What Is So Special About Them?* [Boulevard ABC]
- 10:25–10:40 am** **Special Presentation / *A New Organization, A New Chance for a Courier Resolution*** [Grand Ballroom]
- 10:40–12:10 am/pm** **General Session III / *Impossible Installations*** [Grand Ballroom]
- 12:15–1:45 pm** **Lunch—sponsored by Tru Vue, Inc.** [International South]
- 1:45–2:45 pm** **Concurrent Break Out Sessions**
+ *Finding a Place for Bric-à-brac, Knickknacks and Ephemera within the Museum Archive* [Grand Ballroom]
+ *Collections at Risk: Why You Need a Comprehensive Collection Care Plan* [Boulevard ABC]

- 2:50–3:50 pm** **Concurrent Break Out Sessions**
+ *A Hands-Off Approach to Controlling Media-Based Artworks*
[Grand Ballroom]
+ *Deaccessioning: Is There One Right Way?* [Boulevard ABC]
- 3:50–4:15 pm** **Coffee Break**—sponsored by UOVO Fine Art Storage
[Normandie]
- 4:15–5:15 pm** **General Session IV / *Crossing the Bridge Before You Come to It: Collections Management at Crystal Bridges Museum of American Art*** [Grand Ballroom]
- 5:15–5:30 pm** **Special Presentation / *Introduction to International Network of the Conservation of Contemporary Art-North America***
[Grand Ballroom]
- 5:30–5:40 pm** **Closing Remarks** (Angie Morrow) and **Evening Event Details**
(Rob Kent from the Museum of Science and Industry)
[Grand Ballroom]
- 5:45–9:45 pm** **Buses to and from evening event** [8th Street Entrance]
- 6:00–9:00 pm** **Evening event at the Museum of Science and Industry U505 Submarine Exhibit**

SUNDAY, NOVEMBER 3

- 7:00–9:00 am** **Breakfast Buffet**—sponsored by Interlinea, SRL [Normandie or International South—final location to be announced]
- 9:00–9:15 am** **Opening Remarks / Announcements** (Devon Pyle-Vowles)
[Grand Ballroom]
- 9:15–9:30 am** **Special Presentation / *Rights and Reproductions Handbook for Museum Professionals*** [Grand Ballroom]
- 9:30–11:00 am** **General Session V / *Digital Condition Reporting and Other iPad Uses for the Registrar*** [Grand Ballroom]

11:05–12:05 am/pm	Concurrent Break Out Sessions + <i>Please, Consider the Environment... Before Transporting</i> [Grand Ballroom] + <i>Italia: A User's Manual for Lending and Borrowing Art Works</i> [Boulevard ABC]
12:05–1:30 pm	Lunch [International South]
1:30–2:30 pm	Concurrent Break Out Sessions + <i>Collection Specialists Abroad</i> [Grand Ballroom] + <i>The Accidental IPM Program</i> [Boulevard ABC]
2:30–3:00 pm	Coffee Break —sponsored by <i>Huntington T. Block</i> [Normandie]
3:00–4:30 pm	General Session VI / <i>Animal, Vegetable, Mineral, Synthetic: Meeting the Challenges of Textile Collection Management</i> [Grand Ballroom]
4:30–4:45 pm	Next European Registrars Conference Invitation [Grand Ballroom]
4:45–4:50 pm	Closing Remarks (Devon Pyle-Vowles and Gabriela Truly) [Grand Ballroom]

SUNDAY, NOVEMBER 3RD AT 2:00 AM

Remember, Daylight Savings Ends Sunday at 2:00 am.
Turn your clocks back 1 (one) hour so you can
coordinate your schedule!



Session Descriptions

Speaker biographies are listed at the end of the program.

FRIDAY, NOVEMBER 1, 2013

It Isn't Easy Being Green: Museum Environmentalism and Sustainability

General Session I

Friday, 10:15–11:45 am

Grand Ballroom

This session seeks to promote a culture of sustainability, or the capacity to endure, by illustrating what some museums are doing to promote a green attitude. As public stewards, museums are in a position to act as role models in sustainability and conservation efforts. This session includes a general overview on green opportunities for all museums and provides achievable ideas for museums of all sizes. Speakers will tell their museum's "going green" stories—providing tips and management tools for integrating cultural, environmental and economic considerations into "green" projects, exhibitions and educational programming related to recycling, renewable energy and sustainability.

Speakers: Terri Carnes (moderator), Elaine Hughes, Eileen Johnson and Janice Klein

The New European Air Freight Security Regulations

Special Presentation I

Friday, 11:45–12:00 am/pm

Grand Ballroom

The EU implemented new air freight security regulations that have a tremendous influence on fine art logistics and the international art exhibition scene. With the announcement of new regulations some years ago, fine art logisticians had to implement new processes, train employees and take additional measures to meet the EU-requirements. In this presentation, EU changes in air cargo regulations and consequences will be discussed with a focus on solutions Hasenkamp has installed to ensure a smooth organization of air cargo art transportation.

Speaker: Hans-Ewald Schneider

What's Fair About Fair Market Value? How to Explain Valuation Concepts to the Collector, Curator and CPA

General Session II

Friday, 1:30–2:30 pm

Grand Ballroom

Required to obtain an appraisal from what the IRS terms a "qualified" appraiser, prospective museum donors are not always happy about the process or with the results. An appraisal can be expensive and the valuation upsetting.

Registrars can help if they understand the nuances of Fair Market Value. This panel will address a myriad of appraisal issues that arise with museums as well as with private and corporate collectors. What standards apply for U.S. appraisers? Do they differ from international standards? Different terminology used in appraisal preparation for charitable contributions, estate tax and insurance will be addressed. How have the rules for donations and the responsibilities of appraisers changed since the U.S. Pension Protection Act of 2006? These issues, as well as the Sonnabend case with the IRS, will be discussed along with cautionary tales and recommended approaches.

Speakers: Suzanne Quigley (moderator), Patricia Atwood, Alan Francisco and Lela Hersh

Update on the National Park Service Museum Publications: The NPS Museum Handbook and Conserve O Gram Series

Special Presentation II
Friday, 2:30–2:45 pm
Grand Ballroom

This short presentation will include an overview of the policies and procedures provided by the National Park Service Museum Management Program on documentation, preservation, protection, access and use. Senior Curator Joan Bacharach will talk about the types of technical guidance available from the NPS that may be of interest to registrars and collections managers.

Speaker: Joan Bacharach

Art Fairs: The New Marketplace

Concurrent Session
Friday, 3:15–4:15 pm
Grand Ballroom

Art Fairs have been around since the late 1960s but never before have there been so many spanning the globe. With the high net worth investor and collector driving the values of modern and contemporary artworks upward and counting dozens of these venues among their pit-stops on their dizzying social agenda, the “art fair” appears to be here to stay. How does this anomaly affect commerce, museums and the logistics industry not to mention its impact on insurance underwriting? Learn more as veterans from various sectors present their perspectives and offer a cautionary tale or two. Thrill at the Chicago premier of the documentary “Anatomy of an Art Fair” (15 minutes) by video artist DJ Mayonnaisehands!

Speakers: Jonathan Schwartz (moderator), Vicki Gambill and Robert Salmon

Managing Historic Photographs in the 21st Century: A Case Study

Concurrent Session

Friday, 3:15–4:15 pm

Boulevard ABC

Whether accumulated consciously as acquisitions, incidentally as part of institutional workflows or strategically as the product of business processes, photographs are a pervasive medium of visual communication found throughout cultural heritage institutions. Traditionally, photographs have been treated as secondary resources, rarely benefitting from the standards applied to museum and archive collections. Thankfully, the progression towards effective management and preservation of photographs has developed concurrently with their increased cultural and market value. However, a legacy of neglect is strongly felt by those charged with making these resources available for research, exhibition and discovery. Staff from the George Eastman House (Rochester, NY) and the University of St. Andrews (Scotland) will highlight practical issues surrounding the adoption of progressive management strategies of photographic holdings and address approaches to: developing infrastructure, administrative support, preservation, access, copyright, exhibition, social media, digital humanities, online resources, funding, and facilities development. Two parallel presentations will underline commonalities as well as differences in the application of contemporary solutions within established institutions.

Speakers: Marc Boulay (moderator) and Jamie Allen

Order from Chaos: History of the Museum Worker

Keynote Speech

Friday, 4:20 pm

Grand Ballroom

The history of museum workers is entwined with our ability to maintain the physical integrity of the object and our philosophical acceptance of the importance of its historical and intellectual context. Care and documentation have become basic collection concerns. From Linnaeus to Goode, Kent, Dana, and Dudley, from alcohol and paper to iPads and databases, we'll explore the beginnings and the development of the field. As for the chaos? Registrars, collections managers, and preparators came along just in time to sort out the problems caused by visionaries and put museums on a safe track.

Keynote Speaker: Rebecca Buck

SATURDAY, NOVEMBER 2, 2013

U.S. Indemnity Program

Special Presentation III The new indemnity administrator for the United States
Saturday, 9:00–9:15 am Federal Indemnity Program, Patricia Loiko, will provide a brief
Grand Ballroom introduction to the program.

Speaker: Patricia Loiko

Insurance 101: An Introduction to Fine Art Insurance Practices

Concurrent Session This session will provide an overview of the fundamentals of
Saturday, 9:20–10:20 am fine art insurance from three different perspectives on the
Grand Ballroom market: an international fine art broker, a domestic underwriter
and the administrator of the U.S. Federal Indemnity Program.

Speakers: Jennifer Schipf (moderator), Patricia Loiko and
Roy Warner

Academic Museums: What Is So Special About Them?

Concurrent Session Over 1,250 of America's estimated 17,000 museums are university
Saturday, 9:20–10:20 am museums. The recent report *Campus Art Museums in the*
Boulevard ABC *21st Century: A Conversation* showed that, "like other cultural
organizations in these early years of the twenty-first century,
museums on college campuses are facing the challenges both
of adapting to and influencing a new and still-shifting cultural
landscape." Not only do academic museums face similar obstacles
that all cultural institutions face, but they are also inevitably
affected by the profound changes sweeping through higher
education, including the advent of new modes of teaching and
learning, changes in disciplinary boundaries, questions about
the value and cost of liberal arts degrees and financial hurdles.
University museums also need to demonstrate their academic
value to their host college or university continually and to
serve both students and faculty as core constituents while also
serving a wider public. What impact do these challenges have
on collections care at university museums? How is education
balanced with conservation? Are there different guidelines for the
management and registration of collections at these museums?
Panelists will present the unique ways in which institutions deal
with these differences, along with issues of collections access,
working with students, governance structures, and the ability
to care for and preserve the academic collections they oversee.

Speakers: Beverly Balger Sutley (moderator), Tom Debo,
Genevieve Ellerbee and Laura McDowell Hopper

A New Organization, A New Chance for a Courier Resolution

Special Presentation IV
Saturday, 10:25–10:40 am
Grand Ballroom

At the last meeting of the International Registrars Symposium in 2011 in Houston, Lynne Addison proposed an international initiative on the part of registrars to address the costs of couriers for loans. With the results of a summer survey, attendees will be updated on results and next steps towards creation of a signed statement on economical and safe best practices for international couriering.

Speaker: L. Lynne Addison

Impossible Installations

General Session III
Saturday, 10:40–12:10 am/pm
Grand Ballroom

Placing a small sculpture on a pedestal, or hanging a painting is routine for museums. But what will you do when the sculpture is monumental, extremely fragile, or being displayed in a difficult location? This session will use actual difficult installation projects to illustrate the planning, engineering and handling skills necessary for safe and successful results.

Speakers: Jacqueline Cabrera (moderator), Scott Atthowe, Bryan Cooke, Roger Machin and Kevin Marshall

Finding a Place for Bric-à-brac, Knickknacks and Ephemera within the Museum Archive

Concurrent Session
Saturday, 1:45–2:45 pm
Grand Ballroom

Following the death of an artist, historical figure, scientist, or other prominent individual, a museum may suddenly be the recipient of large endowments of archival material and personal belongings. It is necessary for museums to develop a logical workflow for cataloguing collections that not only are comprised of a wide array of formats, but also evolve posthumously. Two institutions that have done this successfully are the Andy Warhol Museum and Len Lye Foundation Collection housed at the Govett-Brewster Art Gallery. Cataloguers, Erin Byrne and Elaina Vitale, at The Andy Warhol Museum help to maintain Warhol's largest artwork and personal collection, his 612 Time Capsules, and catalogue them within established museum standards. Similarly, Len Lye Curator Paul Brobbel, cares for a collection of materials generated by Lye that range from painting, photography, and design to poetry and philosophy, while working to increase access and awareness of the collection.

Speakers: Erin Byrne (moderator), Paul Brobbel and Elaina Vitale

Collections at Risk: Why You Need a Comprehensive Collection Care Plan

Concurrent Session

Saturday, 1:45–2:45 pm
Boulevard ABC

Preservation is central to the mission of institutions that hold collections. Yet, because preservation is a shared responsibility, clear delineation of collection care responsibilities are often not possible, leaving collections vulnerable. As collections continue to grow and funding for their care continues to shrink, preventive care is a cost effective way to safeguard collections and limit damage that traditional conservation treatment can never fully restore. In this interactive session, Dr. Robert Waller, President of Protect Heritage, will help break down the steps to building a relevant and rational collections care plan for your institution. You will learn strategies to evaluate the risks facing your collection. Once the risks to your collection are understood, you will learn steps for achieving buy-in from key players in your organization. There will be time for participants to share success stories and concerns. The session will conclude with a review of online conservation resources.

Speakers: Robert Waller (moderator) and Lisa Elkin

A Hands-Off Approach to Controlling Media-Based Artworks

Concurrent Session

Saturday, 2:50–3:50 pm
Grand Ballroom

With the continued and increasing use of electronic media components in contemporary art projects, a need has arisen to control the active cycle of these components efficiently and accurately while on display. This session will present a novel approach to managing contemporary art projects that have electronic media components using a “hands-off” approach. Autonomous control of electronic art is based on a system of linking together different software and hardware components from various manufacturers. This technology has had widespread use in commercial, educational, and residential applications to control all aspects of building functions; lighting, HVAC, security, entertainment, and irrigation are just a few systems that can be covered by computerized control systems. This approach achieves an important goal of relieving staff from physical manipulation of electronic media components in the gallery on a day-to-day basis and has dramatically increased the efficiency and proper function of contemporary art projects by reducing gallery “downtime” caused by errors.

Speakers: Tina Shah (moderator), Brad Dilger and Taylor Hokanson

Deaccessioning: Is There One Right Way?

Concurrent Session

Saturday, 2:50–3:50 pm
Boulevard ABC

It is 2013; have you had the experience of dealing with deaccessioning? This session will cover the deaccessioning process from the point of view of ethical, legal and practical considerations, beginning with an overview of the legal considerations of the deaccessioning process. Different types of museums will review their programs and discuss the unique approaches that their types of collections require. The session will provide a list of best practices and relevant regulations to ensure that museums are aware of these issues and are consistent in their approaches.

Speakers: Devon Pyle-Vowles (moderator), Dawn Roberts, Elizabeth Varner and Linda Wilhelm

Crossing the Bridge Before You Come to It: Collections Management at Crystal Bridges Museum of American Art

General Session IV

Saturday, 4:15–5:15 pm
Grand Ballroom

Have you ever wondered what it is like to manage a new and growing art collection before your facility exists? How about moving collections out of storage and into a brand new museum before construction is even complete? The opening staff of Crystal Bridges Museum of American Art will address their experiences with long distance storage and collections management, planning for a major collections move, and dealing with large scale art transit and receiving at a newly constructed facility. They will share the pros and cons of their experiences and will suggest affordable ways to accomplish this kind of move. “What do you do when you are told to abandon your tractor trailer filled with your artwork on a highway because a hurricane is approaching?” Find out how the newest American Art museum took shape in Bentonville, Arkansas, from a collections management perspective.

Speakers: Jennifer De Martino (co-moderator) and Elizabeth Weinman (co-moderator)

Introduction to International Network of the Conservation of Contemporary Art–North America

Special Presentation V

Saturday, 5:15–5:30 pm
Grand Ballroom

The executive director of INCCA-NA will give an overview of its mission and programs to introduce the attendees to the organizations. She will then focus on the needed and helpful collaboration that can happen between conservators and registrars—which can be particularly important when dealing with contemporary works of art.

Speaker: Lauren Shadford Breismeister

SUNDAY, NOVEMBER 3, 2013

Rights and Reproductions Handbook for Museum Professionals

Special Presentation VI
Sunday, 9:15–9:30 am
Grand Ballroom

Anne M. Young will provide an update on the development of the *Rights and Reproductions Handbook for Museum Professionals*, a new handbook being produced by the Indianapolis Museum of Art, American Alliance of Museums, the Registrars Committee of the American Alliance of Museums (RC-AAM) and the Rights and Reproduction Information Network (RARIN).

Speaker: Anne M. Young

Digital Condition Reporting and Other iPad Uses for the Registrar

General Session V
Sunday, 9:30–11:00 am
Grand Ballroom

This session will review how museum registrars, collections specialists, and others involved in the care of objects are using tablet technology to help them streamline their work load. This new technology is cost effective and available worldwide. Two museum registrars will discuss how their museums are adapting this technology and a commercial fine art logistics company will discuss applications that are available or are being created for a variety of uses.

Speakers: Adam Mikos (moderator), Simon Hornby, Brent Mitchell and Suzan Sengöz

Please, Consider the Environment... Before Transporting

Concurrent Session
Sunday, 11:05–12:05 am/pm
Grand Ballroom

Fuel consumption for trucks and security systems ultimately harm the environment. This session will explore ways to develop a community of agents to start investing in the means to reduce the environmental impact of transportation and other emissions caused by museums. Working with the collections care community, a conversation may begin to establish policies that would enable shipping agents to invest in ways to reduce this environmental impact.

Speakers: Ana Tabuenca García (moderator), John J. Ackerman, Magnus Folin and Joe Ziemba

Italia: A User's Manual for Lending and Borrowing Artworks

Concurrent Session

Sunday, 11:05–12:05 am/pm
Boulevard ABC

Italy has more than 60% of the world's art treasures and is a venue for many major art exhibitions. Any museum lending to or borrowing from Italy may find the process to be a nightmare. Issues include communication, bureaucracy, delays, logistics in ancient buildings and towns, along with couriers, customs procedures, public bids, and private exhibition organizers. This session aims to be a user's manual to help deal with Italy and its many problems but also to understand why such problems exist.

Speakers: Alicia B. Thomas (moderator), Antonio Addari, George Bisacca, Floriano Fornasier and Tiziana Giuberti

Collections Specialists Abroad

Concurrent Session

Sunday, 1:30–2:30 pm
Grand Ballroom

Colleagues will share their experiences working outside their own countries, sharing what type of training they are teaching, how they got involved in their project, and the status of training. They will talk about the hurdles of working outside their comfort zone and facing obstacles both cultural and economic. The speakers have worked in their institutions for many years and this session will show how to continue professional development by sharing their years of experience and knowledge with foreign museums that may not have the resources within their own countries for training in museum registration.

Speakers: Cory Gooch (moderator), Ted Greenberg and Meghan Magee

The Accidental IPM Program

Concurrent Session

Sunday, 1:30–2:30 pm
Boulevard ABC

In order to protect cultural heritage materials within a museum or historic house, it is essential to prevent pest damage by implementing and executing an Integrated Pest Management (IPM) program. IPM programs should all apply the basic principles of education, monitoring, inspection and sanitation, but they are not all the same. Each individual IPM program should be tailored to the individual institution based on the culture of that institution and the physical envelope and surrounding environment of the building. This topic will discuss the history of IPM and how IPM can best be put into practice within museum settings. Staff and budget constraints will be discussed as well as safety issues and the well-being of the collections. The ability to begin an IPM program as well as the ability to assess the effectiveness of an IPM program already in place should be within the grasp of the attendees after this topic has been presented. The Andy Warhol Museum

recently battled an infestation in their archives processing area. During this session, the Associate and Assistant Registrars for Collections will describe how the infestation was discovered, what the immediate response was, and how a complete Integrated Pest Management program evolved out of their experiences. The presentation will discuss the importance of collaborating with other departments, museums, and pest experts, as well as showcase some innovative solutions developed to address the unique collection at The Warhol.

Speakers: Amber Morgan (moderator), John S. Jacobs and Patrick Kelley

Animal, Vegetable, Mineral, Synthetic: Meeting the Challenges of Textile Collection Management

General Session VI
Sunday, 3:00–4:30 pm
Grand Ballroom

What might be found in a textile collection? Everything from wool and linen tapestries to 19th century silk dresses, sample books to lace, feather blankets to Spandex, hair wreaths to monumental contemporary fiber art. Textiles are managed differently from other collection objects but how do you care for these special objects? Topics will include unusual cataloging, documentation, legal issues, condition reporting, safe handling, display, innovative storage techniques, moving collections on a shoestring budget, preparing costumes and flat textiles for storage or exhibition, environments for display and packing for shipping.

Speakers: Suzanne Quigley (moderator), Stephanie Hebert, Liese Pfeifer and Tim Roby

ARCS Inaugural Conference Planning Committee

Beverly Balger Sutley / ARCS Founding Board Member and Conference Program Co-Chair



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Beverly Balger Sutley earned an M.A. in art history with a focus on museum studies from George Washington University and a B.A. in art history and political science from Kenyon College. She has been a registrar since 1988. She served as chair of the Registrars Committee of the American Alliance of Museums (RC-AAM) from 2002–2004 and on several committees of the RC-AAM between 1989–2002. She has given presentations on museum exhibition planning and the shipping and packing of museum objects at annual meetings of the Mid-Atlantic Association of Museums and the American Alliance of Museums, and teaches the registration sections of a museum studies course at Penn State. She is a Founding Board member of ARCS and chair of the ARCS Education Committee.

Jacqueline Cabrera / ARCS Secretary and Conference Advisor



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Jacqueline Cabrera is the associate registrar for the Getty Villa at the J. Paul Getty Museum, a board member of the Western Museum Association and a member of the advisory committee of the Balboa Art Conservation Center. From 2008–2011 she was the chair of the Registrars Committee–Western Region and a board member of the Registrars Committee–American Alliance of Museums. At the Getty Villa she coordinates and negotiates loans and shipments to the collection for exhibitions, manages the antiquities collection and supervises and trains the department’s graduate intern. As the chair of the RC-WR she oversaw a professional development program for nine western states for registrars and collection managers and managed 26 elected and appointed positions. In 2011 Jacqueline participated in the NextGen program administered by the Getty Leadership Institute at the Claremont Graduate University. Since 2010 she has served on the Irvine Valley College’s Advisory Forum Committee for their Collections and Exhibitions Management Technician Program. In early 2009 she organized and conducted a two-day training review for the new registrars department at the Egyptian Museum in Cairo, Egypt. Since 2009, she has been a guest lecturer for the UCLA/Getty master’s program on the conservation of ethnographic and archaeological materials. She is a Founding Board member and secretary of ARCS.

Amber K. King / Conference Financial Coordinator



Amber K. King
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Amber K. King has worked as the assistant collections manager for the Chicago Academy of Sciences and its Peggy Notebaert Nature Museum since 2008. In her current position, she helps care for and manages the natural history and cultural collections, as well as the archive and photography collections. She moved to Chicago from Beaumont, Texas, where she worked as the collections manager at the McFaddin-Ward House, from 2003–2008. She came to Texas from Columbia, South Carolina, where she worked on an M.A. in public history at the University of South Carolina, while gaining valuable experience in collections management working at the Columbia Museum of Art, the McKissick Museum, and the Sumter County Museum, as well as Kiplin Hall in North Yorkshire, England. She earned a B.A. in anthropology and history and a B.F.A. in fine arts from Carnegie Mellon University. She was a part of the planning committees for the International Registrars Symposium (IRS) in 2009 and 2011 and helped coordinate the McFaddin-Ward Historic House Conference in 2007.

Laura McDowell Hopper / Conference Website and Media Coordinator



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Laura McDowell Hopper is the curator at the Anthropology Museum at Northern Illinois University where she focuses on collections management and the development of community driven exhibits. Laura also co-teaches collections management in NIU's museum studies program. Prior to joining the Anthropology Museum at NIU, she worked at the Mitchell Museum of the American Indian as the exhibit and collections manager. Laura earned an M.A. in public history from Loyola University Chicago and a B.A. in history, specializing in museum studies from Michigan State University. She has worked in museums since 2005 and has previous experience at the Michigan State University Museum, Spertus Institute for Jewish Studies, Newberry Library, Illinois Holocaust Museum and Education Center, and the Rock and Roll Hall of Fame and Museum. In 2010 she received the New Professional Award from the National Council on Public History and was also the recipient of the 2012 Malkovich Award for a Young Museum Professional from the Illinois State Historical Society. Since 2012, she has served on the conference organizing committee for the Association of Registrars and Collections Specialists.

Angie Morrow / Conference Coordinator of Logistics



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Since June 2011, Angie Morrow has been collection manager for the Department of Ancient and Byzantine Art at the Art Institute of Chicago, where she provides managerial oversight for the permanent collection and departmental exhibitions. She received an interdisciplinary undergraduate degree in history, cultural anthropology, and art history with a minor in geography from Central College in Pella, Iowa, in 1994, and a M.A. in historical administration at Eastern Illinois University in 1995. Her career in collections management and registration began at the Treasury Department in Washington, DC, in 1993. Since then, she has held positions at the Supreme Court of the United States (1995), the Isabella Stewart Gardner Museum in Boston (1996–1998), the Dallas Museum of Art (1999–2002), the Field Museum of Natural History (2002–2006), the Smart Museum of Art at the University of Chicago (2006–2007), and the Art Institute of Chicago (2007–2011). Angie has also been closely involved with the Registrars Committee of the American Alliance of Museums (RC-AAM) for many years. She helped coordinate the International Registrars Symposium (IRS) 2 in Chicago 2007, IRS 3 in Chicago in 2009, and IRS 4 in Houston, Texas, in 2011.

Melissa Parris / Conference Program Co-Chair



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Melissa Parris holds both a B.A. and M.A. from Virginia Commonwealth University in art history and is a Certified Institutional Protection Manager (CIPM) through The International Foundation for Cultural Property Protection. She served as registrar for the Muscarelle Museum of Art in the mid-to-late 1990s before moving to England, where she worked as a registrar of contemporary arts at Martinspeed, Ltd. Since her return to the States, she has worked for Art Services International as registrar and at The Colonial Williamsburg Foundation as associate registrar for exhibitions and loans before re-joining the staff at the Muscarelle where she is now head of collections and exhibitions management and curator of the President's Collection of Art. Melissa is a member of ARCS and co-founder of the Hampton Roads Registrars Group in Virginia. She served on the International Liaisons Task Force for the Registrars Committee of the American Alliance of Museums (RC-AAM), of which she is a long-standing member, and as a past program co-chair for the International Registrars Symposium (IRS) 4 in Houston.

Devon Pyle-Vowles / ARCS Founding Board Member and Inaugural Conference Chair and Registration



Devon Pyle-Vowles

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Devon Pyle-Vowles is the collections manager for comprehensive inventory of the European Decorative Arts Collection at the Art Institute of Chicago. She has over 24 years of registrarial and collections management experience in museums. Devon has presented at various museum conferences on condition reporting, the old loans process, marking objects, hand-carries, couriering, and environmental issues for collections. Devon received an M.A. in museum studies with a concentration in collections management and anthropology from George Washington University, and a B.A. in archaeological studies from Oberlin College in Ohio.

Currently, Devon is one of the Founding Board of Directors for the new Association of Registrars and Collections Specialists (ARCS) and the chair of the 2013 Inaugural ARCS Conference in Chicago. She also serves as Vice Chair for the Midwest Registrars Committee (MRC), and on the Board of Directors for the Mitchell Museum of the American Indian in Evanston, Illinois. From 2001–2007, she was the vice chair and chair of the Registrars Committee of the American Alliance of Museums (RC-AAM). Devon has been on the planning team and the registration coordinator for the International Registrars Symposium (IRS) for 2007, 2009 and 2011. She is the editor of the 2003 handbook *Beyond Fingernail Polish III, The Numbering of Objects for Museums*. From 1996–2004, she was the MRC Courier newsletter editor. Devon has been one of the coordinators for the Chicago Area Registrars Council since 1996.

Gabriela Truly / ARCS President and Conference Advisor



Gabriela Truly

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Gabriela Truly has over 28 years of experience working in collections care: first at the San Antonio Museum Association for over 12 years, and over 17 years at the Dallas Museum of Art. In September of 2013 she started a new job as director of collections and exhibitions at the Blanton Museum of Art of the University of Texas, where she manages exhibitions, registrars, preparators and conservation.

For over eleven years Gabriela has been part of the team of organizers for the very successful International Registrars Symposia (IRS). Since the Fall of 2011, she has been part of the core team, and Founding President, of the Association of Registrars and Collections Specialists (ARCS).

Andrea Wood / ARCS Founding Board Member and Conference Coordinator of Sponsorships/Fundraising



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Andrea Wood, independent registrar and art management consultant, has over 20 years of registration experience. Through her New York based business, Andrea Wood Art Management, she currently manages art collections for private collectors and artists and works with museums and galleries on exhibitions and collections projects. She is presently registrar for the artist Alex Katz.

Her past experience includes positions as senior registrar at the Citigroup Art Advisory Service, exhibitions coordinator and registrar for The Whitney Museum of American Art's Traveling Exhibitions Program, and registrar for The Andy Warhol Museum. She was the lead coordinator with the State Department's largest Presidential Millennium Project, touring an Andy Warhol exhibition with US Embassies and Consulates throughout Eastern Europe and Post-Soviet countries for two and a half years.

She has been an active member and board member of several art organizations, including American Alliance of Museums (AAM) and the Registrar's Committee (RC-AAM) since 1993, speaking at conferences and filling positions such as nominations chair, awards task force member, and development chair for the International Registrars Symposium. She is a Founding Board member and committee chair for ARCS.

Speakers Biographies

Names are alphabetized by surname. Those speakers with hyphenated or compound names are found under the first letter of the first surname.

John J. Ackerman / *Please, Consider the Environment... Before Transporting*



John J. Ackerman is an expert in international business and marketing and has worked in various technologies-based markets for the past 20 years in North America, Europe and Asia. Since 2008, John has held the position of director of marketing and innovation at the Norwegian Institute for Air Research (NILU) and has been managing director of innovation NILU AS. In addition, he is a board member in several companies and an acting member in the advisory board to the European Commission on SME Research and Innovation for Horizon 2020.

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Antonio Addari / *Italia: A User's Manual for Lending and Borrowing Artworks*



Antonio Addari was born in Italy in 1954 and studied in Rome. He has a degree in economics from the University of Rome "La Sapienza." He started to work in the fine art shipping business in 1975 and, in 1988, he joined Propileo Transport as partner and manager of operations. As of 2000, with the merging of Propileo Transport and Arterìa srl, he has been actively working on the organization and development of Arterìa srl, the leading company in Italy for fine art packing and shipping, with offices in Milan, Rome, Florence, Venice and Turin. From 2001 to 2009, he was the general director of Arterìa srl with the responsibility for coordinating all systems, operations, procedures, IT, quality development and training among the various offices. Since 2010, he has been the managing director of Arterìa srl working mainly in Milan and Rome. Antonio has also been a teacher and consultant in various universities and training courses for packing and handling works of art.

Antonio Addari

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L. Lynne Addison / A New Organization, A New Chance for a Courier Resolution



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L. Lynne Addison, registrar, Yale University Art Gallery, has been in the profession for over thirty years, fifteen of these at Yale University Art Gallery. She previously worked at the Solomon R. Guggenheim Museum, Paula Cooper Gallery, The Museum of Modern Art New York, The Hudson River Museum and The Neuberger Museum. Lynne is pleased to participate in ARCS Inaugural Conference in Chicago.

Jamie M. Allen / Managing Historic Photographs in the 21st Century: A Case Study



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Jamie M. Allen is assistant curator of photographs at George Eastman House. She holds an M.A. in photographic preservation and collections management and a B.A. in fine art photography and art history. She teaches in and coordinates the postgraduate program at George Eastman House and has curated several exhibitions including *Between the States*, *60 from the 60s*, and *Portrait*. She wrote the essay "From Vision to Reality: A Transition from Pictorialism to Modernism" for the book *Imogen Cunningham*, which was produced for an exhibition at the Fundación MAPFRE Instituto de Cultura.

Scott Atthowe / *Impossible Installations*



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Scott Atthowe is president and founder of Atthowe Fine Art Services in Oakland, California, which he started in 1974 as a full service art handling and museum services business. Scott studied engineering, architecture and fine art and holds an M.A. in sculpture. Scott grew up in the transportation business in Berkeley, California, working in the trucking and barge business of his family. He started doing rigging in high school while helping his father's drivers at Standard Oil in Richmond, California. Atthowe Fine Arts Services' rigging department does specialized rigging projects throughout the country, working with artists, like Richard Serra and Mark diSuvero, and museum and public art programs. Their work varies from moving large paintings through windows into skyscrapers to installing 300-ton monuments or sculptures. Scott is one of the founding members of the Preparation, Art Handling, Collections Care Information Network (PACCIN).

Patricia H. Atwood / *What's Fair About Fair Market Value? How to Explain Valuation Concepts to the Collector, Curator and CPA*



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Patricia H. Atwood, ASA, is an accredited senior appraiser specializing in antiques and decorative arts and clocks. With degrees from Cornell and Princeton and additional studies at Ruprecht-Karls-Universität and the Sorbonne, she was executive director/curator at The Time Museum for twenty years before becoming a full time appraiser. Patricia teaches *Principles of Valuation* classes for the American Society of Appraisers, appeared on *History Detectives* (2010), and is author of "Appraising Antique Clocks" in *Valuing Specific Assets in Divorce* (2013: Aspen Publishers) and "The Logistics of Downsizing" in *Pre- and Post-Retirement Tips for Librarians* (2012: American Library Association).

**Joan Bacharach / Update on the National Park Service Museum Publications:
The NPS Museum Handbook and Conserve O Gram Series**



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Thousand-year-old Southwestern pottery. Jurassic dinosaurs. California basketry. Frederick Douglass' library. Peale's portrait of George Washington. Thomas Moran watercolors. Nez Perce bead work. Everglades tree snails. Civil War soldiers' uniforms. These are a few of over 43 million National Park Service (NPS) collections and 60,000 linear feet of archives located at 360 parks and centers throughout America. The National Park Service Museum Management Program develops policies and procedures for the documentation, preservation and protection of, and access to these remarkable collections. Senior Curator Joan Bacharach writes policy and procedures for preservation and protection of, and access to National Park Service collections. She is general editor for the *NPS Conserve O Gram* technical leaflet series and *Museum Handbook*, *Museum Collections* and *Museum Collections Use*. As NPS museum registrar, Joan was responsible for developing NPS documentation policies and procedures, and an automated collections management system that ran in over 340 NPS units. She also led a Department of the Interior (DOI) task force in the development of DOI-wide documentation policies and procedures.

Please refer to the *ARCS Inaugural Conference Planning Committee* biographies for information on **Beverly Balger Sutley / Academic Museums: What Is So Special About Them?**

George Bisacca / Italia: A User's Manual for Lending and Borrowing Artworks



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Paintings Conservator
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George Bisacca trained in conservation in Italy, working for five years at the Palazzo Pitti in Florence before joining the conservation department at The Metropolitan Museum of Art in 1983, specializing in the structural treatment of paintings on solid support. During his tenure at the Metropolitan, George has been invited to work on panel paintings at several institutions in the United States and Europe. An ongoing relationship has been established with the Prado Museum, where he has performed major structural interventions, including those on *The Descent from the Cross* by Rogier van der Weyden (1992), *The Three Graces* by Peter Paul Rubens (1995), *The Adoration of the Shepherds* by Anton Rafael Mengs (1999) and *Adam and Eve* by Albrecht Dürer (2008–9). He is also co-chair of the international advisory committee of the Panel Paintings Initiative, a project of the Getty Foundation formed in 2008, which addresses training and research issues related to the structural conservation of panel paintings. George has been awarded the title and medal of honor of "Alfonso X, El Sabio" from the Spanish Ministry of Culture in 2001 and The Gabarron Foundation award for conservation in 2012.

Marc Boulay / *Managing Historic Photographs in the 21st Century: A Case Study*



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Marc Boulay is the photographic archivist of the University of St. Andrews Library, Department of Special Collections. Managing the development and arrangement of the university's photographic collection of 800,000 historic photographs, he facilitates access to primary photographic resources for scholarly study, personal interest, exhibition and publication. He was a member of the former Committee of National Photographic Collections (UK), and is a contributing partner in the "FuzzyPhoto" research project of the Photographic History Research Centre at De Montfort University.

Paul Brobbel / *Finding a Place for Bric-à-brac, Knickknacks and Ephemera within the Museum Archive*



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Paul Brobbel is curator of the Len Lye Collection and Archive at the Govett-Brewster Art Gallery in New Plymouth, New Zealand. Born in the UK, Paul graduated from Auckland University with degrees in ancient history, English and museum studies. He has been involved with collection care in libraries, museums and galleries throughout New Zealand for over 12 years, including Auckland War Memorial Museum and the Museum of New Zealand Te Papa Tongarwea.

Rebecca Buck / *Order from Chaos: History of the Museum Worker*



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Photo credit: Raymond Adams

Rebecca Buck is a partner in Buck & Gilmore LLC. She served as deputy director, collection services, and chief registrar at the Newark Museum for 18 years and was formerly curator of collections at Eastern Washington State Historical Society, Spokane, Washington (Northwest Museum of Art and Culture); registrar at Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; and registrar at Penn Museum, Philadelphia, Pennsylvania. From 1996 to 2007, she served as an adjunct professor in Seton Hall University's Museum Professions Programs. From 1999 to 2001, she chaired the Registrars Committee of the American Alliance of Museums (RC-AAM). Rebecca holds degrees from Oberlin College and Boston University. She was awarded the John Cotton Dana Award by the New Jersey Association of Museums in 2004 and in 2006 was recognized on the AAM's Centennial Honor Roll as one of the museum world's "one hundred champions" of the past 100 years.

Erin Byrne / *Finding a Place for Bric-à-brac, Knickknacks and Ephemera within the Museum Archive*



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Erin Byrne is project cataloguer at the Andy Warhol Museum on the Time Capsules Project, which is funded by the Andy Warhol Foundation for the Visual Arts. She is a graduate of the University of Pittsburgh's School of Library and Information Sciences. With Elaina Vitale she represents the Andy Warhol Museum digitally through the Museum's blog and in person, via public Time Capsule performances, Carnegie Mellon University's Bosch Institute, exhibition openings and gallery talks.

Please refer to the *ARCS Inaugural Conference Planning Committee* biographies for information on **Jacqueline Cabrera / *Impossible Installations***.

Terri Carnes / *It Isn't Easy Being Green: Museum Environmentalism and Sustainability*



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Terri Carnes has been at the Museum of Texas Tech University for 11 years, currently as interim registrar. As collections manager, anthropology, she managed a collection of over two million objects. She teaches a museum science graduate course, *Museum Collections Documentation*. She is the Secretary of the Registrars Committee of the American Alliance of Museums (RC-AAM) and a member of the American Alliance of Museums since 1999. A member of the Mountain Plains Museum Association (MPMA), she recently completed a term as secretary for the Registrars Committee.

Bryan Cooke / *Impossible Installations*



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Bryan Cooke lives in Santa Monica, California with his wife. He has two adult children. He has over 40 years of experience in fine art transportation. His full service company, which employs 38 skilled individuals, has moved museums, installed monumental sculptures, and provided art storage. He is a founder of the Preparation, Art Handling, Collections Care Information Network (PACCIN), and was a member of the PACCIN board until three years ago. He is a 27-year member of the International Convention of Exhibition and Fine Art Transporters (ICEFAT) and served on the steering committee for nine years. While on the steering committee he helped rebuild ICEFAT into a trade organization and wrote the rules of ethics for the bylaws. He is the ICEFAT newsletter editor and on the membership committee. Bryan was an early and enthusiastic supporter of ARCS, suggesting the concept of the Founding Benefactors group, which has raised substantial funding to establish the association, and offering advice and encouragement to ARCS Founding Board.

Jennifer De Martino / *Crossing the Bridge Before You Come to It: Collections Management at Crystal Bridges Museum of American Art*



Jennifer De Martino, assistant registrar of collections information was hired at Crystal Bridges Museum of American Art in April 2009. She earned her M.A. in museum studies at San Francisco State University and has her B.A. in history from the Northwest Missouri State University. Before joining Crystal Bridges, Jennifer spent 10 years as a legal assistant.

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Tom Debo / *Academic Museums: What Is So Special About Them?*



Tom Debo is the registrar of the Ralph Foster Museum on the campus of the College of the Ozarks, Point Lookout, Missouri. The college is a small Christian work study college, in which all students work to pay for their education. Tom graduated from the College of the Ozarks in 1987, receiving a B.A. in history. He participated in the pilot program for collections care curriculum development through The George Washington University in 2005–2006. Tom has been continuously employed at the Ralph Foster Museum first as a student, then as an intern, and finally as a staff member since January 1986.

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Brad Dilger / A Hands-Off Approach to Controlling Media-Based Artworks



Brad Dilger

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Brad Dilger has worked directly with many prominent artists, curators, exhibit designers, and conservators to create and install complicated contemporary art projects for museums and private clients. He received his B.F.A. from Herron School of Art and Design and a M.F.A. from the University of Notre Dame. He is currently working on projects with artists Spencer Finch and Julianne Swartz.

Lisa Elkin / Collections at Risk: Why You Need a Comprehensive Collection Care Plan



Lisa Elkin

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Lisa Elkin is the chief registrar and director of conservation at the American Museum of Natural History in New York. Lisa received her M.A. in art conservation from the State University College at Buffalo and, since 1994, has worked as a conservator at the AMNH; first as assistant and associate conservator in the Anthropology Department and, since 2001, as director of conservation for the natural science collections. Over the years, her focus has been on planning strategically for the preservation of scientific collections, surveying and evaluating risks to collections, planning for collections upgrades, and setting procedures and policies for collections and conservation management. In 2011, management of the Office of the Registrar was added to her roster in an effort to ensure closer communication and collaboration between the registrars and conservators, to better enforce collection policy and to provide support to the museum's ambitious traveling exhibitions program.

Genevieve Ellerbee / *Academic Museums: What Is So Special About Them?*



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Genevieve Ellerbee is the associate registrar for the Sheldon Museum of Art at the University of Nebraska-Lincoln. She obtained a M.A. in art history from Penn State and was introduced to museum work via the Palmer Museum of Art. She then spent seven years at the Daughters of the American Revolution Museum in Washington, DC, before relocating to the Midwest. At the Sheldon, she cares for the museum's expansive sculpture garden and carries out photography projects, addresses conservation needs, assists students and professors, and manages rights and reproduction issues.

Magnus Folin / *Please, Consider the Environment... Before Transporting*



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Magnus Folin is a Product Support Technical Manager for Scania USA. Since 2010, he has focused on technical support for new and old customers, providing assistance with anything from troubleshooting old engines in boats to new power generation installations.

Floriano Fornasier / *Italia: A User's Manual for Lending and Borrowing Artworks*



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Floriano Fornasier started to work in the fine arts shipping business in late 1987 in Venice. At the beginning, he was an exhibition coordinator until he became manager of operations in February 1990. In May 1995, he moved to Rome to take the position of director of the Rome branch office of the same company where his main responsibilities included day-to-day operational management, budgeting, planning, and business development. At the same time, between May 1992 and July 2004, he sat on the board of directors of that company. In October 2004, he started work at Arteria srl as estimate office manager, based in Rome, managing the budgeting and business development for the whole company. Since January 2010, he has had the position of director of operation of the whole company and, since 2013, has held the additional position of director of both Rome and Milan branch offices.

Alan Francisco / *What's Fair About Fair Market Value? How to Explain Valuation Concepts to the Collector, Curator and CPA*



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Alan Francisco has been the registrar in the anthropology department of the Field Museum since 2010. Prior to coming to Chicago, he was a project assistant for Egyptian Museum Registrar Training at the American Research Center in Egypt, Cairo; head registrar, National Museum of Women in the Arts; and exhibitions registrar, Smithsonian Institution—Freer and Sackler Galleries, Washington, DC. Alan has been a guest lecturer at DePaul University, Chicago, in the department of History of Art and Architecture; at George Washington University Museum Studies Program, Washington, DC; and at the American Research Center in Egypt, Chicago Chapter at the Oriental Institute, University of Chicago.

Vicki Gambill / *Art Fairs: The New Marketplace*



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Vicki Gambill has worked at The Broad Art Foundation since 2005. As director of collections management, she is primarily responsible for the care and safekeeping of the Broad collections of contemporary artwork, which have grown by over 800 artworks since she came on board. Vicki executes and oversees installations and deinstallations of the collections at the Foundation building and the Broad's residences, and is currently working on the new Broad Museum, scheduled to open in downtown Los Angeles in late 2014. Since coming to the Foundation, Vicki has overseen the worldwide loan program and often acts as a courier for Broad loans to outside institutions. Vicki has also orchestrated two warehouse collection moves with the Foundation's offsite vendors. Prior to coming to the Broad, Vicki worked at the Natural History Museum of Los Angeles County, The Skirball Museum and the Los Angeles County Museum of Art.

Tiziana Giuberti / *Italia: A User's Manual for Lending and Borrowing Artworks*



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Tiziana Giuberti was born in Ravenna, Italy, studied in Ferrara Science High School and has a degree in foreign languages from the University of Bologna. She has been employed at the Municipality of Ferrara since 1986 and, since 1989, has been the registrar at the Gallerie d'Arte Moderna e Contemporanea (GMCA) of Ferrara for outgoing and incoming loans, insurance, transport, installations, conservation programs, loan and exhibition contracts, donations, acquisitions, management of the permanent collections and deposits. She has also been registrar for incoming loans of all temporary exhibitions organized by the GMCA and by Fondazione Ferrara Arte (previously named Comitato Ferrara Arte and Ferrara Arte S.p.a) from 1989 until the present. Founder of the Associazione Italiana Registrar di Opere d'Arte (REGISTRARTE) in 2000, she was financial auditor for the association until January 2009. She was elected president of the association on January 24th, 2009. Tiziana has taught in various universities and training courses on the subjects of conservation and handling works of art and collection management.

Cory Gooch / Collections Specialists Abroad



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Cory Gooch began her career as a registrar 25 years ago at the Los Angeles County Museum of Art. She then worked in the registrar's office of the J. Paul Getty Museum for 11 years, the last five of them as exhibitions registrar. She moved to Seattle, Washington, in 2002 to work as the senior registrar for Vulcan, Inc., and later tried her hand as a freelance registrar for four years, serving private and corporate collections as well as traveling with museum exhibitions. She returned to full-time museum work in 2010 when she accepted the position of collections manager/registrar at the Frye Art Museum in Seattle. Cory has organized and participated in various professional workshops and conference sessions, including *Crating and Shipping: The Basics and Beyond*, *Consultants Help Define the Future*, *Not-So-Easy Object Storage: Solutions Found*, *Couriering Artwork: Sustaining Best Practices* and *Museums Working with Contemporary Artists: A Blueprint for Success*. She also co-organized and presented a two-day training workshop for registrars at the Egyptian Museum in Cairo in 2009. She currently serves on the advisory board of the Museum Studies Certificate Program at the University of Washington, as the Washington State representative for the Registrars Committee-Western Region, and as a program chair for the AAM 2014 annual meeting in Seattle.

Ted Greenberg / Collections Specialists Abroad



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Ted Greenberg began his museum work experience as a volunteer at the Newark Museum in Newark, New Jersey. He received his M.A. in museum studies in 1980 from John F. Kennedy University in Orinda, California. Ted worked at the Judah L. Magnes Museum in Berkeley, California from 1976 until 1984, when he was offered the position of registrar for permanent collections at the Fine Arts Museums of San Francisco. In August of 1999, Ted left the Fine Arts Museums to become the head registrar of the Los Angeles County Museum of Art until the end of 2006. He then embarked on an independent museum consultancy, specializing in registration and collection management. Since 1976, Ted has been very active in the professional registrars committees of the American Alliance of Museums and Western Museums Association. He is presently serving his second term on the Western Museum Association Board. Ted has served in the capacity of officer, committee chair, and has presented many panels at regional, national and international meetings. These panels range from earthquake safety for collections, valuation of collections, the role of the registrar, long term loans and abandoned property, collection management system upgrades and the ins and outs of being a museum consultant. For ten years, Ted was also very active teaching documentation of collections and mentoring students at John F. Kennedy University.

Stephanie Hebert / *Animal, Vegetable, Mineral, Synthetic: Meeting the Challenges of Textile Collection Management*



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Stephanie Hebert has an M.A. in history and museum studies from Tufts (focusing on 19th and mid-20th century American domestic history), 12 years in museum collection management, notably at the historic Stephen Phillips House in Salem, Massachusetts, and seven years at the American Textile History Museum where she has been registrar for the past five years. She manages six collection areas: costumes and accessories, flat and rolled textiles, fabric and fiber samples and sample books, pre-industrial textile tools, industrial textile machinery, and a library. Although she produces three to four gallery changes and a traveling exhibition each year, students of collections management at Tufts still benefit from her guest lectures three to four times per semester.

Lela Hersh / *What's Fair About Fair Market Value? How to Explain Valuation Concepts to the Collector, Curator and CPA*



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Lela Hersh, ASA, Museum and Fine Arts Consulting, LLC, is an accredited senior appraiser with a specialty in fine arts. Lela also advises clients on collection management and automation and is an art advisor. She is an instructor at the School of the Art Institute, Chicago, and is a 20 year veteran of the Museum of Contemporary Art Chicago where she served as director of collections and exhibitions. Lela co-authored the 2001 *Museum News* article, "Objects of Appraisal, Legal and Ethical Issues," that she and Ildiko deAngelis first presented at ALI-ABA in Philadelphia in 2000. She is currently working on an updated version of that article with Marsha Shaines, deputy counsel at the Smithsonian.

Taylor Hokanson / *A Hands-Off Approach to Controlling Media-Based Artworks*



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Taylor Hokanson is a DIY engineer, CAD/CAM evangelist, and an Assistant Professor of art at Columbia College Chicago. Like the digital media at the center of his research, Hokanson's practice blurs the boundaries between conceptual art and the hard sciences. He frequently works with hacked electronics, changing the function of common consumer gadgets so that they become alien and unfamiliar. His *Sledgehammer-operated Keyboard* is a popular example: by altering the scale, material and interface of a common device, Hokanson asks the user to reconsider a communicative medium devalued by ease of use.

Simon Hornby / *Digital Condition Reporting and Other iPad Uses for the Registrar*



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Simon Hornby is president, art services, for Crozier Fine Arts, the industry leader in fine and decorative arts storage, transport and art collection management. Simon is responsible for Crozier's art storage division and its specialized climate controlled facilities in New York and New Jersey, development of new services, liaison with key clients, and working with insurance and other industry partners. Before joining Crozier, Simon was senior vice-president and executive director of Global Risk Partners, an international risk control and loss prevention firm specializing in fine art and valuables. Working primarily for insurers and a range of public and private companies and public institutions, Simon travelled extensively and became a recognized expert on the development of risk assessment programs and mitigation strategies. He has spoken at a variety of international and regional conferences and has been featured in a number of published articles related to risk control and risk transfer programs. Simon was raised in England, has lived and worked in London, Hong Kong, Bangkok, and Miami, but is now based in New York and resides in Connecticut.

Elaine Hughes / *It Isn't Easy Being Green: Museum Environmentalism and Sustainability*



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Elaine Hughes, collections manager, has been the head of the collections department at the Museum of Northern Arizona (MNA) since 2001. A graduate of the Museum Science Program at Texas Tech University, she has over 27 years of experience in collections management at other museums in the Southwest. In 2004, Harry and Betsy Easton committed \$3 million to MNA to construct the Easton Collection Center (ECC). MNA staff worked with the National Park Service, a conservator, tribal representatives, and a dedicated architect, James Roberts, to plan and build the ECC—a green initiative.

John S. Jacobs / *The Accidental IPM Program*



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John S. Jacobs, assistant registrar for collections, earned a Masters of Library and Information Science from the University of Pittsburgh in 2011. His role at the Andy Warhol Museum is to assist with the preservation of the collections. In this role he is tasked with the day-to-day duties of implementing the museum's pest monitoring program, collecting and organizing data about infestations, undertaking mitigation activities, and making recommendations for treatment.

Eileen Johnson / *It Isn't Easy Being Green: Museum Environmentalism and Sustainability*



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Eileen Johnson has over 40 years museum experience as a curator and as a museum director. Currently executive director of the Museum of Texas Tech University, she also is chair of the Museum Science Program and Horn Professor of Museum Science. As a museum professional, her interests and experience are in curation, conservation, preventive conservation, collections management, accreditation systems, and environmental sustainability. A member of various museum organizations, she has served on the board of the Mountain Plains Museum Association (MPMA), co-chair of the 2012 Programs Committee, and currently is the poster coordinator for the MPMA annual conference. She currently is chair of the Local Arrangements Committee for the 2014 Texas Association of Museums annual conference.

Patrick Kelley / *The Accidental IPM Program*



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Patrick Kelley is the chair of a sub-group of the IPM Working Group that produces the website www.museumpests.net. He is an active member of AAM, Society for the Preservation of Natural History Collections (SPNCH), and Association of Indiana Museums (AIM) and has performed many IPM training sessions for individual museums.

Janice Klein / *It Isn't Easy Being Green: Museum Environmentalism and Sustainability*



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Janice Klein has over 25 years of museum experience, including 10 as registrar at The Field Museum and 8 as the executive director of the Mitchell Museum of the American Indian. She owns EightSixSix Consulting that specializes in collections management and small museum administration. She has organized and led numerous professional workshops and conference sessions. She has served as chair of both the AAM Registrars Committee and AAM Small Museum Administrators Committee, served on numerous committees, and is president-elect of the Museum Association of Arizona.

Patricia Loiko / *U.S. Indemnity Program / Insurance 101: An Introduction to Fine Art Insurance Practices*



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Patricia Loiko has led the Federal Indemnity program since May 2012. She most recently held the position of executive director of museum registration at the Art Institute of Chicago and has extensive experience in museum administration following many years with the Museum of Fine Arts, Boston, and the Museum of Art at the Rhode Island School of Design in Providence.

Roger J. Machin / *Impossible Installations*



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Roger J. Machin is a former iron worker with an M.F.A. in sculpture and is currently the director of field operations and co-owner of Chicago-based Methods & Materials, Inc., a fine art and artifact rigging and installation company. As director, Roger's responsibilities include assessing job sites to determine the labor and equipment necessary to safely and efficiently complete jobs. In over 20 years of business, Roger has supervised over 1000 artifact and sculpture installations, including work for art and artifact galleries, national museums, government offices, corporate headquarters, artists, and private residences. He is responsible for overseeing all project details, with the majority of jobs requiring rigging and art installation, but also including crating, mount-making and consultation. He has completed projects in the United States, Canada, Russia and England. He is an instructor for *Don't Sweat the Big Stuff*, a course offered through Methods & Materials which teaches innovative methods for handling everything from delicate artifacts to massive sculptures.

Meghan Magee / *Collections Specialists Abroad*



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Meghan Magee is currently the registrar for the Pearl and Jewelry Museum in Doha, Qatar. She has worked in registration and collections management for over 15 years in both the museum and commercial fields. She has been in Doha for 3 years but was previously based in New York. She does not miss winter.

Kevin Marshall / *Impossible Installations*



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Kevin Marshall is the head of the preparation department for the J. Paul Getty Museum at the Getty Center and the Getty Villa with a staff of 19. From 1995–2004, Kevin was the lead preparator for the packing, moving, and installation of the permanent collections at the Getty Center. Between 2005–2010, he was the lead preparator at the renovated Getty Villa where he managed the collection move and oversaw installation of the permanent collection of antiquities and special exhibitions. Prior to joining the Getty, Kevin was the special services supervisor for Fine Arts Express in Fort Worth, Texas, from 1985–1995. While at FAE, Kevin supervised exhibition installations from 1991–1995 at the Museo de Arte Contemporaneo in Monterrey, Mexico. He was a driver/art handler with Direct Art Delivery in New York City from 1984–1985 and preparator at the Amon Carter Museum in Fort Worth, Texas from 1983–1984. In 2008, Kevin was invited to present at the State Hermitage Museum in St. Petersburg, Russia, at *Museums of the 21st Century: Restoration, Reconstruction, Renovation*. In 2001, Kevin was invited to present at the Topkapi Museum, Istanbul, Turkey, on *Packing for Storage in Seismically Active Regions*. He has presented at several art handling workshops organized by the Registrars Committee Western Region, by the Western Museums Association and by the Preparation, Art Handling, and Collections Care Information Network (PACCIN). He holds an M.F.A. in printmaking from Texas Christian University, Fort Worth, Texas, 1983.

Please refer to the *ARCS Inaugural Conference Planning Committee* biographies for information on **Laura McDowell Hopper / *Academic Museums: What Is So Special About Them?***

Adam Mikos / *Digital Condition Reporting and Other iPad Uses for the Registrar*



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Adam Mikos is a board member of the Western Museums Association and chair of the Charles Redd Award for Excellence in Exhibitions. His 15 years of museum experience range from the Art Institute of Chicago and the Museum of Contemporary Art (Los Angeles) to searching behind refrigerators for missing collections objects at smaller museums. He has received and managed an NEH collections assessment grant, directed two collections moves and is currently exploring digital applications for collections and exhibitions. When he is not busy wrestling with the conundrum of multiple locations for individual records, Adam enjoys converting his bathroom into a pinhole photography darkroom and trying to get his children, Felix and Lucy, to sit still long enough for an overcast exposure. He is also a slave to the tandem gods of print media and coffee. Recently, Adam moved back to Chicago and is excited to join the museum community here.

Brent Mitchell / *Digital Condition Reporting and Other iPad Uses for the Registrar*



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Brent Mitchell is head registrar at the Modern Art Museum of Fort Worth. Before moving to the Modern in April 2013, he was a registrar at the Dallas Museum of Art from 2004–2013. Brent spearheaded the iPad initiative in the Collections Department at the DMA with a focus on digital condition reports and exhibition management. With his recent move to the Modern, he has continued developing iPad use by the registrars and installation team, most recently using the iPad during the installation of their *Mexico Inside Out: Themes in Art Since 1990* exhibition. He is originally from Louisiana where he earned his B.A. in history from the University of Louisiana-Lafayette and his M.A. in art history from Louisiana State University in Baton Rouge. He resides in the Oak Cliff area of Dallas with his wife, Kate, and their somewhat new son, Holden.

Amber E. Morgan / *The Accidental IPM Program*



Amber E. Morgan earned a Masters of Library and Information Science (M.L.I.S.) from the University of Pittsburgh in 2006. She has worked in museum registration for 9 years and is responsible for collections preservation at The Andy Warhol Museum in Pittsburgh, Pennsylvania.

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Liese Pfeifer / *Animal, Vegetable, Mineral, Synthetic: Meeting the Challenges of Textile Collection Management*



Liese Pfeifer has enjoyed 15 years in museum administration and additional years as an art consultant. She has a breadth of art handling and project management experience. Currently, she is working as academic curator of the Design Gallery and collections manager at the Helen Louise Textile Collection in the School of Human Ecology at University of Wisconsin-Madison. Her personal art background, an M.F.A. from the University of Wisconsin in felting wool, lends to her textile understanding.

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Please refer to the *ARCS Inaugural Conference Planning Committee* biographies for information on **Devon Pyle-Vowles / *Deaccessioning: Is There One Right Way?***

Suzanne Quigley / *What's Fair About Fair Market Value? How to Explain Valuation Concepts to the Collector, Curator and CPA / Animal, Vegetable, Mineral, Synthetic: Meeting the Challenges of Textile Collection Management*



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Since 2005, Suzanne Quigley's consultancy, Art & Artifact Services, has managed corporate and private collections, organized logistics for and traveled museum exhibitions, performed and documented inventories for estates, foundations and private collections, designed collection storage and moved and rehoused several collections. Previously she served as head registrar at art museums in New York and Detroit. A former board member of the Museum Computer Network and editor of the computerization chapter of MRM4, she has implemented collection management systems at museums and private and corporate collections. Interested in time-based media management and copyright issues, she has worked on several copyright clearance projects for the publication of images on the Internet. A Founding Board member of ARCS, Suzanne leads the ARCS website taskforce and co-chairs the Communications Committee.

Dawn Roberts / *Deaccessioning: Is There One Right Way?*



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As the collections manager for the Chicago Academy of Sciences and its Peggy Notebaert Nature Museum, Dawn Roberts is directly responsible for the management and preservation of the academy's natural history and cultural collections, archive and photography collections, and scientific reference library. Originally from Alaska, she served as the librarian for the Alaska State Geological Survey and worked on paleontological excavations on the North Slope with the University of Alaska's Museum of the North where she earned a B.S. in geology and geophysics. She earned her M.A. in museology at the University of Washington in Seattle and has worked with museums and archives from Washington State to the Florida Everglades. Since joining the academy's team in 2008, Dawn has led a major initiative to inventory the collections in order to manage and utilize these important materials more effectively, resulting in the cataloguing of over 280,000 specimens and artifacts. She supervises staff on the collections team as well as a substantial volunteer base, and works closely with visiting researchers using the collections and with other academy staff to incorporate the collections in exhibits and programs.

Tim Roby / *Animal, Vegetable, Mineral, Synthetic: Meeting the Challenges of Textile Collection Management*



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Tim Roby has been the department specialist in the department of textiles at the Art Institute of Chicago since July of 2012 but began working at the Art Institute of Chicago in 2011 as an art installer. Between 2009 and 2011, he was the assistant preparator at the University of Buffalo's Anderson Gallery where he managed all aspects of preparing, planning, installing and de-installing exhibits. Tim honed many of his organizational skills as co-director and owner of an alternative art gallery in Buffalo, New York. From 2006–2008, he taught drawing in the Fine Art Department at the University of Minnesota. He has been a professional art handler and picture framer since 2001.

Robert Salmon / *Art Fairs: The New Marketplace*



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Robert Salmon is a specialist in museum risk management and fine arts insurance with nearly 30 years of experience. As managing director of Willis Fine Art, Jewelry and Specie (U.S.) he serves as a leader of the fine art unit's administrative operations nationwide (3 offices), serving some 500 museum and university collections, more than 300 private collectors and over 250 commercial galleries, as well as looking after his own clients. Robert is an expert in all facets of fine art and collections insurance products and services for such clients. He has extensive experience insuring major traveling exhibitions, many requiring federal indemnity, including *Van Gogh and Gauguin: The Studio of the South* for the Art Institute of Chicago and the Van Gogh Museum, Amsterdam, during the turbulent events of September 11, 2001. More recent exhibitions handled are *Picasso: Black and White* for the Guggenheim, *Georges Braque and the Cubist Still Life* and *Angels, Demons and Savages: Pollock, Ossorio, Dubuffet* for the Phillips Collection, *The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde* for San Francisco Museum of Modern Art and *Barbizon through Impressionism: Great French Paintings from the Clark* in Shanghai. Robert served 7 years as vice-president for Allen Insurance Associates in Los Angeles and was president of Fine Arts Risk Management, Near North for nearly 10 years, where he founded the museum division and developed it into a leading museum collections insurance brokerage, insuring some 300 museums nationwide. Prior to that, he was a Lloyd's broker for Minet, in London where he gained valuable insight into the placement of fine arts and collection insurance in the London market.

Jennifer M. Schipf / *Insurance 101: An Introduction to Fine Art Insurance Practices*



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Jennifer M. Schipf has managed underwriting operations for LX Insurance in North America since 2008. Prior industry experience includes loss adjusting and pre-risk surveying for several other firms. She has held positions with the Chasen/Elvehjem Museum of Art, Madison, Wisconsin, in development and the National Gallery of Art, Washington, DC, in the old master drawings department. She earned her B.A. in art history and economics, from Georgetown University as well as a B.S. in interior architecture from the University of Wisconsin, Madison. She has served as co-chair of the Inland Marine Underwriters Association's Arts and Records Committee for the past three years.

Hans-Ewald Schneider / *The New European Air Freight Security Regulations*



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Hasenkamp Internationale Transporte GmbH is an owner-operated family enterprise in the 4th generation. Since its founding in 1903, it has developed into a logistics specialist for particularly sensitive and highly valuable freight forwarding and storage services. Hans-Ewald Schneider has been President of Hasenkamp since 1991.

Jonathan Schwartz / *Art Fairs: The New Marketplace*



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Jonathan Schwartz is the founder of Atelier 4, a fine art handling and transport company, and a survivor of art fairs, biennials and museum conferences for more than 20 years.

Suzan Sengöz / *Digital Condition Reporting and Other iPad Uses for the Registrar*



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Born and raised in Izmir Turkey, Suzan Sengöz moved to the U.S. and attended the University of Minnesota, Twin Cities, earning a degree in art history and art. After graduating, she moved to Los Angeles and began her career in the fine art shipping industry for close to seven years before making the transition to the museum world. For the last five and a half years, she has worked in the registrar's office of the Los Angeles County Museum of Art managing a variety of projects. As associate registrar for special projects, she currently oversees the collection move of 15,000 artworks to an offsite storage facility as part of the museum's capital building campaign, manages incoming acquisitions and long-term loans that involve time-based media, and assists the security department with the museum's Cisco Certified Security Professional program. After completion of the move, she will resume work with the contemporary art permanent collection exhibitions with loans, processing acquisitions and long term loans that are large scale, multi part, complex, conceptual and time-based media. She will support all areas of the department as needed and begin planning for the next phase of the museum's collection move to offsite storage.

Lauren Shadford Breisemeister / *Introduction to International Network of the Conservation of Contemporary Art–North America*



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Lauren Shadford Breisemeister is the executive director of the International Network for the Conservation of Contemporary Art–North America (INCCA-NA.) Lauren has her M.A. in visual arts administration from the Steinhardt School at New York University and her B.A. in art history from Connecticut College. She joined INCCA-NA in September 2010 with a goal of creating more programming that addresses the issues around contemporary art conservation. Lauren also has a consulting practice serving museums, art collectors, auction houses and non-profit arts organizations, including the Association of Art Museum Curators, Storm King Art Center and Phillips Auction House. Prior to consulting and her work with INCCA-NA, she was the senior manager of the museum services department at Sotheby's where she worked with museums across the country managing all aspects of museum relationships, from deaccessioning projects to corporate sponsorship of museum exhibitions.

Tina Shah / *A Hands-Off Approach to Controlling Media-Based Artworks*



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Tina Shah's experience includes a full range of projects, from designing and developing dynamic websites to creating applications for emerging platforms such as virtual reality and multitouch surfaces. She's taught college-level classes on digital photography, video production, websites and database design, and worked on online projects and interactives at the J. Paul Getty Trust in Los Angeles and The Field Museum, Chicago. Currently, Tina is the designer/developer at the Frank Lloyd Wright Preservation Trust in Chicago.

Ana Tabuenca García / *Please, Consider the Environment... Before Transporting*



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Ana Tabuenca García holds a B.F.A. (Universidad Complutense, Madrid) and an Expertise in Restoration of Cultural Heritage. She is the manager of the fine arts department at SIT Grupo Empresarial SL. She is in charge of logistical organization, direction and submission of financial bids as well as invoicing. She also manages the fine art departments in Madrid, Bilbao, Seville, Santiago de Compostela and Barcelona. She is a member of the CEN work group for the European Regulation of Packing and Transport of Artworks, and the representative of SIT in the PROPAIN, MEMORI and NANOFORART European Projects. She is also a member of the ARTIM group.

Alicia B. Thomas / *Italia: A User's Manual for Lending and Borrowing Artworks*



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Alicia B. Thomas is the chief registrar at the Palm Springs Art Museum, where she oversees the functions, budget, policies, procedures and registration staff at two sites. She has over 18 years of experience in museum administration, registrarial policies and procedures, international loan exchange and negotiation, exhibition coordination, facility inspections, and art transit and courier arrangements. Prior to her employment in Palm Springs, she was the senior loan officer at the National Gallery of Art, Washington; an assistant registrar at the J. Paul Getty Museum, Los Angeles; and an assistant registrar at Vassar College, Poughkeepsie. She holds an M.A. in art history from the George Washington University and a B.A. in art history and studio art from Randolph-Macon Woman's College.

Elizabeth Varner / *Deaccessioning: Is There One Right Way?*



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Elizabeth Varner is executive director of the National Art Museum of Sport, adjunct professor at Indiana University's Robert H. McKinney School of Law, co-editor-in-chief of the *Cultural Heritage & Arts Review* and vice-president of the Lawyers Committee for Cultural Heritage Preservation. She has a B.A., University of North Carolina, Chapel Hill; M.A., history of decorative arts, Smithsonian Institution-Corcoran College of Art and Design; and J.D., Tulane University Law School. She completed the art and business program at Sotheby's Institute of Art in London, the American decorative arts program at Winterthur Museum's Winter Institute, and the Victorian Society Newport Summer School. She is a former Colonial Williamsburg Antiques Forum scholar and editor-in-chief of the *Tulane Journal of Technology and Intellectual Property*. She has presented and published articles on cultural heritage law, international law, military law, arbitration and museum administration, many of which can be found at the Social Science Research Network website.

Elaina Vitale / *Finding a Place for Bric-à-brac, Knickknacks and Ephemera within the Museum Archive*



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Elaina Vitale is a former Time Capsules Project Cataloguer and is currently the assistant librarian for the American Institute of Physics, Niels Bohr Library. A graduate of The University of Pittsburgh's Master of Library and Information Science program, Elaina represented the Andy Warhol Museum digitally through the Museum's blog and in person, via the popular *Out of the Box* performance series, gallery talks, and exhibition openings.

Robert Waller / *Collections at Risk: Why You Need a Comprehensive Collection Care Plan*



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Robert Waller is president and senior risk analyst with Protect Heritage Corp., a firm dedicated to helping institutions and organizations improve heritage management. His career included 33 years with the Canadian Museum of Nature. He holds a Ph.D. in cultural property risk analysis from Göteborg University. Robert has taught, lectured, and served as a consultant at museums and universities throughout North America, Europe, Asia, and Australasia. He is professionally accredited by CAPC, a fellow of IIC, and the e-editor for the American Institute for Conservation's Collection Care Network.

Roy P. Warner / *Insurance 101: An Introduction to Fine Art Insurance Practices*



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Roy P. Warner has over 20 years of experience as a Lloyd's of London broker in the fine art market. He represents museums and collectors throughout the world and has extensive knowledge about collections management, exhibition placements and supporting reinsurance markets both domestically and internationally.

Elizabeth K. Weinman / *Crossing the Bridge Before You Come to It: Collections Management at Crystal Bridges Museum of American Art*



Elizabeth K. Weinman was hired to be the head registrar at Crystal Bridges Museum of American Art in April 2008. She earned her M.A. in museum science at Texas Tech University in Lubbock, Texas, and has her B.A. in anthropology from the University of the South in Sewanee, Tennessee. Prior to her position at Crystal Bridges, Elizabeth was the registrar at The Old Jail Art Center in Albany, Texas.

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Linda Wilhelm / *Deaccessioning: Is There One Right Way?*



Linda Wilhelm has worked in the registration department at the Museum of Fine Arts, Houston, for over 25 years. She has extensive experience in collections management. Her areas of expertise include coordinating outgoing loans, guiding the compilation of the museum's collections management policy, executing a comprehensive review of old loans to the collection, and implementing the Texas abandoned property statute. Her primary focus since 2006 has been overseeing the museum's deaccession process and has included managing a wide variety of deaccessions from multiple curatorial departments. Linda also heads up and coordinates numerous other projects, ranging from the annual Yuletide installation at Bayou Bend (the museum's house museum) to supervising the team of volunteers for the department.

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Anne M. Young / *Rights and Reproductions Handbook for Museum Professionals*



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Anne M. Young has been with the Indianapolis Museum of Art since 2010 and is currently the manager of rights and reproduction, in which role she is responsible for processing all external requests for the use of IMA-created visual content, obtaining permissions for IMA uses of images, and administering the museum's onsite photography policy. She initiates and manages all licensing agreements with artists and/or rights holders for works in the IMA's collection. Anne was formerly the photographic archivist for The Kinsey Institute at Indiana University and has worked for the Art Gallery of Ontario and George Eastman House. She received an M.A. in photographic preservation and collections management from Ryerson University and a B.A. in art history and studio art (photography) from Indiana University. Anne is currently the chair of RC-AAM's Rights and Reproduction Professional Practices committee and has been the coordinator of the Rights and Reproductions Information Network (RARIN) wiki since 2010.

Joe Ziemba / *Please, Consider the Environment... Before Transporting*



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Joe Ziemba is the global marketing manager for the 3M™ Novec™ 1230 Fire Protection Fluid in St. Paul, Minnesota. Previously, he was the marketing and product manager for Engineered Fire Protection Systems for Ansul, Inc., as well as the executive director of the National Association of Fire Equipment Distributors. He has over 25 years of experience in the fire suppression industry and has published over 50 articles in various fire protection publications. In addition, he has spoken at numerous global conferences and has served on several NFPA, ISO, and other industry committees. Formerly, he was a member of the board of directors for the Fire Suppression Systems Association (FSSA) and the Halon Alternatives Research Corporation (HARC). He is currently the chairman of the FSSA marketing committee.

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