



COLLECTION MANAGERS COMMITTEE
Texas Association of Museums

Collections Communiqué

Autumn 2009

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Looking for a job?

TAM Job Bank

AAM Job Center

Have an idea for the next newsletter? Email submissions and photos by November 15, 2009, to Lisa Worley at

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From the Chair

This fall the CMC Board will be meeting to plan for the coming year. We will be discussing plans for upcoming workshops, a salary survey, and other ways we can serve the members of CMC. If you have an issue you would like us to consider, please contact me at amyfulkerson@wittemuseum.org.

Thank you to everyone who participated in the online workshop survey. Your responses were wonderful.

Amy

CMC Website

Make sure you visit our website at <http://www.cmc-tam.org/>. The site features membership information, workshop archives, and details on upcoming workshops. If you have any suggestions or additions for the website, we would love to hear from you. Please contact Chris Godbold at cgodbold@fortbendmuseum.org.

CMC Workshop Review: *Historic Furnishing Plans 101*

Stephanie Jarvis

Director

French Legation Museum, Austin

Like many museum professionals, I have puzzled over questions surrounding the elusive historic furnishings plan. The August 3rd CMC workshop offered three presentations on this varied and complex topic by Cynthia Brandimarte, Laura DeNormandie-Bass, and Winnie Trippet. In this one-day offering, I felt energized by the topic as each speaker brought a different angle to the table.

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As I attempted to process all of this information, I found it helpful to pull out some of the specifics:

- Look inside, outside and in-between with regards to historic interiors.
- Read widely-- books, newspapers, magazines, songs, short stories, plays, catalogs, and biographies all offer valuable info on historic furnishings and beyond—giving a glimpse into what life was like.
- Be careful when using historic images as sources. Don't rely on them too much and think about what was not shown in the images—often don't see the whole view and you must consider the reality of the scene.
- The Secretary of the Interior's *Standards for the Treatment of Historic Properties*, and National Park Service's *Guidelines for the Treatment of Historic Furnished Interiors* give a framework for making consistent decisions.
- When working on a historic furnishings plan, you must consider building, landscape, and interior because all are linked.
- Big part of historic furnishings plan is research and documentation by gathering as much information as possible about the spaces and what, why, how decisions were made.
- Planning prior to treatment prevents loss of resources and informs future decisions concerning treatment. Historic furnishing reports are also a valuable part of the process.
- Selling a furnishing plan involves who, what, why--who you're selling, what you're selling and why it's important to your site.
- A historic furnishing plan is a fluid document that is not set in stone.
- Ultimately you are selling change to your site through historic furnishing plan—be positive, address and work though the difficulties, and your site will benefit greatly.
- Most importantly, don't wait for planning—get started!

With all of this great information in our hands, I would love to touch back with my fellow attendees in the coming months to discuss our progress and cheer each other on.

Mary Kay Museum Update

The Mary Kay Museum now has its own website. Visit it at <http://www.marykaymuseum.com/>

AAM Annual Meeting Session Review: Experiments in International Exhibitions, Loans and Exchange: Theories and Proofs

Kathleen Stiefel

Registrar

The Bob Bullock Texas State History Museum, Austin

This session was presented in two parts. The first part focused on loans and exhibitions going to international venues, while the second part focused on loans and exhibitions coming from international venues.

All five presenters and the presenting chairperson have worked on international loans and exhibitions. Each presenter focused on different geographic locations including Switzerland, England, Japan, South Korea, Canada, Nigeria, and Tunisia. The last presenter opened the focus to include all seven continents.

Part I

Chairperson: Clare McGowan, Registrar and Collections Manager, Asia Society Museum, New York, New York

Presenters: Meghan Magee, Independent Registrar, New York, New York; and Ceridwen Maycock, Loans Officer, National Gallery of Canada, Ottawa Ontario

Clare McGowan began the session with introductions and the basics of international loans. She discussed preparation, communication, and advice from her first-hand experiences of traveling the exhibition "Shiva Nataraja: The Cosmic Dancer" to the Museum Rietberg in Zurich, Switzerland. The process was broken down into four categories or steps: the loan request and negotiation, insurance and legal arrangements, packing and shipping, and courier arrangements and responsibilities.

Once the loan request is received, there is a review of the objects and the borrower. What is the availability of the object? Does the object need conservation and at what cost? A thorough review of the borrower should include a Facility Report, references from other lenders, and research through professional networks. Negotiations should begin at this phase and should include an agreement of costs, insurance appraisals, courier requirements, and display requirements.

The next step is to make insurance and legal arrangements. Will private or government insurance be used? Legal arrangements should include a guarantee of return. For this exhibition loan, she had to provide provenance information as well as work within Switzerland's Immunity from Seizure program. McGowan also emphasized receiving and working with the Convention of International Trade in Endangered Species of Wild Fauna and Flora (CITES), the Office of Foreign Asset Control (OFAC), and other permits.

Packing and shipping considerations should include consolidation of loans with other private loans to keep cost down as well as the importance of coordinating with local and international packing and shipping companies.

McGowan concluded her presentation by discussing courier arrangements. Staff scheduling, hotel and per diem, passports and visas, and travel insurance should be discussed and solidified when making courier arrangements.

Meghan Magee's presentation focused on an exhibition she traveled for a previous employer. "Jewels of Tiffany" toured through England, Japan, and South Korea. She pointed out the challenges and differences of the various locations. Besides the changes in the title, each site had different work styles, languages, type of insurance coverage, and integrated pest management (IPM). Magee made several recommendations to compensate for these differences: hire a translator for important meetings to help with negotiations and with installations; do a site visit for those doing the installations; keep the condition reports simple and use a translator for key terms and use photography; and hire a fine arts customs broker. Other recommendations include: apply for CITES early to insure enough time to receive the proper papers and stamps; and crate the exhibition's CITES objects in separate crates. Through several humorous stories she pointed out how easily things can be lost in translation.

Ceridwen Maycock presented a Canadian perspective. She pointed out three main challenges that The National Gallery of Canada has to overcome: shipping logistics, extra courier requirements, and the impact on exhibition budgets. The shipping logistical issues to and from Ottawa, Canada, range from the lack of wide body trucks going from Canada to the United States to the lack of frequent direct international flights to Europe. Extra border crossings make it difficult to waive courier accompaniment and extra staff time away makes it difficult to sell the idea of using in house couriers. The largest

impact is on exhibition budgets. The cost budgeted for shipping can change dramatically. Last minute revised shipping costs and schedules translate into last minute cancellations of loans.

Part II

Presenters: Jacqueline Cabrera, Associate Registrar for the Getty Villa, The J. Paul Getty Museum, Los Angeles, California; Katherine Caiazza, Registrar, Museum of African Art, New York, New York; and Sharon Aponte Misdea, Registrar, The Musical Instrument Museum, Tempe, Arizona

Clare McGowan began the second half of the session with a brief review of the process of outgoing international loans for those who may have missed the first part of the session before presenting an overview of incoming international loans coming into the United States. Although presented within the same categories, she added new requirements and new perspectives when hosting international exhibition loans from international venues.

Jacqueline Cabrera's presentation focused on her experiences with the exhibition "Stories in Stone: Conserving Mosaics in Roman Africa: Masterpieces from the National Museums of Tunisia" exhibited at The J. Paul Getty Museum. The Getty had a relationship with the lender, The Ministry of Culture for the Republic of Tunisia, prior to the loan of the twenty-eight mosaics making up the exhibition. With the initial relationship building behind them, the planning began. Discussions and preliminary research included an object wish list; how to mount the huge, heavy mosaics; shipping routes; and how to ship such large and heavy objects by plane or more likely boat. A site visit by Getty staff was very important to answer many of these questions as well as ascertaining the safety of transporting and exhibiting the mosaics. With arrangements and negotiations complete, Cabrera explained the logistics of removing the mosaics from the walls, contracting a conservator to assist with condition reports, the packing and crating of the mosaics, shipping the mosaics, and finally installing the mosaics.

Katherine Caiazza discussed her experiences with the exhibition "Dynasty and Divinity: Ife in Ancient Nigeria" at the Museum of African Art. She worked closely with the Nigerian Government on this exhibition consisting of bronze and cooper masks. The Museum of African Art partnered with the Fundación Marcetino Botín. This partnership with a second party for an exhibition from a third parties' foreign location created challenges with communication, cultural

differences, and unanticipated events like holidays. The two year negotiation process had to solve security problems as well as the question of who owned the copyright. Caiazza pointed out three important lessons learned: communication is key; patience, patience, and patience; and flexibility.

The final panelist, Sharon Aponte Misdea, took another perspective on receiving international loans. She and her staff are gathering instruments from around the world for a museum that has not opened yet. The staff of the Musical Instrument Museum is challenged with bringing in as many as 10,000 different instruments within a 2 year window before the opening date. The negotiation process was contracted out to musicologists familiar with certain geographical regions around the world. Handling shipping and collection management challenges, Misdea works on conservation issues including, but not limited to, mold and foreign insect infestations, export laws of many various international countries, completing CITES permits, and using foreign packers.

Chairperson, Clare McGowan, closed the session with additional lists of resources and websites that would be useful to any collections person challenged with international loans.

Resources

Arts and Artifact Indemnity Program: International Indemnity:
<http://www.nea.gov/grants/apply/Indemnity/indemnityInternational.html>

State Department- Passports, Visas, Travel Advisories:
<http://www.travel.state.gov>

Immunity from Judicial Seizure: <http://www.state.gov/s/l/c3432.htm>

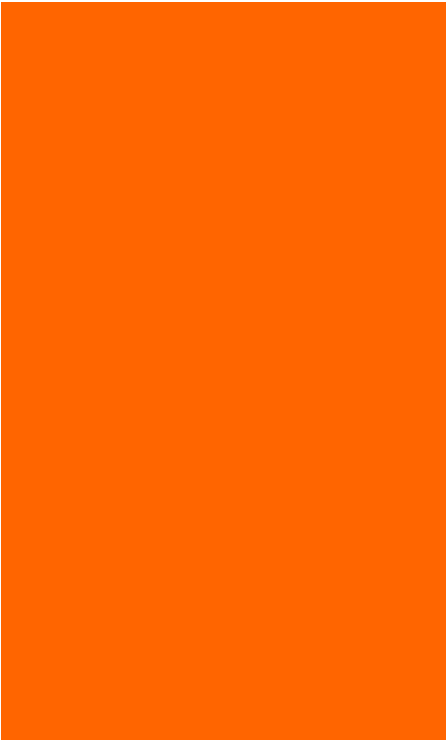
Office of Foreign Asset Control (OFAC) -FAQ:
<http://treas.gov/offices/enforcement/ofac/faq/answer.shtml>

International Cultural Property Protection- State Department:
<http://culturalheritage.state.gov/>
<http://culturalheritage.state.gov/faqs.html>

Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) - list of party and non-party countries:
http://www.cites.org/common/directy/e_directy.html

International Convention of Exhibition and Fine Art Transporters (ICEFAT):
<http://www.icefact.org>

Packing, Art Handling and Crating Information Network (PACIN):
<http://www.pacin.org>



Registrars Committee of the American Association of Museums:
<http://www.rcaam.org>

St. Vincent and the Grenadines: Leslie's Trucking:
<http://www.leslietrucking.com>

Honduras: Grupo Gamundi Tegucigalpa: <http://www.groupogamundi.com>

Argentina: Artistica Villalba: info@artisticavillalba.com.ar

Malaro, Marie C.

1998 *A Legal Primer on Managing Museum Collections*, Washington and London, Smithsonian Institution Press.

Buck, Rebecca A. and Jean Allman Gilmore

2003 *On the Road Again: Developing and Managing Traveling Exhibitions*, Washington DC, American Association of Museums.

Buck, Rebecca A. and Jean Allman Gilmore

1998 *The New Museum Registration Methods*, Washington DC, American Association of Museums.