



ARCS Biennial Conference
Vancouver, BC
November 3-5, 2017

Association of Registrars and Collections Specialists

On behalf of the Board of Directors of the Association of Registrars and Collections Specialists (ARCS), we welcome you to our third ARCS conference in the beautiful city of Vancouver! Over 750 attendees are gathered here this week to learn from each other, to network, and to share their experiences.

Introducing the ARCS Board of Directors for 2017-2018



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Welcome to Vancouver!

I'd like to personally welcome each of you to the 2017 ARCS Biennial Conference in Vancouver! It's an exciting time for ARCS as we continue to grow and expand our programming and resources. We are still very young – we only turned five this last year – and have grown into a strong community of over 1,400 members from more than 33 countries.

Over the next few days we hope you will take advantage of our wide array of sessions on a variety of current topics from ancient artifacts to zoos, from copyright to CITES, and from legal issues to technology. And join us on Saturday evening at the Vancouver Art Gallery for cocktails, and get to know each other during breakfast and lunch.

New this year is our conference app - please download it from the Apple or Android stores by searching for “2017 ARCS Vancouver Conference” for the latest session updates and information. You can also continue the conversation on Twitter using #ARCSCConf.

Let me give you a brief update on the ARCS programs and services since we last met in New Orleans in 2015:

- The Education Committee conducted an in-depth one-day workshop, “*Photosynthesis: What You Need to Know about Photographs*,” at the Museum of the Moving Image in Astoria, New York, on April 25, 2017, and at Los Angeles County Museum of Art on March 16, 2016. All the materials from these educational events are available to our members on the ARCS website.
- ARCS continues to host the successful Twitter program #ARCSCchat, every first Tuesday of the month, which is accompanied by a Storify post.
- We started a collaborative Mentorship Program with the Collection Stewardship Professional Network of the AAM (formerly the Registrar Committee of AAM).
- ARCS has successfully hosted Networking Socials around the world with help from our generous sponsors.

Before I close, I'd like to thank each of you for attending and bringing your expertise to our gathering. As an all-volunteer organization, your support of ARCS is invaluable - thank you to all of our volunteers, members, and sponsors.

We look forward to our conversations over the next three days and beyond.

Danielle Hall Bennett
President, ARCS

We Couldn't Do It Without You!

This year's conference was put together by ARCS volunteers who generously donated their time and expertise, and contributed lots of hard work, long hours, and passion to this project. ARCS gratefully acknowledges all of your invaluable contributions to making this event a success.

ARCS would also like to express its gratitude to our sponsors, who have committed their support to our 2017-2018 Campaign. Please thank our sponsors as you connect with them over the next three days!

The conference would also not be possible without all of our great speakers who have helped create an exciting and informative range of sessions.

And thank you to our members for your continued support of ARCS, and to all the conference attendees. We look forward to hearing your ideas and feedback over the next few days and beyond. Join in the conversations in the Q&A sessions, on social media using #ARCSConf, and networking events. Take the opportunity to introduce yourself to someone new and help make this a great experience for everyone.

Once again, thank you for joining us in Vancouver, and for your commitment to our field.



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.

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.

ARCS values, supports, and promotes:

- Professional development and communication
- Recognition of excellence within the field
- Ethical and professional standards
- Collaboration among members and across professional organizations
- Dissemination of information and resources pertinent to the advancement of collections practice and expertise

Founding Benefactors of the Association of Registrars and Collections Specialists



The founding benefactors were a group of 29 companies from around the world who provided financial support at the founding of the association of registrars and collections specialists.

FROM FRONT LEFT TO RIGHT:

Pat Ellenwood, **Crystalization Systems inc**; Paul Williams, **Constantine**; Bryan Cooke, **Cooke's Crating**; Marc Leboiteux, **Chenué**; Jonathan Schwartz, **Atelier 4**; John Jacobs, **Artex**; Antonio Addari, **Arteria**; Lapo Sergi, **Apice**; Gwenaël Rimaud, **LPArt**; Susan Lambert, **LAPacking & Crating**; Jan Kortmann, **Kortmann Art Packers & Shippers**; Jeff Minett and Lynn Marcin, **Huntington Block**; Hizkia Van Kralingen, **Hizkia Van Kralingen**; Hans Ewald Schneider, **hasenkamp**; Gilles DeGreling, **Gander & White**; Terry Dowd, **Terry Dowd Inc**; Jason Losh, **Dietl International**; Terry Fahey, **Global Specialized Services**; Laura Condon & Robert Salmon, **Willis Fine Art, Jewelry and Specie**; Mark Lank, **U.S. Art**; Victor Bissonette & David Jensen, **Unified Fine Arts**; Bob Simon, **Transport Consultants International**; Anna Tabuenca, **SIT**; Mark Starling, **Pacart**; Anna Maris, **MOMART**; Roger Keller, **MÖBELTRANSPORT AG**; Dave Epstein, **Masterpiece International**

Not Pictured: Carlos Cordova, **Cordova Plaza**

Les Bénévoles

Continuing the tradition started at our New Orleans conference in 2015, attendees will have the opportunity to share their expertise and help local museums by participating in Les Bénévoles on November 2nd, the day preceding the ARCS Biennial Conference in Vancouver. French for The Volunteers, Les Bénévoles has become a treasured part of ARCS' mission and service. Five Vancouver institutions have identified projects that would greatly benefit from help from ARCS members. ARCS will provide lunch and transportation as needed.

Beaty Biodiversity Museum

The Herbarium at the Beaty Biodiversity Museum houses the largest dried plant collection in Canada, with about 700,000 specimens. The Beaty requests the help of volunteers to complete their first ever inventory of this collection.

The Beaty is located on the University of British Columbia campus and is a 35 minute drive from the Hyatt Regency Vancouver.

Britannia Shipyards National Historic Site

The Britannia Shipyards National Historic Site is home to the last surviving Chinese bunkhouse on the West Coast and its artifacts tell the story of the life of Chinese cannery workers starting in 1889. The Britannia Shipyard is looking for help condition reporting these artifacts and engaging in dialogue with the volunteers about managing a historic site that is overtop of water and exposed to the elements.

Britannia Shipyard is a 30 minute SkyTrain ride from the hotel and a 15 minute ride on a bus provided by the museum.

Museum of Vancouver

The Museum of Vancouver (MOV) recently installed compact shelving when they acquired the 2010 Winter Olympic Collection. With the assistance of ARCS volunteers the staff hopes to conclude the relocation clean-up and the earthquake barrier installation, as well as help prepare their book collection for freezing.

Just on the other side of the Burrard Bridge, the MOV is a 15 minute drive from downtown.

Nikkei National Museum And Cultural Centre

The Nikkei National Museum is preparing to move their permanent collection and needs help processing recent acquisitions, which include clothing, family and military items, archival documents, baseball paraphernalia, archaeological items, glass plate negatives, and Samurai armour. Volunteers are asked to catalogue, condition report, photograph and rehouse these acquisitions.

The Nikkei is in the nearby city of Burnaby and is a 40 minute drive from the hotel.

Vancouver Police Museum

The Vancouver Police Museum (VPM) Archive has a backlog of 110 oversized bound manuscripts. These range from prison records and order books to mug-shot volumes that chronicle the history of law enforcement, internment and incarceration in Western Canada since 1924 and many are in poor condition. The VPM invites ARCS volunteers to condition report, catalogue, clean and rehouse the manuscripts and to enhance the current storage area by replacing the acidic fabric lining with polyethylene foam.

The VPM is located in Gastown, which is a ten minute ride by car or bus from the Hyatt Regency Vancouver.

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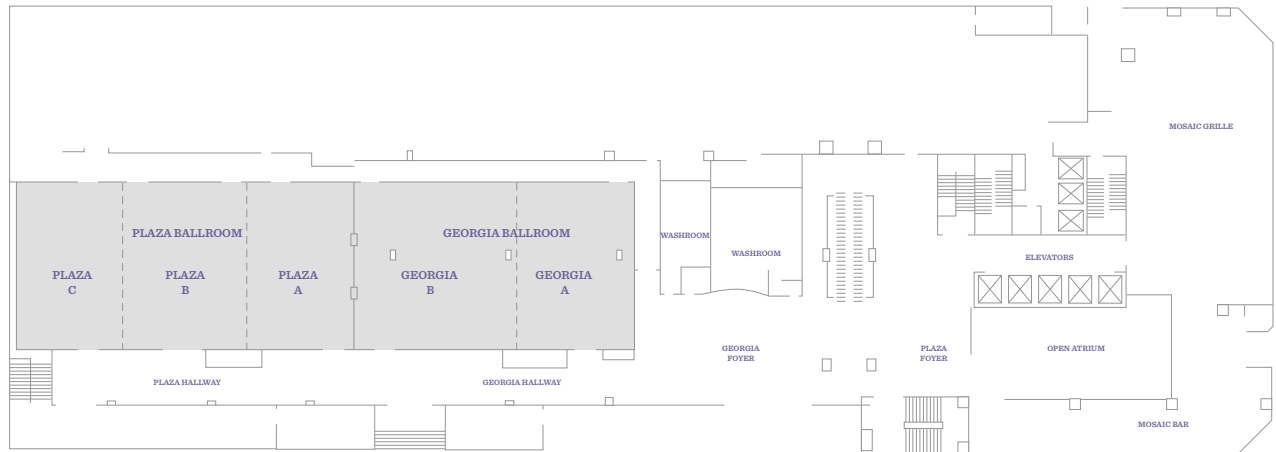
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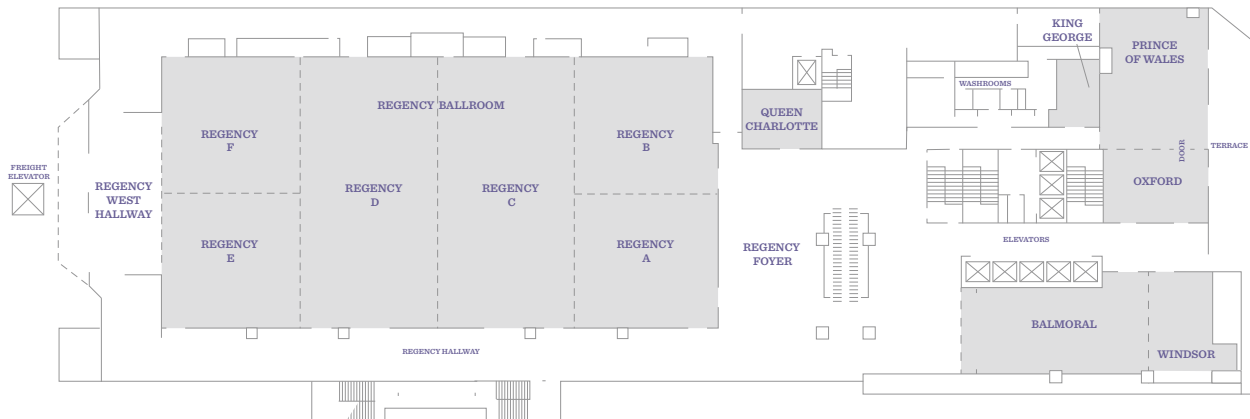


FLOOR PLAN

Plaza Level (Second Floor)



Convention Level (Third Floor)



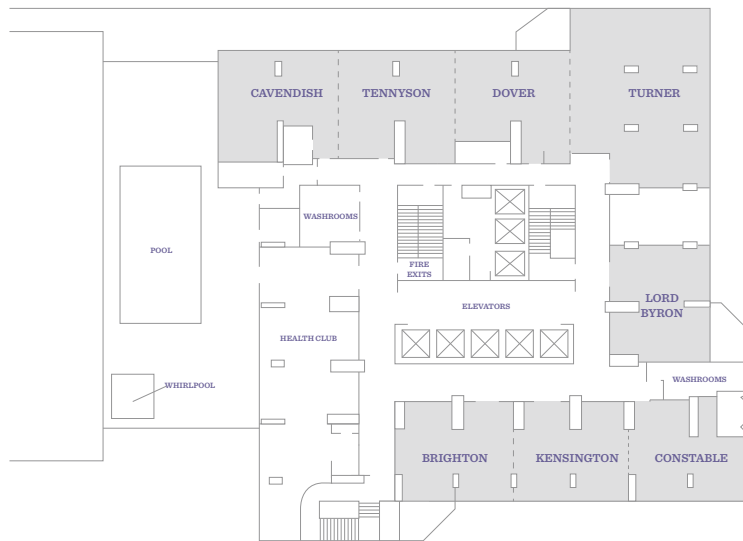
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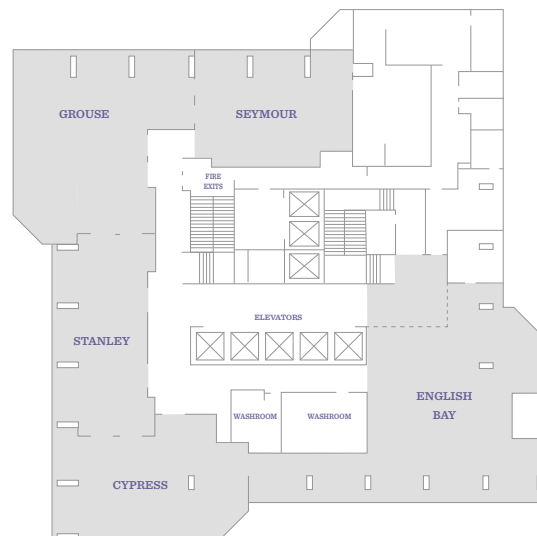
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FLOOR PLAN
Fourth Floor



Perspectives Level (34th Floor)



Schedule at a Glance

START TIME	END TIME	DESCRIPTION	ROOM
Thursday, November 2, 2017			
9:00 am	7:00 pm	Registration open	Regency Foyer
10:00 am	4:00 pm	Les Bénévoles (Volunteer Event)	Beaty Biodiversity Museum, Britannia Shipyards National Historic Site, Museum of Vancouver, Nikkei National Museum and Cultural Centre, Vancouver Police Museum
Friday, November 3, 2017			
7:30 am	5:00 pm	Registration open	Regency Foyer
8:00 am	9:00 am	Networking Breakfast for Attendees	Plaza & Georgia Ballrooms
10:00 am	5:00 pm	Exhibit Hall Open	Georgia Ballroom
9:00 am	9:15 am	Opening remarks	Regency Ballroom
9:15 am	10:15 am	1. Helping Heritage Survive - using collections care training to build bridges between communities	Regency Ballroom
10:15 am	10:45 am	2. Separating the Wheat from the Chaff: Collection Priorities at Christchurch Art Gallery Te Puna o Waiwhetu	Regency Ballroom
10:45 am	11:15 am	Networking Coffee Break	Regency Hallway
11:15 am	12:15 pm	3. But Wait - There's More! The Valuation and Legal Aspects of Charitable Contributions	Regency Ballroom
12:15 pm	1:30 pm	Lunch	Plaza & Georgia Ballrooms
1:30 pm	2:30 pm	4. Complicated Loan Negotiations: Informal Study of Various Industry Requirements and Solutions	Regency Ballroom
2:30 pm	2:45 pm	5. The Collection Inventory Handbook for Museums and Historical Societies	Regency Ballroom
2:45 pm	3:00 pm	PACCIN	Regency Ballroom
3:00 pm	3:30 pm	Networking Coffee Break	Regency Hallway
3:30 pm	4:30 pm	6. Copyrighted Material in the Museum: A Path to Fair Use	Regency Ballroom
4:30 pm	4:45 pm	7. What is Connecting to Collections Care?	Regency Ballroom
4:45 pm	5:00 pm	Report on the ARCS Seminar in Mexico City	Regency Ballroom
6:30 pm	8:00 pm	Opening reception	Regency Ballroom

START TIME	END TIME	DESCRIPTION	ROOM
Saturday, November 4, 2017			
7:30 am	5:00 pm	Registration open	Regency Foyer
7:30 am	8:30 am	Networking Breakfast for Attendees	Plaza & Georgia Ballrooms
10:00 am	5:00 pm	Exhibit Hall Open	Georgia Ballroom
8:30 am	9:30 am	8. Balancing Act: Providing Access While Preserving Historic Spaces and Traditions	Regency A/B
		9. Shipping Tales: Italia	Regency E/F
		10. To Tweet or not to Tweet And other Social Media from the Collections Point of View	Regency C/D
9:45 am	10:45 am	11. Beyond the Hard Drive: A Primer on Acquiring Digital Artworks	Regency A/B
		12. Old Loans: Out of sight, Out of mind	Regency E/F
		13. When your collection moves of it's own accord: International cooperation among zoo collections managers and registrars	Regency C/D
10:45 am	11:15 am	Networking Coffee Break Shake Table Demonstration	Regency Hallway Balmoral
11:15 am	12:15 pm	14. Straight from the Source: Providing Collections Access for Object Based Research	Regency A/B
		15. Shipping to and from Cuba without a "Crisis"	Regency E/F
		16. There's an App for That! Or Ten. Let's compare and contrast the most popular four apps.	Regency C/D
12:15 pm	1:30 pm	Lunch Shake Table Demonstration	Plaza & Georgia Ballrooms Balmoral
1:30 pm	2:30 pm	17. Come Home: Access for Indigenous Communities and Practical Implications of Ceremonial Use of Collections	Regency A/B
		18. Latin America Shipping Q & A	Regency E/F
		19. Working with Living Artists: from Contract to Close	Regency C/D
2:45 pm	3:15 pm	20. Viewing a museum's diverse collections as materials types: Working toward best practices of collection stewardship	Regency A/B
		21. 3-D Scanning on Loans for Your Incoming Exhibition Loans	Regency E/F
		22. A Tale of Two Museums: Documenting "The Refusal of Time"	Regency C/D
3:15 pm	3:45 pm	Networking Coffee Break Shake Table Demonstration	Regency Hallway Balmoral
3:45 pm	4:00 pm	23. Nomenclature Online: A New Reference Resource for Museum Cataloguers (Coming Soon!)	Regency A/B
		24. The Egyptian Museum Registrar Training Project: Ten Years Later	Regency E/F
		25. Collections Abroad: Australasian Registrars	Regency C/D

START TIME	END TIME	DESCRIPTION	ROOM
4:15 pm	5:15 pm	26. Repatriation: Building Bridges between Nations	Regency A/B
4:15 pm	4:45 pm	27. Collection Care with Materials Substitution in Thailand	Regency E/F
		28. Lighten Up: Enhancing the Visitor Experience	Regency C/D
4:45 pm	5:15 pm	29. Shining a Light on Energy Efficiency	Regency C/D
6:30 pm	9:00 pm	Vancouver Art Gallery Reception	Vancouver Art Gallery

Sunday, November 5, 2017 REMEMBER TO SET YOUR CLOCK BACK 1 HOUR

7:30 am	8:30 am	Networking Breakfast	Plaza & Georgia Ballrooms
8:30 am	8:45 am	Les Bénévoles Re-Cap	Regency Ballroom
8:45 am	9:45 am	30. A Registrar, a Broker and an Underwriter Walk into a Bar... : Advanced Topics in Insurance	Regency Ballroom
9:45 am	10:45 am	31. Legal Issues: An Update on CITES Law Regarding Ivory Imports/Exports	Regency Ballroom
10:45 am	11:15 am	Networking Coffee Break	Regency Hallway
11:15 am	11:45 am	32. How to Evaluate Collection Risk	Regency Ballroom
11:45 am	12:45 pm	33. Art of the 4th Dimension: Working with Time-Based Media	Regency Ballroom
12:45 pm	1:00 pm	European Registrars Conference announcement and Closing Remarks	Regency Ballroom



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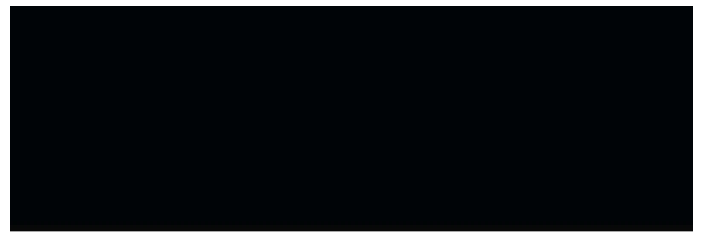
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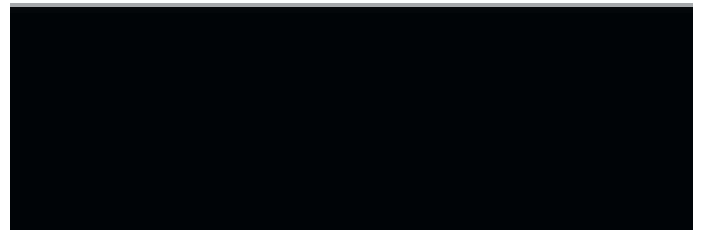
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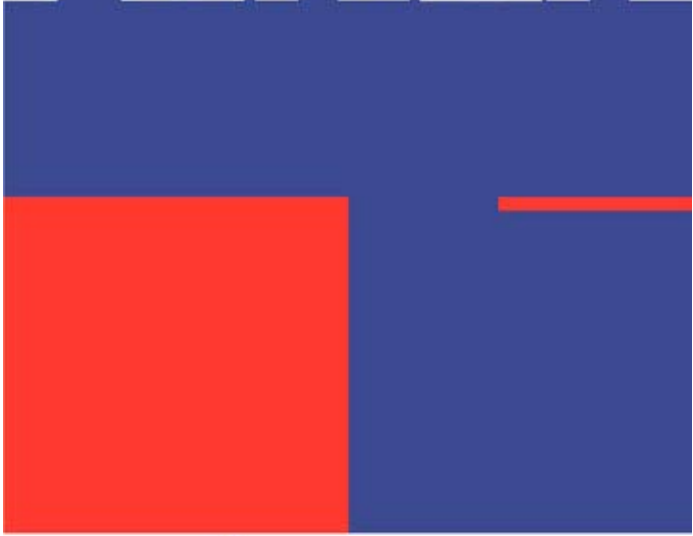
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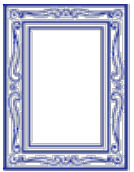


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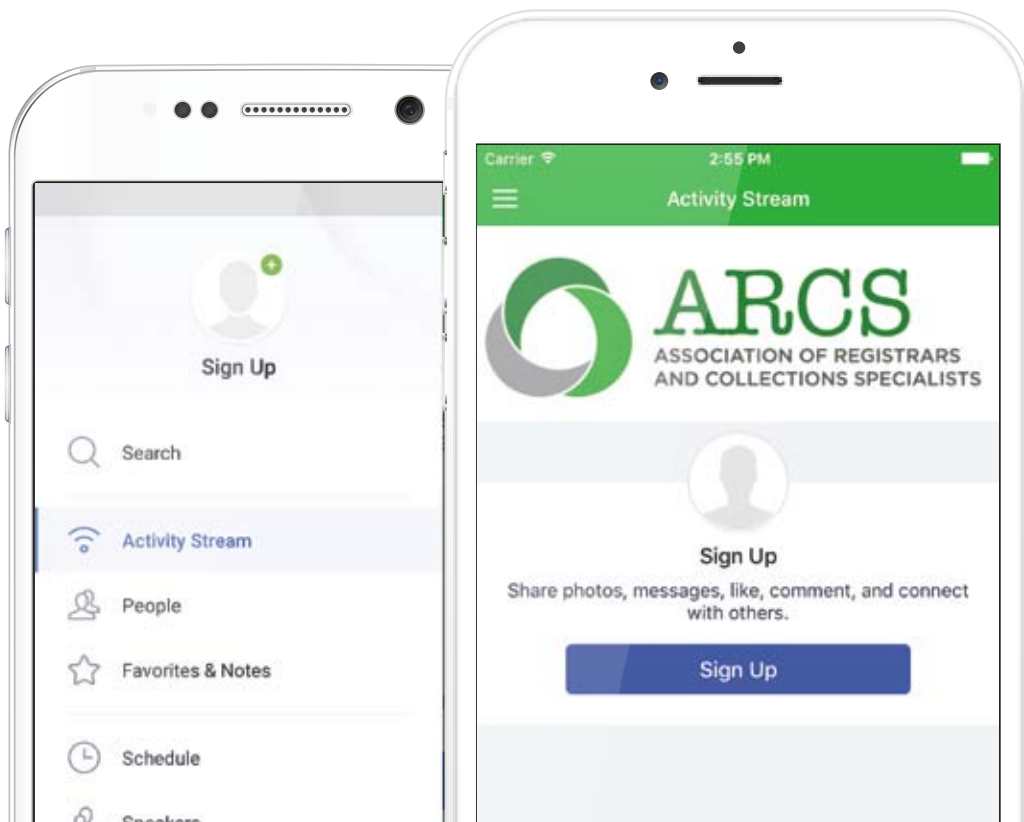
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2017 ARCS Conference Vancouver



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Session Descriptions

1. **Helping Heritage Survive - using collections care training to build bridges between communities**

Speakers: Helen Merrett, Miriam Orsini

Cultural Heritage Without Borders has been running its award-winning Regional Restoration Camps throughout the Balkans since 2007. Its vision: “everyone has the right to enjoy, access and participate in cultural heritage”. It is dedicated to rescuing and preserving cultural heritage affected by conflict, neglect or human/natural disaster, while aiming to bring together communities. Focusing on a team of Conservators and a Registrar based in the Museum of the City of Mitrovica, Kosovo, the camp aim is to equip participants with skills and knowledge that can enable simple but important measures to be taken with limited resources to ensure the longevity of the region’s rich collections. In a region where virtually no formal training is available, the camp provides lectures on the theory of preventative conservation, collections management, and remedial conservation, as well as much hands-on practical work. This includes working directly with the museum’s own collections.

2. **Separating the Wheat from the Chaff: Collection Priorities at Christchurch Art Gallery Te Puna o Waiwhetu**

Speaker: Gina Irish

The 2010-2011 Canterbury earthquakes forced Christchurch Art Gallery Te Puna o Waiwhetu (New Zealand) to make disaster preparedness a priority. Immediately following a particularly destructive quake, the Gallery was repurposed as the base for the Government led emergency response team. This and the effects of the disaster resulted in the forced closure of the Gallery for five years. During this time registration made significant contributions to the Gallery’s disaster preparedness plan, championing the development of a robust priority list. The priority list was repeatedly tested as registrars responded to ongoing seismic events, the emergency evacuation of multiple storage spaces and the repair of the building while the collection remained onsite. This paper recalls the disaster that informed the development of the priority list, detailing the methodology registrars applied while discussing issues relating to usability and administration that impact the ongoing maintenance of this critical document.

3. **But Wait - There’s More! The Valuation and Legal Aspects of Charitable Contributions**

Speakers: Lela Hersh, Karin Gross

This session will provide the most up-to-date information that museum professionals and collection specialists should understand to have an informed discussion with their directors, donors, and clients when it comes to Charitable Contributions. Terminology between museums and the IRS may vary (Fractional gifts vs. Partial Gifts), and there are times when the museum is allowed to comment on value (Bargain Sales). Is the museum writing a Contemporaneous Written Acknowledgment to its donors for gifts to their Permanent Collections - the absence of which could negate a deduction for the Donor? Are appraisers required to provide Donees with copies of the appraisal? When does the clock start ticking for additional Fractional Interest donations? What exactly is title transfer - is physical possession needed and is the Deed of Gift the instrument of transfer? This presentation will include questions about valuation and the IRS that arise frequently within the profession.

4. Complicated Loan Negotiations: Informal Study of Various Industry Requirements and Solutions

Speakers: Mary C. Pontillo, Frank Avila-Goldman, Michelle Bennett Simorella, Elayne Rush

Lenders' requirements for Borrowers have become increasingly stringent, especially with regard to private collectors, estates and foundations. What are some of these requirements? How do you comply with them? Are they negotiable? Based on an informal survey of various collection managers and registrars, we will present our findings in hopes of arming the audience with practical tools for successful loan negotiations.

5. The Collection Inventory Handbook for Museums and Historical Societies

Speakers: Sandra Vanderwarf, Bethany J. Romanowski

The forthcoming Collection Inventory Handbook for Museums and Historical Societies will be the first publication to walk museum professionals through this foundational collections stewardship function. The manual's content is informed by a survey in which collections practitioners voiced the need for a resource to make inventories easier to implement, more accurate, and more fruitful, while also incorporating 21st century technologies. In this session, the authors will share two case studies of inventories in action: 1) barcoding and inventorying the collection at the National Museum of Mongolia and 2) the use of an open source collections management system in a comprehensive inventory at the National September 11 Memorial & Museum.

6. Copyrighted Material in the Museum: A Path to Fair Use

Speakers: Hunter O'Hanlan, Peter Jaszi, Todd Lamkin

The College Art Association's Code of Best Practices in Fair Use for the Visual Arts brings tools for using copyrighted material under fair use to professionals in the visual arts. This session will introduce ARCS members to the Code and explore how they can facilitate the fair use of copyrighted content in their work. For registrars and collections managers who deal with photographic reproductions of works in the collection, requests to use images in publications, and requests for archival material, this session will explain how to make fair use decisions, alleviating a great deal of confusion and anxiety that frequently accompanies this work. In concert with colleagues in publications, education, museum libraries and archives, appropriate reliance on fair use can decrease costs and support fulfillment of museum mission

7. What is Connecting to Collections Care?

Speaker: Danielle Hall Bennett

The Connecting to Collections Care Online Community provides training and resources for smaller cultural institutions to assist them in taking better care of their collections and in preserving those collections for their diverse communities. Connecting to Collections Care is a program of the Foundation of the American Institute for Conservation with funding by the Institute of Museum and Library Services. This short session will introduce the Connecting to Collections Care program and the many resources it provides.

8. Balancing Act: Providing Access While Preserving Historic Spaces and Traditions

Speakers: Martina Caruso, Becky Bacheller, Ann Stegina, Danielle Swanson

Museums housed within historic structures face a significant challenge: balancing visitor access and historic preservation. At the Intrepid Sea, Air & Space Museum, only restored areas are open to the public. The Intrepid undertook a project to catalog and 3D scan unrestored compartments, many of which had not been formally investigated since the ship's decommissioning in 1974. At the Tenement Museum, which interprets preserved and restored apartments throughout the building, growing attendance poses the largest threat to the building's fabric. The Tenement developed proactive strategies to monitor and conserve "ruin" spaces. The South Street Seaport Museum has a collection of partly functional artifacts, which require a unique level of care. The Seaport must engage in their care, and also preserve maintenance skills and working traditions. In this presentation, all three museums will share how their approaches to unrestored spaces and working artifacts will improve access while preserving their treasures.

9. Shipping Tales: Italia

Speakers: Jacqueline Cabrera, Antonio Addari, Floriano Fornasier, James Bradburne

Any museum lending to or borrowing from Italy may find the process a daunting one. Issues include communications, bureaucracy, changing government positions, delays, logistics in ancient buildings and towns, along with couriers, customs procedures, public bids, insurance, and private exhibition organizers. This session aims to be a user's manual to help deal with Italy and its many current problems and to explain why such problems exist.

10. 'To Tweet or not to Tweet' and other Social Media from the Collections Point of View

Speakers: Bianca L. Ruthven, Travis Puterbaugh, Amy Gibson, Erin Robin, Danielle Currie

Does your organization have a social media policy? Is that policy intended for official use only, or does it also include the personal use of social media by staff? Do you avoid controversial topics on your social media, or do you use social media as a tool to engage in sometimes-uncomfortable dialogue? As collections professionals, we have special access to collections storage areas, exhibitions in process, and other behind the scenes places in the museum: should this be shared? In this session, moderators will discuss considerations, and conflicting interests for how different staff interact with social media with a group of panelists who all represent different points of view on this topic including Marketing, Communications, Rights and Reproductions, and Collections departments. The panelists represent views from both the U.S. and Canada.

11. Beyond the Hard Drive: A Primer on Acquiring Digital Artworks

Speaker: Meredith Reiss

As artists embrace new technologies, museums will continue to see an increase in digital acquisitions. These can take many forms, from high-resolution digital images to remastered video files and complex software-based art installations. These ephemeral works present unique challenges to registrars and collections managers, especially at institutions lacking the expertise of a media conservator. This session will cover better and best practices for documenting, storing, and preserving digital acquisitions. The presentation will focus on how to establish effective communication with the artist and/or vendor during the pre-acquisition phase, how to condition check the digital components once they arrive at the museum and how to plan for future migration and storage of these challenging objects.

12. Old Loans: Out of Sight, Out of Mind

Speakers: Rose M. Wood; Adrienne F. Reid, CIC; Andrea N. Perez; Andrea M. Gardner

Old loans are a fact of life for many registrars and collection managers, and with other competing priorities, it is easy to let them linger. When tasked with returning a single old loan or perhaps a comprehensive return project, the process is often labor intensive and may involve a risk versus benefit analysis. What happens if the lender is deceased or unresponsive or if multiple parties request the return? What are the insurance implications if the object's valuation is outdated or there's no loan paperwork at all? Do you need to ask a lawyer before attempting a complicated return? Find out what tools and practices are effective in finally resolving old loans

13. When your collection moves of it's own accord: International cooperation among zoos

Speakers: Suzanne Quigley, Menita Prasad, Marla Waddell, Krista Adelhardt

Zoos rely on detailed animal records to make critical, time-sensitive decisions regarding the care and management of the animals they house. Zoos have some very special acquisition methods - live birth being one of them. Obtaining permits and cooperating closely with customs brokers, zoos lend and borrow across international borders. Zoos share data in ZIMS, a database of over 6.8 million animals used by more than 1000 zoos in 90 countries. Each of the panelists will discuss one of these aspects of her work using, as a case study, one of her zoo's many living, breathing charges.

Shake Table Demonstration

Speakers: Arne Johnson, Mohamed ElBatanouny

Arne Johnson and Mohamed ElBatanouny will provide follow-up on a presentation given at the 2015 ARCS conference in New Orleans about vibration control during museum construction projects. They will demonstrate the effects of vibrations using a computer-actuated vibration simulator – a 'shake table'. Participants will be able to observe the real effects on human perception of vibration by placing hands on the simulator and feeling vibrations from barely perceptible to limit levels. Participants will also see demonstrations of ambient vibrations in buildings due to walking, jumping, dropping objects, etc., on the floor around the table. The vibratory response of these various events will be displayed on a large screen. There will be display boards and videos with related technical information and case studies, samples of vibration equipment and monitors, and related technical literature.

14. Straight from the Source: Providing Collections Access for Object Based Research

Speakers: Caitlin R. Rumery, Linda Endersby, Rachael Faust, Britt Scholnick

In the past, museum collections were locked away behind closed doors but increasingly institutions across the nation are evolving to provide access to their collections for research and academic learning from original source material. Access can mean physical access, sometimes with a dedicated space, or virtual access through online database portals. Additionally, access is not always an explicit part of the mission but internal directives can make it an important part of day-to-day operations and staffing. Often museums are not adequately equipped with space and technology for increased access to their collections. The panelists and their institutions represent a variety of possible situations with regard to dedicated access spaces, online access, and institutional mission driven access. This session will explore how collections staff can create innovative access and learning opportunities with varying resources as well as highlight creative and successful examples of object-based research in museums.

15. Shipping to and from Cuba without a “Crisis”

Speakers: Elspeth Patient, Judy Steinberg, Jay Brickman

With the recent easing of diplomatic relations between the United States and Cuba, the number of US museums collaborating with Cuban institutions and artists has grown significantly. Like any new avenue of commerce and trade, there are challenges associated with working on loans and exhibitions related to Cuban art. Case studies include: the American Folk Art Museum’s recent experience with the exportation of artwork from the United States to Cuba; Museum of Fine Arts, Houston’s experience with the ins and outs of importing artwork from Cuba to the United States; and the Crowley Maritime Museum’s insight on policy related to import and export between the two countries. This session will help allay fears and provide helpful guidelines for registrars and shippers working on projects involving Cuban art.

16. There’s an App for That! Let’s compare and contrast the most popular four apps

Speakers: Barbara Campisi, Kelli Bodle, Liz Furhman-Bragg, Benjamin Peery

This panel of four will compare four mobile apps used for condition reporting: PDF Expert, Artcheck, Art Reports, and Notability. Each speaker will do a small demo of an app, addressing specific questions about the app’s functionality, so they may be compared on equal grounds. Questions will address functions, like customization, uploading object information in advance, adjusting and marking up photos, drawing, typing, and drop-down boxes. In addition there will be discussion of ease of use, ease of customization, photos compressed, etc. We will discuss what the user most loves and most dislikes about the app and what functions (s)he wishes were included. We will also talk about the process, comparing which apps may be faster to use, and how they compare to the old pencil-and-paper.

17. Come Home: Access for Indigenous Communities and Practical Implications of Ceremonial Use of Collections

Speakers: Gail E. Joice, Andrew T. Washburn, Sue Rowley

Many museums holding indigenous cultural materials face the challenge of providing appropriate museum care to those objects while making them available to the communities from which they come. In this session three ways of working with indigenous communities will be highlighted: the National Museum of the American Indian’s methods of supporting access to indigenous communities through on-line and on-site research visits; the Alaska State Museum’s program to provide access and facilitate the continuance of traditional cultural practice with Native Alaskan objects in its collection; the Reciprocal Research Network (RRN), co-developed by the Museum of Anthropology at the University of British Columbia, the Musqueam Indian Band, Sto:lo Nation/Tribal Council and the U’mista Cultural Society, with the goal of facilitating reciprocal and collaborative research about cultural heritage from the Northwest Coast of British Columbia

18. Shipping Tales: Latin America

Speakers: John Robinette, Jason Losh, Bruno Lopes, Leticia Vilalta

This session will focus on shipping logistics to and from Mexico, Peru, Brazil, Chile, and Venezuela. Export and import licenses, trucking routes, restrictions, customs clearance, and governmental bureaucracy will be discussed.

19. Working with Living Artists: from Contract to Close

Speakers: Beth Bahls, Rebecca Parker, Roberta Frey Gilboe

Working with contemporary art can present many challenges; some expected and, well, many unexpected. These challenges, disguised in various forms, may be complicated; yet the one determining factor is: The Living Artist. Newcomers may not know museum standards. Seasoned vets may not think the “rules” apply to them. Overwhelmingly, there may be a preconceived notion as to what a museum can provide. While the negatives sometimes seem to overshadow the experience, there are benefits to working with a living artist - understanding their work and process firsthand. We (registrars) face these exhibitions with both excitement and precaution. While experience can only get you so far, there are steps to assist with atypical situations and learning what questions to ask. This panel explores working with artists in venues that include private, public and university museums. We will be covering three stages of working with living artists: initial concept, development and execution.

20. Viewing a museum’s diverse collections as materials types: Working toward best practices of collection stewardship

Speaker: Julianne Snider

The collections of the Earth and Mineral Sciences Museum & Art Gallery at Penn State embody the scholarly heritage of the university. Successfully promoting the collections as a unique knowledge resource is crucial to maintaining the collections’ relevancy. The collections, comprised of geological specimens, modern osteology, historic mining artifacts, and fine art, have been moved from sub-standard spaces on campus to a single off-campus storage facility. Viewing the collections as related objects rather than a collection type is vital to defining storage environment requirements and creating sustainable storage practices within the constraints of limited staff, funds, and space. Meeting the challenge of maintaining standards and best practices of collections care while capitalizing on the attributes of the diverse EMS Museum collections is dependent upon developing strategies for housing the variety of material types in the collections and customizing collection stewardship practices that ensure the sustainability of the collections and associated data.

21. Technology: 3-D Scanning on Loans for Your Incoming Exhibition Loans

Speakers: Jacqueline Cabrera, BJ Farrar, Mark Mitton

Mount makers at the J. Paul Getty Museum in Los Angeles have been working with 3-D scanning of museum loans to improve their mount making technique. This technology has helped reduce the amount of time an object is needed on premises for a fitting prior to installation, and has helped make precision more possible so that tweaking of mounts is less of an issue. The speakers will review their process in conjunction with the recent exhibition, Edmé Bouchardon, and how it helped the overall exhibition installation schedule.

22. A Tale of Two Museums: Documenting “The Refusal of Time”

Speaker: Grace T. Weiss

In 2013, the Metropolitan Museum of Art and the San Francisco Museum of Modern Art (SFMOMA) jointly acquired William Kentridge’s, *The Refusal of Time* (2012). An immersive media installation composed of a five-channel video, eight audio channels, four metallic megaphones, and a kinetic breathing machine (“the elephant”), the work presents a thirty-minute visualization of the history of time. Collaborative by nature, *The Refusal of Time* is the first co-owned contemporary artwork between the institutions. Drawing on the experience of installing and maintaining SFMOMA’s presentation of *The Refusal of Time*, this discussion will describe the process of developing the inter-institutional documentation of the installation’s first iteration at the Met and SFMOMA. The genesis of this edition’s museum life in two collections details the collaborative reality of co-owning, exhibiting, and preserving variable media arts installations.

23. Nomenclature Online: A New Reference Resource for Museum Cataloguers (Coming Soon!)

Speaker: Heather J. Dunn

If your museum uses Nomenclature for Museum Cataloging to name and classify your cultural objects there is good news! An expanded, bilingual, illustrated version of Nomenclature will soon be launched online, providing free access to consult this well-known standard for object naming vocabulary and classification. Learn about:

- The proposed design and features of Nomenclature Online
- How museums can use Nomenclature Online for data cleanup and standardization
- Recent enhancements made to content through harmonization of Nomenclature with the bilingual, illustrated Parks Canada “Descriptive and Visual Dictionary of Objects”
- Plans for ongoing Nomenclature terminology development by both Canadian and US heritage organizations
- How Nomenclature can be incorporated within collections management systems
- How museums can become involved with the development of Nomenclature and ensure that the terms they need are included.

24. The Egyptian Museum Registrar Training Project: Ten Years Later

Speaker: Rachel Mauldin

In 2007, the American Research Center in Egypt embarked on a project to create the first registrars' department at the Egyptian Museum in Cairo. The project, introduced at the 2007 IRS conference in Chicago, was designed to train four Egyptian registrars and to create a database of the museum's collection. At the end of the four-year project, ten registrars had completed the training and over 162,000 objects of the museum's approximate 200,000 objects had been entered into the collections database. This update will review the successes and trials of the project and relate where the registrars and their department are now.

25. Collections Abroad: Australasian Registrars

Speaker: Greg Hunter

Have you ever wondered what registrars and collection workers on the other side of the world are up to? Is it true, for example, that those of us in Australasia have to write all of our registration numbers upside down? This presentation will give you a brief window into the Australasian collections community through the eyes of one of ARCS' sister organizations - the Australasian Registrars Committee (ARC). What does the ARC do, and what kind of services does it offer to its members? And, how is the ARC responding to the ever-changing landscape in which we work? Come along to find out! Kangaroo parking will be provided, subject to CITES approval.

26. Repatriation: Building Bridges between Nations

Speakers: Terry Snowball, Racine Berkow, Russell D. (Tim) White, Briana Flandt

As museum professionals, we are aware that the objects we handle during our lifetime reflect the artistic and cultural heritage of those who came before us. Perspectives change over time. Objects once regarded as oddities are now considered cultural patrimony - like the artifacts discovered at Machu Picchu – here is the story of their return. A soldier's war mementoes can be viewed as either historical artifacts or as personal property. A Wisconsin town and a city in Japan worked together to find and return WWII mementos to a Japanese soldier's descendants. The odyssey of the return of the contents from a salvaged vessel to the Spanish government was like a “mission impossible”. These presentations describe different types of repatriations, large and small, why they are important, and how they help build cultural bridges at a time when some people prefer to build walls.

27. Collection Care with Materials Substitution in Thailand

Speaker: Ploypailin Thapepong

To preserve collections for long-term protection, appropriate materials are significant. The Queen Sirikit Museum of Textiles (QSMT) used to import all archival materials and tools for collection management from the USA. Unfortunately, this was not cost effective. The price of imported materials was at the mercy of very high currency exchange fees. Expenses included international shipping, insurance, and custom fees. If damage occurred during shipping, more money and time are spent claiming and waiting for replacement supplies. For many of these reasons the QSMT decided to use domestic materials. Some archival products have been found whose qualities are as good as the imported ones and meet international standards. QSMT conservators agreed to use these materials in collection management, significantly reducing the museum's budgeted expenditures. This session will explain how appropriate materials were identified and tested, and which ones have been integrated into collections care.

28. Lighten Up: Enhancing the Visitor Experience

Speaker: Linda S. Edquist

The Smithsonian's National Postal Museum (NPM) has over 6 million objects in its collection and the majority is paper based - fragile, light sensitive and small. Since opening in 1993, collectors have asked for more rare artifacts to be displayed. As conservators we want to protect the collection from light damage. As a visitor we want to be able to enjoy these artifacts in a space that enhances the museum experience. With this in mind, the design of the W.H.Gross Stamp Gallery at NPM focused on creating a magical space for visitors to engage in the topic and exhibit valuable artifacts. NPM addressed approached the challenge in 3 areas:

- Museum envelope improvements
- Gallery specific solutions
- Object level protection

Further, in the effort to control light damage, 4 tactics were employed based on exhibit and case furniture design coupled with new technological developments in the lighting industry.

29. Shining a Light on Energy Efficiency: LED Conversion at the Indianapolis Museum of Art

Speaker: Kathryn M. Haigh

The Indianapolis Museum of Art has embarked on a three-year museum-wide conversion of all incandescent and fluorescent lamps to LED lamps. The goal of the project is to safeguard the collection, eliminate ultraviolet emissions, to improve color perception and clarity, and allow for lower light levels in the galleries. The conversion will also realize a return on investment reflected in reduced electric utilities costs, reduced number of lamps purchased per year, and reduced labor costs due to less frequent replacement of the new LED lamps. The expected reduction in operating costs makes funds available for exhibition and educational programming as well as collections-based research and activities. This session will illustrate the process of lamp selection and testing, funding, and implementation of the campus-wide conversion to LED lamps.

30. A Registrar, a Broker and an Underwriter Walk into a Bar... Advanced Topics in Insurance

Speakers: Erika Franek, Diane E. Jackson, Richard Northcott

Hear three perspectives on insurance topics from a registrar, a fine art broker, and a fine art underwriter. Topics will include 'absolute liability', national clauses, jurisdictions, endorsements, and liability limiting language.

31. Legal Issues: An Update on CITES Law Regarding Ivory Imports and Exports

Speakers: Irene Taurins; John O'Halloran, LCB

The ever-changing world of CITES has recently had some major changes such as the regulations pertaining to African Elephants. Hear a customs agent define the latest legal aspects and how it will affect your exhibition object list.

32. How to Evaluate Collection Risk

Speakers: Shannon White, Christopher Wise

This session will discuss how to evaluate and look at risk presented by different storage practices using industry standard strategies for analysis. By examining risks presented by natural disasters such as fires and floods, as well as facility-specific hazards such as security, environmental conditions, and pests, this session will provide a guide to identify risks, evaluate the acceptable hazards in a systematic way making best use of limited tools and resources. The Bechtler Museum's recent move to off-site storage will be used as a case study for evaluating risks presented by off-site storage and to introduce concepts of risk management and analysis for comprehensive decision making.

33. Art of the 4th Dimension: Working with Time-Based Media

Speakers: Caitlin Grames, Marisa Szpytman, Stephen P. McLallen, Raina Mehler

No other medium has a relationship to entropy quite like time-based media. By its very nature it presents unique difficulties for institutions and collectors. Due to the medium's fundamental dependence on technology, duration, and interpretation, time-based media is frequently prone to misadventures and incorrect installations that even the most-well intentioned artist and attentive stewards cannot always anticipate. Considering the complex nature of time-based media, what methods do registrars use to navigate between standardized practices of archiving and the unprecedented needs of new media? How can collections managers preserve media art for future generations, when rapid obsolescence is an inherent aspect of the work? How do galleries manage the exhibition and sale of artwork that is characteristically unreliable at best? Turning to the demands of the museum and gallery, this session examines the challenges of information management, collections care, and exhibition of time-based media artworks.

Speaker Bios



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Antonio Addari has been the Managing Director of Arteria srl since 2010, working mainly in Milan and Rome. He began work in the fine art shipping business in 1975 and in 1988 joined Propileo Transport as partner and manager of operations. In 2000, with the merging of Propileo Transport with Arteria srl, he began working on the organization and development of Arteria srl, the leading company in Italy for fine art packing and shipping. From 2001 to 2009 he was the general director of Arteria srl with the responsibility of coordinating all IT systems, operations, procedures, logistics, quality development, personnel training, and activities of all offices. Antonio has been a teacher and consultant in various universities and training courses for packing and handling of works of art, logistics and shipping. He was a speaker at IRS2 2007, AAM 2010, Prep Con 3 2013, ARCS 2013, and Prep Con 4 2017.

Speaking in Session 9. Shipping Tales: Italia



Krista Adelhardt

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Krista Adelhardt is the Animal Management Registrar at Woodland Park Zoo in Seattle. As a zoo registrar, her responsibilities include managing the zoo's animal records; coordinating animal transfers; maintaining federal, state and local wildlife permits; training staff on data entry procedures; assisting staff with data searches; and many "other duties as assigned." Krista holds a BS in Biology, a MS in Instructional Design, and a graduate certificate in Museum Studies. Her background includes experience in the fields of animal care, records management, and museum studies. Krista's zoo career began in 2007 when she accepted the assistant registrar position at Saint Louis Zoo. Since that time she has been an active member of both the Zoological Registrars Association (ZRA) and the Association of Zoos and Aquariums (AZA).

Speaking in Session 13. When your collection moves of it's own accord: International cooperation among zoo collections managers and registrars



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Frank Avila-Goldman, Associate Registrar and Copyright Associate for the Estate of Roy Lichtenstein, has over fifteen years of experience with fine arts collections management. After graduating from the School of Visual Arts, with a BA in Photography, Frank started his career as an artist's assistant working in production development and archive maintenance. Over the years he has been a Studio Manager for artists Richard Misrach and Carroll Dunham and has worked as a registrar for fine art galleries such as Ariel Meyerowitz Gallery, Pace Gallery, and Pace/MacGill Gallery. Since 2013, Frank has co-managed the art collections of the Estate of Roy Lichtenstein and traveled extensively for exhibitions on the work of Roy Lichtenstein. His expertise includes artist estate and reproduction rights management, as well as developing and implementing policies for the care and maintenance of high valued collections.

Speaking in Session 4. Complicated Loan Negotiations: Informal Study of Various Industry Requirements and Solutions



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Becky Bacheller is currently the Collections Technician at the Intrepid Sea, Air & Space Museum. Becky has worked on a number of collections moves and photography projects, including work at the Costume Institute at the Metropolitan Museum of Art, the Smithsonian National Air and Space Museum, and Harpers Ferry National Historical Park. Becky graduated from George Washington University's Museum Studies Program, specializing in collections management.

Speaking in Session 8. Balancing Act: Providing Access While Preserving Historic Spaces and Traditions



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Beth Bahls is currently the Registrar for Exhibitions & Loans at the New Orleans Museum of Art (NOMA). Prior to working at NOMA, she held positions at the University of Michigan Museum of Art, Premier Exhibitions, and Pace/MacGill Gallery. She holds a BFA in Environmental Design from the Maryland Institute College of Art and an MS in Historic Preservation from Eastern Michigan University.

Speaking in Session 19. Working with Living Artists: from Contract to Close



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Danielle Hall Bennett is the Associate Registrar for Collections Management at the Walters Art Museum where she manages all aspects of collections management of objects, both in storage and on view. Between 2007 and 2014 Danielle was the assistant registrar for loans and exhibitions at the Walters, managing incoming/outgoing loans and exhibitions. Danielle became ARCS President in 2017. She has served as chair of the ARCS Workshop Task Force and of the Electronic Professional Development Committee. Danielle joined the Connecting to Collections Care Webinar Committee in 2015, and currently serves as chair. Danielle has served as an adjunct professor at Towson University, teaching graduate and undergraduate courses on Museum Collections Management. In 2012, she established a local group for Baltimore-area collections professionals, organizing discussions, tours, and networking events.

Speaking in Session 7. What is Connecting to Collections Care?



Racine Berkow

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Racine Berkow is the Founder and President of RBA - Racine Berkow Associates, an international freight forwarding, customs broker, and full service fine art services provider based in Long Island City, NY. Prior to founding RBA in 1987, she was the Registrar at The Jewish Museum in New York. During her tenure at the museum, Racine was a founding member of the Registrar’s Committee of the American Association of Museums and a regional officer. She is the author of the chapter on “International Shipping” in the university text book *Museum Registration Methods*, published by The American Association of Museums, and is an adjunct instructor at New York University. Racine holds a BFA in Design from Ohio State University and certificates in Air Cargo Transport, and Customs Brokerage from The World Trade Institute in New York. She is a member of the Women Presidents Organization, Arttable, and serves on the art committee of DIA, Beacon.

Speaking in Session 26. Repatriation: Building Bridges between Nations



Kelli Bodle

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Kelli Bodle is the Assistant Registrar at the Boca Raton Museum of Art (BRMA) in Boca Raton, Florida, where she has been employed since 2008. Kelli is a writer who has contributed texts to a number of publications including the books *Hidden Treasures: What Museums Can't or Won't Show You*, *Transformations: The Art of Yvonne Palmer*, *Outsider Visions: Self-Taught Outsider Artists of the 20th Century*, and most recently an exhibition review of “Champions: Caribbean Artists Breaking Boundaries in South Florida.” She has curated multiple exhibitions for the BRMA as well as for ArtPrize (Grand Rapids, Michigan, 2015). An established speaker, she has presented papers at both the Southeastern College Arts Conference and the Association of Art Museum Curators. For this panel, Kelli will discuss the app Art Reports created by Art Services.

Speaking in Session 16. There’s an App for That! Or Ten. Let’s compare and contrast the most popular four apps.



James Bradburne

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James M. Bradburne is an Anglo-Canadian architect, designer, and museologist who has designed world expo pavilions, science parks, and international art exhibitions. He was educated in Canada and in England, graduating in architecture at the Architectural Association and receiving his doctorate in museology from the University of Amsterdam. Over the past 30 years he has produced exhibitions and organized research projects and conferences for UNESCO, national governments, private foundations, and museums in many parts of the world. From 2006 until March 2015 he was the director general of the Fondazione Palazzo Strozzi. In October 2015 he became director general of the Pinacoteca di Brera and the Biblioteca Braidense in Milan.

Speaking in Session 9. Shipping Tales: Italia



Jay Brickman

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Jay Brickman is Vice-President of Government Services for Crowley Liner Services. Presently based in Fort Lauderdale, Florida, Jay has lived and worked in Latin America for over 40 years. He has initiated and directed Crowley's operations in the Eastern Caribbean, Dominican Republic, Haiti, Mexico, Colombia, Venezuela and Cuba, managing Cuban operations for the last 15 years. Jay received an MA from the School of Advanced International Studies of the Johns Hopkins University, specializing in international economics and Latin American affairs. Jay has served on the Latin American Trade Committee of the U.S. Department of Commerce. He is a founding member of the Cuban Studies Fund and serves on the Cuban Studies Program Advisory Group of the David Rockefeller Center at Harvard University. He has co-authored the book *Cuba: It Matters*. In April 2016 he was inducted into the Florida Customs Brokerage and Forwarders Association (FCBFA) Hall of Fame.

Speaking in Session 15. Shipping to and from Cuba without a "Crisis"



Jacqueline Cabrera

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Jacqueline Cabrera is currently Principal at Cabrera Art Management and a Founding Board Member of the Association of Registrars and Collection Specialists, which she served as President from 2014-17. From 1996-2016 she worked at the J. Paul Getty Museum, first as associate registrar for the Getty Villa and then as associate registrar for Exhibitions. Prior to joining the Getty, she was the registrar at the Long Beach Museum of Art and a Painting Department assistant at Sotheby's. She has served on boards for many organizations, including the Western Museum Association, the Registrars Committee Western Region (chair), the Registrars Committee of the American Association of Museums, the Irvine Valley College's Advisory Forum Committee for their Collections & Exhibitions Management Technician Program, and Urban Art, Inc. She has conducted training for the new Registrar's Department at the Egyptian Museum in Cairo, Egypt, and has been a guest lecturer for the UCLA/Getty's Master's Program.

Speaking in Session 9. Shipping Tales: Italia; Session 21. Technology: 3-D Scanning on Loans for Your Incoming Exhibition Loans



Barbara Campisi

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Barbara Campisi is an independent collections manager and consultant, and a practicing artist. Her BS in Studio Art, with a minor in art history, comes from Skidmore College, and her MA in Painting from Adelphi University. Barbara began her 20+ years in collections care as a packer / crater and transit coordinator. For more than 15 years she was the collections manager for the Arthur M. Sackler Estate and Collections Trust. Currently, as a private consultant, contract registrar and collections manager, Barbara manages both very large and small private collections and consults for museums, galleries, auction houses, art transport companies, Estates, Trusts, and Foundations. In addition to these occupations, making art, dancing, and rescuing cats, Barbara writes a LOT of condition reports.

Speaking in Session 16. There's an App for That! Or Ten. Let's compare and contrast the most popular four apps.



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Martina Caruso joined the South Street Seaport Museum as Collections Manager and Registrar in the summer of 2015. Prior to that, she was the director of CYNTHIA-REEVES and Ferrin Contemporary gallery, located on the campus of MASS MoCA in North Adams, Massachusetts. Prior her time in Western Massachusetts, Martina collaborated with several New York City institutions, including The Drawing Center, International Center of Photography, and Steven Kasher Gallery as assistant registrar, collections specialists, and gallery assistant. A native of Italy, Martina moved to the United States in 2010. She received her BA in Cultural Heritage Studies from University of Milano, and her MA in Art History from University of Bologna. Outside work, Martina is passionately involved in social media networking, and she actively engages with #ARCSchat and #ITweetMuseums initiatives.

Speaking in Session 8. Balancing Act: Providing Access While Preserving Historic Spaces and Traditions



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Danielle Currie is the Rights and Reproduction Coordinator at the Vancouver Art Gallery. As the Gallery's copyright representative, she manages external and internal reproduction requests, licensing images for reproduction, and liaising with rights holders and staff. She works closely with the curatorial and marketing departments, sourcing images for publications and publicity materials, and ensuring that reproductions are used appropriately. Danielle has worked at the Vancouver Art Gallery since 2003 and holds a BA in Art History from the University of British Columbia.

Speaking in Session 10. 'To Tweet or not to Tweet' and other Social Media from the Collections Point of View



Heather J. Dunn

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Heather Dunn has been involved with the management and documentation of museum collections for almost 30 years. After working in a wide range of museums and galleries across Canada and the UK, she completed an MA in Museum Studies. She has been a member of the American Association of State and Local History (AASLH) Nomenclature Task Force since 2010, and was co-editor of *Nomenclature 4.0*. She has been with the Canadian Heritage Information Network (CHIN) since 1995, and is now working with CHIN and the AASLH Nomenclature Task Force to develop the new Nomenclature + Online.

Speaking in Session 23. Nomenclature Online: A New Reference Resource for Museum Cataloguers (Coming Soon!)



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Linda Edquist has served as the Head of Preservation at the Smithsonian's National Postal Museum since 1995. Linda began work at the Smithsonian Institution at the National Museum of American History in 1989 working with the First Ladies costume collection. She joined the staff of the Postal Museum in 1993 where she was part of the conservation team that moved the collection to the museum's permanent home at the Postal Square Building. Linda is trained as a conservator and holds an MBA in the Management of Non-Profits from Walden University. She is a member of the Washington Conservation Guild, where she served in numerous positions, including president. She is a professional associate of the American Institute of Conservation; member of American Alliance of Museums; co-chair for the publication of the "Conservation Resources for Art and Antiques;" co-organizer of the International Institute for Conservation conference in Baltimore, MD, and local committee chair for AIC conferences. In her spare time she is traveler, weaver, and sewer.

Speaking in Session 28. Lighten Up: Enhancing the Visitor Experience



Mohamed ElBatanouny

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Mohamed ElBatanouny is a structural engineering associate at Wiss, Janney, Elstner Associates in Northbrook, Illinois. He received a BS in Civil Engineering (valedictorian) from Helwan University, Egypt, and an MS and a PhD in Civil Engineering from the University of South Carolina. His experience includes vibration testing and monitoring, condition assessment of in-service structures, and structural evaluation. Since joining WJE, Mohamed has worked on a variety of vibration testing, analysis, and monitoring projects at art museums and other structures. He has presented numerous lectures and authored over 50 publications, including two book chapters. He is a member of ACI Committees 444 and 437: "Structural Health Monitoring and Instrumentation" and "Strength Evaluation of Existing Concrete Structures." He is a contributing author to the upcoming ACI 444 "Report on Structural Health Monitoring Technologies for Concrete Structures."

Speaking at the Shake Table Demonstration.



Linda Endersby

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Linda Endersby currently serves as Registrar and Collections Manager for the Museum of Art and Archaeology at the University of Missouri. The Museum is in the process of a major database upgrade (including a public portal component), which she oversees. She previously worked at both the Michigan History Center and the Missouri State Museum, where she oversaw collections as well as exhibits and operations. She has also worked for the Thomas Edison Papers at Rutgers University. Prior to her shift to public history, she obtained an undergraduate degree in Computer Science and a graduate degree in the History of Science and Technology. This background has made the digitization of collections and making them available online a priority in her work with collections. She has also presented many collections training sessions over the last 15 years.

Speaking in Session 14. Straight from the Source: Providing Collections Access for Object Based Research



BJ Farrar

Senior Mount Maker
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BJ Farrar has been a museum professional for almost 30 years and is currently a Senior Mount Maker in the Department of Decorative Arts and Sculpture Conservation at the Getty Museum, specializing in seismic mount making. He has also worked in the Museum’s Antiquities Conservation department as a senior mount maker and as a senior preparator in the Preparations Department. Prior to the Getty, he worked at the Seattle Art Museum as a mount maker/preparator. BJ has presented multiple times on the subject mount making and seismic mitigation, including The Advances in the Protection of Museum Collections from Earthquake Damage symposium series, WAAC, PACCIN and The International Mount Making Forum (of which he is a co-founder).

Speaking in Session 21. Technology: 3-D Scanning on Loans for Your Incoming Exhibition Loans



Rachael Faust

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Rachael Faust is Manager of the Artist Initiative at San Francisco Museum of Modern Art. She supports the Artist Initiative interdisciplinary collection research projects and manages art operations at the museum’s Collections Center. With a background in collections management and museum education, she is focused on making museum collections more accessible through innovative programming and new technologies. She also actively investigates the care and management of contemporary artworks that challenge traditional collection and exhibition practices. Prior to joining SFMOMA, Rachael worked as the assistant curator of collections at the Henry Art Gallery in Seattle where she managed the museum’s Study Center and online collections presence. She has also worked at the Portland Art Museum and the University Art Gallery at the University of California San Diego. She holds an MA in Museum Studies from John F. Kennedy University and a BA in Art History/Criticism from the University of California San Diego.

Speaking in Session 14. Straight from the Source: Providing Collections Access for Object Based Research



Briana Fiandt

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Briana Fiandt, Curator of Collections, was hired at the Richard I Bong Veterans Historical Center in Superior Wisconsin in June 2014. In this position she manages collections and coordinates exhibits for a museum honoring veterans. She earned her MLIS in Library Science from the University of Wisconsin-Milwaukee in 2007. Prior to this position she was the Archivist Librarian at Santa Fe Community College in Santa Fe, New Mexico, and Librarian at the University of Wisconsin-River Falls. She is active with statewide digitization efforts, serving on the steering committee for Recollection Wisconsin.

Speaking in Session 26. Repatriation: Building Bridges between Nations



Floriano Fornasier

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Floriano Fornasier began working in the fine arts shipping business in late 1987, based in Venice. Initially he was an exhibition coordinator, and in February 1990 became Manager of Operations. In May of 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. From May 1992 to July 2004 he was on the Board of Directors of that company. In October 2004 Floriano started working at Arteria srl as estimate office manager based in Rome, managing budgeting and business development for the whole company. In January 2010 he accepted the position of Director of Operation of Arteria srl and since 2013 he has held the additional positions of Director of both Rome and Milan Branch Offices.

Speaking in Session 9. Shipping Tales: Italia



Erika Franek

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Erika Franek is the Head Registrar at Los Angeles County Museum of Art. She currently manages the Registrar's Office and Risk Management departments. Erika has administered LACMA's art insurance program since 2014 and has served as the lead registrar on multiple international touring exhibitions. Before coming to LACMA in 2010, Erika worked as the registrar for outgoing loans at the Museum of Fine Arts, Houston for nine years. Prior to that she worked for the registrar and conservator at the Kimbell Art Museum in Fort Worth, Texas.

Speaking in Session 30. A Registrar, a Broker and an Underwriter Walk into a Bar... : Advanced Topics in Insurance



Liz Fuhman-Bragg

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Liz Fuhman-Bragg has been the Registrar at the Evansville Museum of Arts, History and Science in Evansville, IN, for the past ten years, after having been curator at the International Bluegrass Music Museum in Owensboro, KY. She earned a BA in Studio Art and Graphic Design with a minor in Art History from the University of Southern Indiana and an MA in Critical and Curatorial Studies from the University of Louisville. As a staff of one, she oversees all new gifts and loans to and from the museum and manages the collection and the installation of over ten exhibitions a year. Liz manages an active internship program, accommodating up to six interns and volunteers at one time, coordinating collections management projects and instructing them on proper storage and handling techniques. She currently co-edits the newsletter for the Midwest Museum Association and serves on their board in this capacity.

Speaking in Session 16. There's an App for That! Or Ten. Let's compare and contrast the most popular four apps.



Andrea M. Gardner

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Andrea Gardner (previously Andrea Mall) received her undergraduate degree in Classical Art and Archaeology and Latin from Franklin and Marshall College in Lancaster, PA. She went on to receive her MA in Art History from the University of Texas at Austin with a focus in ancient art. Andrea moved to Toledo in 2006 to work with Dr. Sandra Knudsen on the exhibition “In Stabiano,” featuring frescoes from villas located on the Bay of Naples. After her internship, she took a permanent position at the Toledo Museum of Art as the assistant registrar for domestic loans and exhibitions. Andrea has taught introductory art history courses at the University of Toledo and is one of the authors of the Toledo Museum of Art’s Masterworks catalogue. She was promoted to the head registrar position in July 2012 and took on the additional responsibilities of assistant information officer in January 2013.

Speaking in Session 12. Old Loans: Out of Sight, Out of Mind



Amy Gibson

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Amy Gibson is the Marketing, Communications & Events Coordinator with the Beaty Biodiversity Museum at the University of British Columbia. Amy has a BA in Communications and ten years of marketing experience, spending the past three at UBC. Her career has developed alongside professional social media use, resulting in her often launching and developing channels. Amy started working with the Beaty Biodiversity Museum in May 2016 and is responsible for all of the museum’s social media, in addition to running the museum’s special events, website, blog, promotional activities, and more (her job title is not an exaggeration). This year, she is working on implementing an integrated communication strategy with the goal of increasing engagement rates across all social media channels.

Speaking in Session 10. ‘To Tweet or not to Tweet’ and other Social Media from the Collections Point of View



Roberta Frey Gilboe

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Roberta Frey Gilboe is currently the Chief Registrar for Collections and Exhibitions at the University of Michigan Museum of Art in Ann Arbor, Michigan. She began her career as a curatorial cataloguing coordinator at The Historic New Orleans Collection. She has worked as a senior registrar at the Detroit Institute of Arts and head registrar at Cranbrook Art Museum. She received her BA in Classics and History at Michigan State University and received her MA in Museum Studies from University College London at the University of London.

Speaking in Session 19. Working with Living Artists: from Contract to Close



Caitlin Grames

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Caitlin Grames is a Museum Technician at Detroit Institute of Arts. She is responsible for collections care, the management and execution of gallery projects, and art handling. She is also a member of the Time-Based Media Team, an interdepartmental work group whose responsibility is the management, care, and conservation of time-based media artworks. Caitlin earned a BFA in Painting from Western Michigan University, where she was also a teaching assistant for the Department of Art History. She is a Detroit-based artist who enjoys exploring the relationships between time, the self, and place through mixed media.

Speaking in Session 33. Art of the 4th Dimension: Working with Time-Based Media



Karin Gross

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Karin Gross is a Special Counsel in the IRS Office of Chief Counsel in Washington, DC, where she is a National Office specialist in the area of the charitable contribution deduction. She has worked closely with appraisers in the IRS Office of Art Appraisal Services. She speaks widely at professional conferences regarding the laws relating to the charitable contribution deduction.

Speaking in Session 3. But Wait - There's More! The Valuation and Legal Aspects of Charitable Contributions



Kathryn M. Haigh

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As Chief Operating Officer, Kathryn Haigh oversees and directs the day-to-day operations of the Indianapolis Museum of Art which are specific to the Collections, Exhibitions and Facilities division, including oversight of the following departments: Collection Support (Packing, Installation and Storage), Conservation, Conservation Science, Exhibitions Administration, Facilities, Historic Preservation, Registration, Rights and Reproduction, and Security. Kathryn initiates and oversees major IMA collections, exhibitions, and capital projects as well as maintenance of all buildings and infrastructure on the 152-acre IMA campus, the director's residence and the Miller House and Garden in Columbus, Indiana. The chief operating officer is a member of the senior leadership team who works with the director and related board committees to develop the vision and strategic operating plan for the organization. Prior to her arrival at the IMA in 2007, Kathryn served as the chief registrar at the Cincinnati Art Museum from 1998-2007. Haigh studied Art History at the University of Cincinnati.

Speaking in Session 29. Shining a Light on Energy Efficiency: LED Conversion at the Indianapolis Museum of Art



Lela Hersh

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Lela Hersh, ASA of Museum of Fine Arts Consulting, LLC, is an accredited senior appraiser with specialties in Fine Arts and Fine Arts Photography. Lela is also a museum consultant, art advisor, and researcher. She lectures at the School of the Art Institute, Chicago, and for 20 years served as the Director of Collections & Exhibitions at the Museum of Contemporary Art Chicago.

Speaking in Session 3. But Wait - There's More! The Valuation and Legal Aspects of Charitable Contributions



Greg Hunter

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Greg Hunter has been part of the Registration and Collections team at the Melbourne Cricket Club since 2010. In his current role as Collections Registrar he is responsible for managing inward loans and overseeing access, retrieval and use of the museum, library and archives collections held by the Melbourne Cricket Club, His duties include conservation and care of collections and collection environments. He has a First Class Honours degree in Australian History and a Graduate Diploma in Museum Studies from Deakin University (Australia) and holds a Certificate IV in Project Management Practice. He also holds a Diploma in Law and Collections Management from the Institute of Art and Law (UK). Greg is a Council member for the Australasian Registrars Committee (ARC) and is currently responsible for ARC's membership management and communication. He has been a member of ARCS since 2013.

Speaking in Session 25. Collections Abroad: Australasian Registrars



Gina Irish

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Gina Irish leads the registration team at Christchurch Art Gallery, Christchurch, New Zealand. The team are responsible for core collection management tasks and contribute to the successful delivery of exhibitions. Prior to her appointment at the Gallery in 2006, Gina worked at Christchurch's Ara Institute where she managed the collection. Gina has lectured in both New Zealand and Australia about collection law and the Gallery's response to disaster, with a focus on priority lists and seismic risk management (storage and display). Gina has an MA in Art History from the University of Canterbury and a Diploma in Law and Collection Management from the Institute of Art & Law (UK). Gina is the President of the Australasian Registrars Committee.

Speaking in Session 2. Separating the Wheat from the Chaff: Collection Priorities at Christchurch Art Gallery Te Puna o Waiwhetu



Diane E. Jackson

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Diane Jackson has 30 years of inland marine insurance experience, working exclusively on fine art risks. In addition to her responsibilities as COO of Huntington T. Block, she continues to place insurance for large accounts, including museums, municipalities and universities, and corporate and private collections. She has also placed insurance for some of the largest exhibitions in the United States. Diane also helps museums negotiate premiums and terms with European museums that are also insured with Aon. She is a six-time recipient of Risk and Insurance Magazine's Power Broker Award for Fine Art.

Speaking in Session 30. A Registrar, a Broker and an Underwriter Walk into a Bar... : Advanced Topics in Insurance



Peter Jaszi

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Peter Jaszi is an Emeritus Professor at American University, Washington College of Law who writes and lectures about copyright law in historical and cultural contexts. At American, he was a founder of the Glushko-Samuelson Intellectual Property Law Clinic and the Program on Intellectual Property and Information Justice. Having served as a Trustee of the Copyright Society of the U.S.A., Professor Jaszi remains a member of its journal editorial board. Since 2005, he has been working with Prof. Patricia Aufderheide to help creative communities develop fair use guidance documents that reflect their particular problems and practices. In 2007, he received the American Library Association's L. Ray Patterson Copyright Award. A second edition of his book (with Patricia Aufderheide), *Reclaiming Fair Use* (2011) will be published next year by the University of Chicago Press.

Speaking in Session 6. Copyrighted Material in the Museum: A Path to Fair Use



Arne P. Johnson

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Arne Johnson is a structural engineer and Principal with 28 years of experience at Wiss, Janney, Elstner Associates in Northbrook, Illinois. He holds a BS in Civil Engineering (highest honors) from the University of Illinois Urbana-Champaign and an MS in Structural Engineering from the University of California, Berkeley. His areas of practice include vibration testing and monitoring, structural evaluation, and rehabilitation. He has served as vibration expert for over a dozen museums, including The Art Institute of Chicago, Saint Louis Art Museum, Clark Art Institute, Oriental Institute, Pulitzer Arts Foundation, and Neue Galerie New York. Mr. Johnson is principle author of "Vibration Control During Museum Construction" (JAIC 2013), "Vibration Limits for Historic Buildings and Art Collections" (APT 2015), and "U.S. Practice in Vibration Control During Museum Construction" (ICOM-CC 2016). Arne co-presented on museum vibrations with Mervin Richard of the National Gallery of Art at the ARCS New Orleans conference in 2015.

Speaking at the Shake Table Demonstration.



Gail E. Joice

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Gail Joice is the Supervisory Collections Manager for the Smithsonian National Museum of the American Indian (NMAI) in three museum facilities: Washington, DC; Suitland, MD; and New York, NY. She has worked at the NMAI-DC since its opening in 2004, serving previously as senior deputy director and head registrar at the Seattle Art Museum for 25 years. Gail is an instructor in collections management through workshops with the Smithsonian and the NMAI. She serves on the Smithsonian's Collections Advisory Committee and the Collections Emergency Management Working Group. She has been a site reviewer for the American Alliance of Museums' Museum Accreditation program and a grant reviewer for the Institute of Museum and Library Services' Native American and Hawaiian Museum Programs.

Speaking in Session 17. Come Home: Access for Indigenous Communities and Practical Implications of Ceremonial Use of Collections



Todd Lamkin

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Todd Lamkin is Director of Collections Services and Chief Registrar at the Michael C. Carlos Museum of Emory University, where he has worked since 2000. The Collections Services office cares for the museum's artwork collection of more than 20,000 objects, its collections records, artwork imaging, rights and reproduction, collections databases, virtual exhibits platforms, and a growing Twitter and Instagram presence. The Collections Services office coordinates exhibitions planning, legal matters, and logistics, including insurance and indemnity, contracts, transportation, and customs. Todd leads the museum's team of registrars, collections managers, conservators, and preparators and represents the team in the museum's administration. He was previously registrar at the Henry Morrison Flagler Museum and curatorial assistant at the Maxwell Museum of Anthropology. He has an MA in Anthropology from the University of New Mexico and a BA in International Studies from American University. Todd has proudly served on the ARCS education committee since 2013.

Speaking in Session 6. Copyrighted Material in the Museum: A Path to Fair Use



Bruno Lopes

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As the Sales Director and Global Business Manager for Art Quality – Chenue do Brasil, Bruno Lopes has seven years of fine art shipping experience. Chenue do Brasil started the market development three years ago when they understood that Brazilian participation in the international market and their procedures and standards for fine arts shipping had been the same since the beginning. At that time, Bruno searched for published articles and procedures and was surprised to find that the last publication was in June of 1990, organized by the National Gallery of Art, Washington, DC He decided to change the Brazilian way/culture and started to develop with Chenue a commercial partnership focused on these issues. Today ArtQuality is part of Chenue group. In his current position, Bruno has partnered with the major Brazilian museums to develop new standards and procedures for packing and export customs processes.

Speaking in Session 18. Shipping Tales: Latin America



Jason Losh

Business Development and
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Jason Bailer Losh received his MFA from the School of Visual Art and started working with Dietl International in New York City in 2007. He was the operations manager for Dietl Los Angeles and Dietl West Coast for six years, and recently became the director of business development and marketing.

Speaking in Session 18. Shipping Tales: Latin America



Rachel Mauldin

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Rachel Mauldin is an independent registrar and the Principal at Rachel Mauldin Art Services, LLC. Based in San Antonio she serves Central and South Texas and beyond. She has over 20 years of experience working with cultural non-profits. From 2005 until 2016, she worked for the American Research Center in Egypt (ARCE). Prior to her time with ARCE, she was the head registrar at the San Antonio Museum of Art (SAMA) from 1993 to 2005, as well as head of exhibitions, 2004-2005. Rachel has a BA in Art History from Trinity University, San Antonio, and an MA in Public Administration from the University of Texas at San Antonio.

Speaking in Session 24. The Egyptian Museum Registrar Training Project: Ten Years Later



Stephen P. McLallen

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Stephen McLallen leads the Time-Based Media Team at Detroit Institute of Arts. The team is comprised of an interdepartmental work group whose responsibility is the management and care of time-based media artworks. Stephen specialized in performing arts at Wayne State University and has worked with presenting time-based media art for 15 years.

Speaking in Session 33. Art of the 4th Dimension: Working with Time-Based Media



Raina Mehler

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Raina Mehler is a Registrar at Pace Gallery, New York, specializing in time-based media. She works on Pace’s Art + Technology exhibitions, a program that launched in 2016 dedicated to showing interdisciplinary art groups whose works explore the confluence of art and technology. She is also a freelance writer and independent curator committed to exhibiting works by emerging artists who utilize digital media. Raina has been published in Sculpture Magazine and in the Arts in Bushwick blog. A member of AAM and ARCS, she received her MA in Art History at Hunter College in 2013. Raina is based in Brooklyn, New York.

Speaking in Session 33. Art of the 4th Dimension: Working with Time-Based Media

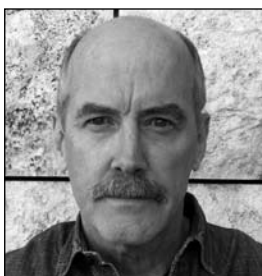


Helen Merrett

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Helen Merrett has worked in Collections Management for over ten years with a range of museum, library, and archival collections at both national and local government institutions, including the National Maritime Museum, Royal Navy Submarine Museum, and the Glamorgan Archives. She gained her MSc in Care of Collections at Cardiff University in 2004, training in preventative conservation and museum management. She has been part of the Collections Management team at the Horniman Museum and Gardens in London since 2009, mainly based at the Museum’s offsite storage facility where she deputizes management of the Study Collections Centre, coordinates the Museum’s loan program, and works on their busy exhibitions program. Helen has volunteered twice for Heritage without Borders in collaboration with Cultural Heritage without Borders at their Regional Restoration Camps in Mitrovica (Kosovo).

Speaking in Session 1. Helping Heritage Survive - using collections care training to build bridges between communities



Mark Mitton

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Born in Chicago, Mark Mitton visited the Field Museum as a small child. There was no sense that this visit would lead to a career in the profession but it was part of a lifelong interest in architecture, film, and art. This interest led to the study of studio art at Otis Art Institute in Los Angeles. After graduation Mark went to work at the Southwest Museum in Los Angeles which led to working in the Decorative Arts and Sculpture Conservation Department at the J. Paul Getty Museum. Working in conservation with a specific emphasis on mount making has led to his employing a variety of methods for gathering information about artwork in situ. Obtaining information about artwork prior to its arrival and installation at the J. Paul Getty Museum has been done by a variety of means over the last 20 years. The current technique of 3-D scanning for these purposes will be covered in this presentation.

Speaking in Session 21. Technology: 3-D Scanning on Loans for Your Incoming Exhibition Loans



Richard Northcott

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Richard Northcott joined Ironshore in September 2011, as Director of the High Value Cargo Division. He has substantially changed the profile and business mix of the division, concentrating on core specialties of Fine Art, Mining, Specie, Classic Car, High Net Worth, and Motorsport businesses. Richard previously served as executive director of the Art, Jewelry, Specie, and Private Client Division of Heath Lambert, overseeing a wide range of niche accounts and managing a significant portion of the Lloyd’s binding authorities for the company. His industry tenure spans more than 20 years with Heath Lambert, throughout its history of mergers and acquisitions, where he specialized in creating innovative solutions for its executive fine art, jewelry, cash in transit, and high net-worth customer base. Whilst at Heath Lambert, Richard had full binding authority from underwriters at Lloyd’s continuously since 1993.

Speaking in Session 30. A Registrar, a Broker and an Underwriter Walk into a Bar... : Advanced Topics in Insurance



John O'Halloran, LCB

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John O'Halloran is President of Fine Arts and Security Services at Masterpiece International Ltd. and has been with the company since 1990. Masterpiece, headquartered in New York, was founded in 1989 and over the last 28 years has developed a leading market position in fine arts logistics, providing customs brokerage and international logistics services to museums, art galleries, art fairs, and private collectors through 15 offices throughout the U.S. John has spoken at numerous industry conferences and meetings in both the United States and abroad on varied topics, most recently around the United States and in Europe on US Fish and Wildlife regulation changes. John holds a BS in Economics from Binghamton University (1987), and is a licensed customs broker.

Speaking in Session 31. Legal Issues: An Update on CITES Law Regarding Ivory Imports/Exports



Hunter O'Hanlan

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Hunter O'Hanlan is Chief Executive Officer of the College Art Association. Previously, he led the Leslie-Lohman Museum of Gay and Lesbian Art, the Foundation for Massachusetts College of Art and Design, the Anderson Ranch Arts Center, and the Fine Arts Work Center in Provincetown. O'Hanlan is past board chair of the Alliance of Artists Communities. He holds a law degree from Suffolk University and an honorary doctorate from the Art Institute of Boston.

Speaking in Session 6. Copyrighted Material in the Museum: A Path to Fair Use



Miriam Orsini

Ceramics and Glass Conservator
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Miriam Orsini is an objects conservator currently working at the British Museum (London, UK). Prior to joining the British Museum staff, she worked for the Pitt Rivers Museum (University of Oxford, UK) as an ethnographic and archaeological materials conservator, and at the Royal College of Surgeons of England (London, UK), conserving objects and anatomical specimens preserved in fluid. Miriam trained at University College London (UCL), obtaining two MA in Conservation degrees, and at the Florence Fine Arts Academy (L.A.B.A) where she obtained her undergraduate degree in Art Conservation and Restoration. She also collaborates with Heritage without Borders (UK) and Cultural Heritage without Borders (Sweden), two non-profit organizations dedicated to building capacity in practical and preventive conservation in museums in post-conflict and developing countries. She has worked on two projects with these groups: the Regional Restoration Camp in Kosovo (2014-17), and the archaeological excavation in Otrar, Kazakhstan (2015).

Speaking in Session 1. Helping Heritage Survive - using collections care training to build bridges between communities



Rebecca Parker

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Rebecca Parker is currently the Chief Registrar at the Zuckerman Museum of Art in Kennesaw, Georgia. She previously held the positions of associate registrar at the High Museum of Art and registrar and curator at Premier Exhibitions. She obtained a BA in Art History from Northern Arizona University and an MA in Museum Studies/Collections Management from John F. Kennedy University.

Speaking in Session 19. Working with Living Artists: from Contract to Close



Elsbeth Patient

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Elsbeth Patient works as Senior Assistant Registrar for Exhibitions at the Museum of Fine Arts, Houston. She has worked extensively with museums both nationwide and internationally. Most recently Elspeth installed “Adios Utopia: Dreams and Deceptions in Cuban Art” at the MFAH, collaborating with artists, galleries, and private collectors of Cuban art from across the world.

Speaking in Session 15. Shipping to and from Cuba without a “Crisis”



Benjamin Peery

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Benjamin Peery has been the registrar at the Charles M. Schulz Museum and Research Center since 2015. He began at the Schulz Museum as a project registrar developing customized, field-fillable PDF condition report forms for a series of travelling exhibitions that have since been adapted for in-house use. He has overseen condition report training for couriers in the methods developed and software used. Prior to his time at the Schulz Museum, Benjamin has been involved in collections and exhibitions roles in a wide range of institutions as an emerging museum professional, including SUNY Potsdam’s Art Museum, the Guggenheim, Morris County Parks Commission, and the Cooper-Hewitt Smithsonian Design Museum. In addition to condition reporting, Benjamin particularly enjoys developing and implementing rehousing, mounting, and matting/framing projects. He holds an MA in Museum Professions with a concentration in Registration from Seton Hall University.

Speaking in Session 16. There’s an App for That! Or Ten. Let’s compare and contrast the most popular four apps.



Andrea N. Perez

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Andrea Perez is an attorney at Kessler Collins, P.C., concentrating her practice in the fields of art law, intellectual property, and business law. She works closely with museums, galleries, artists, and other art professionals to assist them with their unique art law matters. Outside of her law practice, Andrea devotes substantial time to arts-related organizations. She is a board member of Texas Accountants and Lawyers for the Arts, a committee member of the Dallas Bar Entertainment, Art and Sports Law Section, a mentor for the Cedars Union Artist Residency, and a mentor at the Dallas Entrepreneurial Center.

Speaking in Session 12. Old Loans: Out of Sight, Out of Mind



Menita Prasad

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Menita Prasad obtained her BA in Conservation Biology and Management from the University of Alberta. In 2004, her career as an animal keeper began at the Greater Vancouver Zoo where she managed the zoo’s reptile and amphibian collection for just over six years. In 2010, she became the animal care manager, taking on a much broader role as part of the zoo’s management team overseeing the animal care staff and the daily operations of the animal care department. This includes curatorial duties and management of the record keeping systems. Menita is currently a member of Canada’s Accredited Zoos and Aquariums (CAZA), the Association of Zoos and Aquariums (AZA), the American Association of Zookeepers (AAZK), the Oregon Spotted Frog Recovery Team, the Western Painted Turtle Recovery Team, and the Garry Oaks Ecosystems Recovery Team, working specifically with Taylor’s Checkerspot Butterfly.

Speaking in Session 13. When your collection moves of it’s own accord: International cooperation among zoo collections managers and registrars



Travis Puterbaugh

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Travis Puterbaugh is the curator of the World Golf Hall of Fame & Museum in St. Augustine, Florida. A 1998 graduate of Loyola University of New Orleans (BA in Communications) and a 2003 graduate of the University of South Florida (MA in History), Travis has worked in collections and exhibits for 14 years, with prior experience as collections manager and curator of collections and research at the Tampa Bay History Center and senior collection manager at the Chicago History Museum. He currently manages the official Twitter account for the Bob & Dolores Hope Foundation, seeking to engage new audiences with behind-the-scenes looks at artifacts and photographs relating to Hope’s career in show business.

Speaking in Session 10. ‘To Tweet or not to Tweet’ and other Social Media from the Collections Point of View



Suzanne Quigley

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A founding board member of ARCS, Suzanne Quigley is President of Art & Artifact Services (AAS), established in 2005. AAS provides full collection management services to artists, estates, foundations, and private and corporate collections. Previously, Suzanne was the head registrar at the Whitney Museum. She had the same role at the Guggenheim Museum during the years when Guggenheim Bilbao and Deutsche Guggenheim Berlin were inaugurated. Prior to that, she was head registrar at the Detroit Institute of Arts. Suzanne has organized panels and workshops on a wide range of topics, such as: ‘difficult’ art works, computerization, exhibition budgeting, time-based media, copyright, shipping by sea, and collection inventories. Her service to the profession includes participation as an NEH and IMLS review panelist and as a member of the board of the Museum Computer Network. She was section editor on computerization for Museum Registration Methods, 4th Ed.

Speaking in Session 13. When your collection moves of it’s own accord: International cooperation among zoo collections managers and registrars



Adrienne F. Reid, CIC

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Adrienne Reid is Vice-President at Huntington T. Block and has been with company since 2004. She provides fine art insurance brokerage services, loan agreement review, and risk management consultation to museums, universities, private collectors, and corporate clients. Adrienne regularly presents at fine art insurance training seminars for museums. Prior to joining Huntington T. Block, Adrienne worked in the field of ocean marine cargo insurance. Adrienne holds an MBA from Tulane University, a BA in Politics and Art History from the University of Dallas, and a CIC (Certified Insurance Counselor) designation from the National Alliance for Insurance Education & Research.

Speaking in Session 12. Old Loans: Out of Sight, Out of Mind



Meredith Reiss

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Meredith Reiss holds an MA in Library & Information Science from the University of Arizona and an MA in Photographic Preservation & Collections Management from the joint program between Ryerson University and George Eastman Museum. Since 2011 she has been collections manager for the Department of Photographs at The Metropolitan Museum of Art. She has also held positions at the Center for Creative Photography in Tucson, AZ, and at the New York Public Library. Meredith is a co-chair of the Museum’s Time-Based Media Working Group and serves on the Collections Emergency Team.

Speaking in Session 11. Beyond the Hard Drive: A Primer on Acquiring Digital Artworks



Erin Robin

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Erin Robin is currently the Chief Registrar at the Delaware Art Museum in Wilmington, DE, where she has worked since 2007. She is responsible for management and preservation of this regional art museum’s permanent collection, temporary loans, and exhibitions. She is the museum’s TMS database administrator and supervises the manager of rights and reproduction. Previously, she was associate registrar at The Jewish Museum and assistant registrar at the American Federation of Arts, both in New York. Erin holds an MFA from the University of the Arts, Philadelphia, and a BA from the University of North Carolina, Chapel Hill.

Speaking in Session 10. ‘To Tweet or not to Tweet’ and other Social Media from the Collections Point of View



John Thomas Robinette III

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John Robinette III attended the University of Texas at Austin and received a degree in art history with a minor in business. He spent three years at the Blanton Museum of Art as a researcher in the Latin American department as well as an art handler with the installation crew. He later spent time vagabonding around the world in a band whilst installing artwork in galleries and residences throughout New York. When it came time to put down his drumsticks, he settled into his current position at the Colección Patricia Phelps de Cisneros in 2010. As the manager of storage and installation, he oversees all storage facilities and locales where the family maintain their collection and handles most of the logistics for their extensive international loan program. John sits on the planning committee for the upcoming ARCS conference in Mexico City – the first in Latin America – and on the ARCS board.

Speaking in Session 18. Shipping Tales: Latin America



Bethany J. Romanowski

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Bethany Romanowski is Head Registrar at the National September 11 Memorial and Museum in New York City. She holds an MA in Social Sciences from the University of Chicago and has over ten years' experience managing museum collections at New York City institutions, including the South Street Seaport Museum and the Cooper Hewitt, Smithsonian Design Museum. She has lectured on the topic of collections management and inventory at New York University's MA in Museum Studies program and Seton Hall University's MA in Museum Professions program. Bethany is currently overseeing the National September 11 Memorial and Museum's first wall-to-wall collection inventory.

Speaking in Session 5. The Collection Inventory Handbook for Museums and Historical Societies



Sue Rowley

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Susan Rowley is an associate professor in the Department of Anthropology and a curator at the Museum of Anthropology (MOA) at the University of British Columbia. She holds a PhD in Archaeology from Cambridge University. Sue has worked with Inuit elders on historical research and with Inuit youth on archaeology projects. She is currently working with First Nations communities in British Columbia. Since 2005 she has been the Museum of Anthropology's representative on the Steering Group of the Reciprocal Research Network (www.rrncommunity.org). In 2015 she was a member of the curatorial team for "cesnem, the city before the city" and co-curated the exhibition at MOA. Her research focuses on public archaeology, material culture studies, representation, repatriation, intellectual property rights, and access to cultural heritage and museums.

Speaking in Session 17. Come Home: Access for Indigenous Communities and Practical Implications of Ceremonial Use of Collections



Caitlin R. Rumery

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Caitlin R. Rumery is a collections and registration professional who currently works at the Denver Art Museum in the Registrar's Office, as well as the Collections Management Department. Caitlin has worked at a variety of museums in the Denver area, including the University of Colorado Boulder Art Museum, where she coordinated extensively with faculty and staff to make the collection accessible in a dedicated space but without any online, public collections access portal. While at the CU Art Museum, she managed a database migration to Argus.net and the implementation of the program specific, online, public access portal. In addition to her work in Colorado museums, Caitlin worked for almost two years at the San Francisco Museum of Modern Art as a registrar for the permanent collection.

Speaking in Session 14. Straight from the Source: Providing Collections Access for Object Based Research



Elayne Rush

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Elayne Rush, Registrar for The Willem de Kooning Foundation and the Johanna Liesbeth de Kooning Trust, has 17 years of registration experience. Prior to her current position, she was associate registrar at the Museum of Arts and Design, NY, and the Dallas Museum of Art, primarily serving as registrar for exhibitions and outgoing loans. Currently, she oversees all aspects of registration and collections management for two active collections, focusing on facilitating access for research purposes, managing various aspects of the outgoing loans program, overseeing physical preservation of the works, and maintaining corresponding collection data. She received her BA in Art History from the University of North Texas in Denton.

Speaking in Session 4. Complicated Loan Negotiations: Informal Study of Various Industry Requirements and Solutions



Bianca L. Ruthven

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Bianca Ruthven is the Collections Management Associate in the European Paintings Department at the Metropolitan Museum of Art. Prior to starting this position, she worked in the Registrar’s Office at the Yale University Art Gallery and assisted the Registrar’s Office and Art Preparation and Art Installation departments at the Carnegie Museum of Art. She holds a BA in Arts Management from Chatham University and a MA in Arts Management from Carnegie Mellon University. While a student, she worked and interned at the Whitney Museum of American Art, the Carnegie Museum of Natural History, the National Museum for Women in the Arts, the National Building Museum, and the Bead Museum. Bianca currently volunteers with the ARCS Education Committee and serves as the Board Treasurer for PACCIN.

Speaking in Session 10. ‘To Tweet or not to Tweet’ and other Social Media from the Collections Point of View



Britt Scholnick

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Britt Scholnick is the Associate Registrar | Collections Manager at the University of Colorado Art Museum. Her primary responsibilities include managing the Argus.net collection database and online public portal as well as facilitating many of the visits to the collections study center. She graduated in 2012 from University of Colorado Boulder with an MA in Classics and a professional certificate in museum studies. Britt has previously held positions in the collections department at the University of Colorado, Colorado Springs, and at History Colorado; she interned with the Denver Art Museum and with the Anthropology Collection at the Denver Museum of Nature and Science. Britt is the previous annual meeting program chair and communications chair of the Colorado-Wyoming Association of Museums Board.

Speaking in Session 14. Straight from the Source: Providing Collections Access for Object Based Research



Michelle Bennett Simorella

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Michelle Simorella is the Head of Collections Management and Registration at the Rubin Museum of Art, which focuses on the art and culture of the Himalayas. While day-to-day supervision of the care and risk management of the 3500+ works in the collection and 500+ loans per annum is her main focus, she also oversees strategic planning of exhibitions and collections focused projects, including several collection moves. Before joining the Rubin she was assistant registrar at the Kimbell Art Museum. She has a graduate degree in Asian Arts from SOAS, University of London and lived in Nepal for several years.

Speaking in Session 4. Complicated Loan Negotiations: Informal Study of Various Industry Requirements and Solutions



Julianne Snider

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Julianne Snider has more than 25 years' experience working with museum collections in positions as assistant director at the Earth and Mineral Sciences Museum & Art Gallery (Penn State), collections manager at the Illinois State Museum, site conservator for the National Academy of Sciences, Ukraine and Mammoth Site, Hot Springs, SD, and curator of the Guild of Natural Science Illustrators traveling collection. She has taught graduate-level museum studies and scientific illustration courses and has been associate editor of Collection Forum, the journal of the Society for the Preservation of Natural History Collections (SPNHC). She has presented at meetings of American Alliance of Museums, Mid-Atlantic Association of Museums, Pennsylvania Federation of Museum and Historical Organizations, Society for American Archaeology, and SPNHC. Julianne holds a BA in Art History from Indiana University-Bloomington and a Graduate Certificate in Museum Collections Management from George Washington University. She is a candidate for a PhD in Science Education at Penn State.

Speaking in Session 20. Viewing a museum's diverse collections as materials types: Working toward best practices of collection stewardship



Terry Snowball

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Terry Snowball, Wisconsin Ho-Chunk/Prairie Band Potawatomi, Repatriation Coordinator, has worked at the National Museum of the American Indian (NMAI) for the past 21 years and has worked with indigenous groups in the Western Hemisphere through the NMAI's mission-based initiatives in repatriation, cultural preservation, and special events. Terry attended the Institute of American Indian Arts in Santa Fe, NM, pursuing degrees in Museum Studies and 2-Dimensional Arts. In his career he has served at the Harvard Divinity School's Center for the Study of World Religions, Senior Fellow, the Harvard Divinity School's Leadership Council, and as a member of the Arts Advisory Council for the Fetzer Institute, Kalamazoo, MI. He currently remains as an Advisory Council Member for the Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, VA, and also serves as an external affiliate for the Purai Global Indigenous and Diaspora Research Studies Centre, University of Newcastle, Australia.

Speaking in Session 26. Repatriation: Building Bridges between Nations



Ann Stegina

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Ann Stegina is the Collections Manager at the Intrepid Sea, Air & Space Museum where she oversees loans, incoming donations, and artifact care. She previously worked as registrar at the South Street Seaport Museum inventorying the collection. Ann has a background in archaeology with a BA in Anthropology and Spanish from New York University. She received her MA in Museum Studies from Johns Hopkins University. Ann is interested in the preservation of maritime history and historic sites.

Speaking in Session 8. Balancing Act: Providing Access While Preserving Historic Spaces and Traditions



Judy Steinberg

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Judy Steinberg is a New York City-based museum professional with over 20 years of experience managing collections and exhibitions for museums and private collectors. Currently Judy is Collection and Exhibition Manager at the American Folk Art Museum where she is overseeing the inventory of the Museum's collection of over 8,000 objects, in addition to co-managing loans and organizing and supervising exhibition installations. From May 2013 to November 2015 Judy was registrar at the Bronx Museum of the Arts, managing the permanent collection, loans and exhibition installations. She oversaw the museum's historic collaboration with the Museo Nacional de Bellas Artes de la Habana which culminated in the transport and exhibition of over 200 works of art to the Cuban capital. Judy continues to assist museums and collectors.

Speaking in Session 15. Shipping to and from Cuba without a "Crisis"



Danielle Swanson

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Danielle is the Collections Manager at the Lower East Side Tenement Museum where she oversees the care of all permanent and study collection objects, as well as the preservation of the historic tenement building. Her various responsibilities include accessioning new acquisitions, installation of the new exhibition "Under One Roof," implementing IPM procedures and monthly conservation monitoring, and overseeing researchers at the Museum's institutional archives. Danielle has previously worked as a collections management assistant in the Costume Institute at the Metropolitan Museum of Art where she helped mount the shoe and accessory collections. She also worked as an inventory technician at Cooper Hewitt, Smithsonian Design Museum, surveying over 35,000 objects as part of a team. Danielle holds a BA in Art History and Art Conservation from the University of Delaware, and an MA in Museum Studies, concentrating in Collections Management, from The George Washington University.

Speaking in Session 8. Balancing Act: Providing Access While Preserving Historic Spaces and Traditions



Marisa Szpytman

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Marisa Szpytman is the Assistant Registrar at Detroit Institute of Arts. She has worked in the Registrar Department since 2014, processing acquisitions and deaccessions, managing the permanent collection files, and addressing various cataloging and storage projects. Currently, her focus is on cataloging the DIA's Time Based Media collection, making the registrar's archival documents more easily accessible to staff, and furthering her education on the Native American Graves Protection and Repatriation Act (NAGPRA). Marisa received her undergraduate and graduate degrees from the University of Michigan, earning a BA in Near Eastern Studies, and an MS in Archives and Records Management, with a certificate in Museum Studies.

Speaking in Session 33. Art of the 4th Dimension: Working with Time-Based Media



Irene Taurins

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Irene Taurins is Director of Registration at the Philadelphia Museum of Art. As senior registrar, she maintains all permanent records pertaining to over 240,000 works of art, oversees the movement of works of art into, out of, and within the Museum, negotiates and administers the fine arts insurance policies of the institution, and oversees shipping, packing, and customs documentation. She has been on panels and chaired several sessions at Mid Atlantic Association of Museums and American Alliance of Museums on Fine Arts Insurance, and organized and chaired a packing workshop for NEMC (the present day Mid Atlantic Association of Museums). She wrote the chapter on "Shipping" for The New Museum Registration Methods, in 1998 and again for MRM5 in 2010. She is a founding director of ARCS (Association of Registrars and Collections Specialists) and served as their Corresponding Secretary from 2014 to 2017.

Speaking in Session 31. Legal Issues: An Update on CITES Law Regarding Ivory Imports/Exports



Ploypailin Thapepong

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Ploypailin Thapepong has worked as a registrar at the Queen Sirikit Museum of Textiles since 2010. She holds an MA in Thai History of Art from Silapakorn University. She is responsible for acquisitions, loans, photography, documentation, packing, shipping, and computer database. She also deals with storage and collection management. Her interests are storage mounting and material substitution in the locality. She participated in a textiles conservation workshop hosted by Southeast Asian Ministers of Education Organization Project in Archaeology in Fine Art (SEAMEO-SPAFA) in Thailand and gave a talk about storage mounting to attendees from Southeast Asia. She is now a special speaker who informs visitors about basic collection care and museum storage.

Speaking in Session 27. Collection Care with Materials Substitution in Thailand



Sandra Vanderwarf

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Sandra Vanderwarf is a senior research fellow with the National Museum of Mongolia. At the museum’s request, she recently spearheaded a collections barcode inventory initiative. A response to several cases of unlawful possession and sale of Mongolian cultural heritage, the collaboration will make it easier for Mongolian museums to inventory collections with the frequency Mongolian law now requires. Her inventory expertise draws on a decade of practice as a collections manager and conservator in the New York City area. She is co-authoring a collections inventory manual for museums and historical societies.

Speaking in Session 5. The Collection Inventory Handbook for Museums and Historical Societies



Leticia Vilalta

Executive Director
Morillo Shk.

Leticia Vilalta was born in Mexico City in 1986. She received her BA in architecture from Belgrano University in Buenos Aires. In her native Mexico she founded Bixba Architecture Studio, an architectural firm. with a focus on innovative interior design. Her passion for fine art led her to open an experimental art gallery and bookstore, Kiria Koula, in San Francisco. In addition to emerging artists’ exhibitions, the space offered free lectures and events with scholars, cultural producers, and writers. Back in Mexico she pursues her vision as a director of joségarciá,mx one of the most dynamic contemporary art galleries in Latin America. While working at an art gallery she identifies the opportunity to innovate and provide a higher quality of services than those offered by traditional logistics companies. Therefore, in 2017 she teamed with Brax group to launch Morillo Shk, a company specialized in fine art logistics.

Speaking in Session 18. Shipping Tales: Latin America



Marla Waddell

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Marla Waddell’s career began at the Saint Louis Zoo in 1979 where she worked as a keeper. She met her husband there and in 1984, they relocated to the Pacific Northwest where she started as a lead keeper at the Point Defiance Zoo & Aquarium. Marla moved to administration in 1985 when she saw the need to improve records for the animals. Early on, her responsibilities also included food and supply purchasing (medical and animal related), animal records, and payroll. Through many transformations of those jobs, registrar has remained the constant, and she has held that position for 33 years. Marla is a current member and past board member of the Zoological Registrar’s Association (ZRA) which brings together registrars worldwide with a common passion for animal record keeping.

Speaking in Session 13. When your collection moves of it’s own accord: International cooperation among zoo collections managers and registrars



Andrew T. Washburn

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Originally from the Chicago area, Andrew T. Washington has lived on the West Coast for much of the last 16 years. He has a BA in History from Kenyon College and an MA in Museum Studies from San Francisco State University. He has served as staff or contractor in museums and heritage organizations in Washington, California, Montana, and now Alaska. Some of these institutions include the Yellowstone National Park, The Center for Wooden Boats, and Ketchikan Museums. He is now the museum registrar at the Alaska State Museum in Juneau. While educated in traditional museum practice, Andrew's decidedly non-traditional experience as a program manager for The Center for Wooden Boats in Washington State opened his eyes to ways of using significant cultural objects in creative and active ways. Curiosity about all the ways in which objects can inform our lives and inspire both continuance and innovation drives his passion for museum work.

Speaking in Session 17. Come Home: Access for Indigenous Communities and Practical Implications of Ceremonial Use of Collections



Grace T. Weiss

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Grace T. Weiss is Assistant Registrar for the Media Arts collection at the San Francisco Museum of Modern Art (SFMOMA). During her tenure at SFMOMA, Grace has organized a range of exhibitions, including "William Kentridge: The Refusal of Time" (2016-17), "Runa Islam: Verso" (2016-17), and "Soundtracks" (2017-18). In 2015, Grace graduated from New York University with an MA in Museum Studies. She received dual BA in Art History and Communications from Fordham University in 2012. Specializing in media arts, Grace's work investigates how museums collect and preserve the art of our time.

Speaking in Session 22. A Tale of Two Museums: Documenting "The Refusal of Time"



Russell D. (Tim) White

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Tim White joined the staff of Yale University's Peabody Museum of Natural History in the fall of 1983 as the first professional level collections manager at the museum. Tim has been an officer in the Natural Science Collections Alliance, Paleontological Society, and the Society for the Preservation of Natural History Collections, including president of SPNHC from 2006 to 2008. Tim has published in paleontology, collections management and database initiatives, and lectures on natural history collections management and care. He has served on a number of steering committees and advisory boards including the Smithsonian's advisory panel on collections stewardship, Heritage Preservation's Heritage Health Index for the natural sciences and The Paleontology Portal. Among his many accomplishments during his tenure at the Peabody, he directed the inventory and return of more than 45,000 Machu Picchu artifacts to the President of Peru, Alan Garcia, the government ministries, and the People of Peru.

Speaking in Session 26. Repatriation: Building Bridges between Nations



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Shannon White has been the Director of Collections at the Bechtler Museum of Modern Art in Charlotte, NC, for six years. During her tenure at the Bechtler, Shannon has worked on a number of exhibitions and collections projects and facilitated the museum’s participation in the Museum Assessment Program (MAP) and the accreditation program through the American Alliance of Museums (AAM). Recently, she oversaw the move of museum collections from one off-site facility to another. Before taking the position at the Bechtler, she worked as a contract registrar for the Harvey B. Gantt Center in Charlotte, and she was keeper of the Near Eastern Section for the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. Shannon holds a BA in History from the University of Southern California, an MA from the University of Chicago, and a graduate certificate in Museum Studies from the George Washington University.

Speaking in Session 32. How to Evaluate Collection Risk



Christopher Wise

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Christopher Wise has over 15 years’ experience managing large and complex fine art operations. As Vice-President, Christopher is responsible for expanding DeWitt Stern’s practice with a broad spectrum of fine art clients, including private collections, galleries, museums, artists and estates, and foundations. Prior to joining DeWitt Stern, Christopher was executive vice-president at UOVO. He played a key role on the leadership team, launching a globally recognized fine art storage firm that developed over 500,000 sq. ft. of real estate and a specialized transportation company with a fleet of vehicles, nearly 100 employees, and the management of over \$2billion of customer-owned artwork. Christopher developed the risk management program for UOVO, including contracts, terms of service, and the placement of insurance coverages. Prior to UOVO, he was director and co-founder of SD Fine Art Storage, an owner and developer of fine art storage properties in New York City. Christopher is a frequent speaker at professional organizations and in the press, including American Alliance of Museums (AAM), Association of Registrars & Collections Specialists (ARCS), American Institute of Conservators (AIC), The Aspen Institute of Artist-Endowed Foundation Initiative (AEFI), The New York Times, and The Wall Street Journal, among others. He graduated with honors from Knox College with a dual degree in Studio Art and English Literature.

Speaking in Session 32. How to Evaluate Collection Risk



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Rose M. Wood is the Chief Registrar at the Birmingham Museum of Art. Prior to working with one of the largest art collection in the South, Rose worked for nineteen years in contemporary art at the Des Moines Art Center. Rose was raised in Jacksonville, Florida, but left after graduation to study international relations in Washington, DC. After obtaining a BA from the American University, she continued her education at Texas Tech University and graduated with an MA in Museum Studies. Rose was fortunate to secure a National Endowment of the Arts’ registration internship at the Indianapolis Museum of Art. For about a decade this program was dedicated to training registrars to manage all collection care aspects. Rose in 2013 completed a MFCS (Master of Family and Consumer Sciences) in Family Financial Planning with a concentration on how families build art collections.

Speaking in Session 12. Old Loans: Out of Sight, Out of Mind

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