

MRC Courier

COMMITTEE

Volume 30, Number 2

SUMMER-FALL 2018

What a great Midwest Museums Meeting and Conference!



President Andy Near at the annual Midwest Registrars Committee lunch.



An inspiring keynote from Coco Fusco

Voting membership in the Midwest Registrars Committee is open to those museum professionals who support the objectives of the MRC, who reside in the Midwest region (including Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin), and who hold positions such as registrar, collections manager, curator, volunteer, administrator, conservator, corporate registrar, or student.

A non-voting membership is available for individuals who are associated with for-profit organizations such as shipping companies, customs brokers, insurance firms, and other suppliers of materials and services, and individuals who reside outside of the Midwest region.

The membership period covers the calendar year (from January 1 through December 31). Annual dues are \$10.00 per year. For more information on the Midwest Registrars Committee or to join MRC, visit <http://midwestregistrars.org/>

From the Chair

Andrew Near

I enjoyed reconnecting and meeting everyone in the Windy City for the AMM annual meeting. However, now that summer is waning and students are returning to classrooms, I'd like to share our happenings over the summer.

During AMM, Chicago, we held our annual business luncheon at the Chicago Firehouse where we went over our annual board reports, and introduced our newly elected executive board with whom I am looking forward to working with. Julie Burgess replaced Rachel Vargas for vice chair, Sarah Humes replaced Tamara Lange for treasurer, and Linda Endersby replaced Ashleigh Herrera for secretary. Thank you Rachel, Tamara, and Ashleigh for your diligence and leadership. Later, we all met up at the Game Room—a swanky public bar at the Chicago Athletic Club—for our happy hour social.

Thank you to everyone who helped make our meeting a lovely time. And to our sponsors, we couldn't do what we do without you. Many Thanks to: Huntington T. Block and ARTistic Storage for sponsoring our lunch and social respectively; as well as Dietl International, Masterpiece International, Terry Dowd, Inc., and Willis Towers Watson for helping a total of six members to attend the conference.

While I enjoyed having opportunities to talk with everyone and visit the nearby museums, I also managed to attend a few conference sessions. Topics ranged from learning about college campus art rental programs to managing the technological obsolescence of digital media.

Additionally, I would like to welcome Marisa Szpytman to Development Chair. She looks forward to working with the board in service of the MRC. Although Julie Burgess is generously continuing on as Michigan state representative for the time being, we are officially looking for a new rep. If interested or even a little curious, please email Julie, and she can tell you how awesome it is to be the representative.

On that note, I would like to officially announce that we will be having a membership drive challenge! The rules are simple: for any state that gains five new members by the publication deadline of the Winter "Courier," the state rep will receive a prize. And the state who gains the most new members, the rep gets a better prize! I'd say "grand" but this isn't the Kentucky Derby—sorry folks.



The newsletter of the Midwest Registrars Committee, the *MRC Courier*, is published three times a year. Members and Vendors, please submit news, articles, announcements, photographs and ideas for future issues to Linda Endersby, Registrar/Collections Manager, Museum of Art & Archaeology, University of Missouri. EndersbyL@missouri.edu, 573-882-5077. *MRC Courier* is jointly edited by Linda Endersby and Liz Fuhrman Bragg, liz@emuseum.org.

From the Chair, continued

One easy way to get new members is to organize and invite people to a state meetup. These are really fun, and give your museum colleagues an excuse to get out of the office; maybe visit a different part of the state, and share stories, knowledge, learn, and reconnect. Plus the MRC offers small grants to help make them possible. Please email me if you are interested in doing something like this.

Like you, I look forward to reading up about we've been up to at the AMM conference, and what we've been doing at work. I hope you enjoy!

Sincerely,
Andy Near

Mission (Not) Impossible: The Future of Collections Stewardship

By: Sebastian Encina, Chair, Collections Stewardship Professional Network of AAM

The Registrars Committee of AAM (RC-AAM, as it was known) was one of several professional networks of the American Association of Museums (later American Alliance of Museums). In 1977, the professional network banded together to identify this new role not quite codified previously. RC-AAM was formed to define this position.

In the years that followed, our profession changed. Museum professionals expanded their roles and responsibilities. "Registrar" came to mean a specific role in some museums. New titles appeared, including collections manager, art handler, preparator, and many more. But, the professional network remained Registrars Committee. It felt too exclusive, not expansive enough to cover all our new roles.

In 2016, RC-AAM decided to change its name to be more inclusive. Mary Case, legend of the registrar world, and someone involved with the original creation of RC-AAM, opined that the original intent of the group had been achieved; it was time to move on. Mary suggested to the RC-AAM Board the name Collections Stewardship. Not one to ignore sage advice, the board used the name, and RC-AAM officially became Collections Stewardship, a name that could encompass more museum staff.

However, months after the change, I noticed we were still using the original 1977 mission. If we changed, wouldn't our mission also need to change? I mentioned this to the chair, John Simmons. And, in good fashion, since I mentioned it, I was now in charge of changing it.

Andy Near, Robert Thurlow, and I formed a committee that worked over months to choose the right words that would come to guide us. We took snippets of the old mission, looked at our colleagues from the other professional networks, and referenced ARCS as well. In addition to the mission, we also included a vision and values: further tools to guide and define us.

The mission was formally approved at AAM Phoenix (2018). We think the new mission has a good mix of education, representation, and also advocacy. Here we share the new mission, which can also be found on the Collections Stewardship website, and the AAM landing page for the network.

Vision

Empowering collections professionals to thrive and advancing standards across the museum community.

Mission

The Collections Stewardship Professional Network of AAM advocates for the diverse body of professionals

Mission (Not) Impossible, continued

dedicated to the stewardship of collections and strengthens our members' knowledge base through educating and disseminating best practices, networking, and connecting people to resources.

Values

Advocacy: representing the needs of collections professionals

Connection: uniting colleagues from around the country and beyond

Mentoring: preparing future collections professionals

Education: sharing information, standards, and experiences

Collaboration: Fostering a sense of mutual cooperation

The work of registrars, collections managers, collections specialists, preparators, and all the titles we use, continues to evolve. As we all evolve, as museums evolve, as our communities evolve, so, too, must the organizations that represent them. We can't remain idle thinking we continuously do all we can do. We need to assess, change, and take on new goals and challenges. With the mission change, we acknowledge we are in a new state of our evolution. We represent a greater pool of professionals. We have more responsibilities than we originally had 40 years ago. The new mission gives us a tool to look forward and be better prepared to face the challenges of the 21st century. And, we cannot wait another 40 years until we assess this mission again.

Travel Stipend 2018: What did they learn?

The Midwest Registrars Committee, along with Dietl International, Masterpiece International, Terry Dowd, Inc., and Willis Towers Watson, provided generous support to help SIX members of MRC attend the 2018 Association of Midwest Museums Annual Conference in Chicago. You will find articles from some of them in these pages. Others will appear in the next issue. Congratulations again to:

Sarah Franklin, Zanesville Museum of Art (Ohio),
Dietl International & Midwest Registrars
Committee

Robin Goodman, Gund Gallery, Kenyon College
(Ohio), Willis Towers Watson

Ashleigh Herrera, Wisconsin Historical Society (WI),
Terry Dowd

Katie Prichard, University of Michigan Museum of
Art (MI), Dietl International

Kate Swisher, DuSable Museum of African American
History (IL), Dietl International

Marisa Szpytman, Detroit Institute of Arts (MI), Mas-
terpiece



Session: A Novel Model in Collections Care for Small Museums: The Chicago Cultural Alliance's Conservation and Collections Program

Art of the 4th Dimension

By Sarah Franklin, Collection and Exhibition Manager of the Zanesville Museum of Art

During this year's AMM Conference in the 'Windy City', I had the pleasure of attending a session hosted by the chair, Marisa Szpytman, Detroit Institute of Arts, along with presenters Stephen McLallen and Caitlin Grames, Detroit Institute of Arts. This session focused on information management and collection care as it related to time-based media.

Coming from a small Southeast Ohio museum that has been preserving and accumulating an encyclopedic collection of artwork for over eighty years, time-based media has not played a significant role in the museum's collection plan. However, I attended the session because I wanted to know how other museums handled and managed artwork that required special considerations when it



Marisa Szpytman

comes to its care and conservation needs before it arrived at the museum, not after the fact. Using the DIA's example of Nam June Paik's 1985 piece, Video Flag X, Ms. Szpytman, Mr. McLallen, and Ms. Grames each provided insightful feedback on how the conservation of this work helped them better prepare for future time-based media donation and purchase considerations for the museum's collection. This session revealed just how much time and effort had to be focused on this one artwork, as it deteriorated, parts became obsolete, irreplaceable, and literally started going up in smoke since



its arrival in 1986.

The repair and conservation of Paik's work resulted in the DIA registrar department creating an art survey. This survey is now given to all future time-based media donations, helping the museum assess any preventative measures that would need to be taken by the museum while the work was on view. It has alleviated many of the concerns and issues the Institute ran into with earlier time-based media donated to the museum. From understanding the materials and technology to storage and exhibition space needs, the survey covers a range of questions which allows the registrar to create a thoroughly detailed care plan for the work, while it is in the possession of the museum.



Sarah Franklin

How to Handle What Can't Be Handled

By Robin Goodman, Collections Manager and Registrar, Gund Gallery, Kenyon College

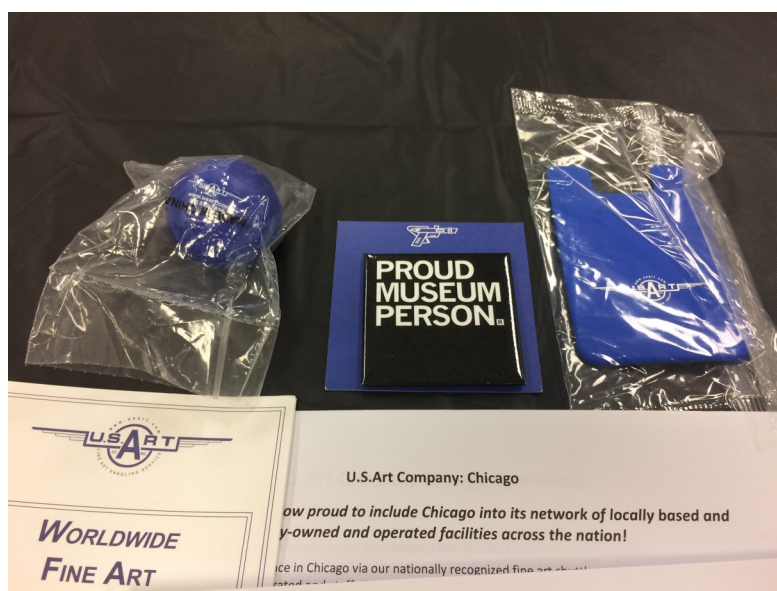


Jeff Stafford, US Art Co.

AMM in Chicago kicked off early for me with a great pre-conference workshop by Jeff Stafford at USArt. Jeff's workshop dealt with the packing, handling and shipping of "difficult to handle" artworks. In this case, he focused on two very different art objects, an ancient Egyptian mummy and a contemporary bronze work by Theaster Gates. On the one hand, crating and transporting the Egyptian mummy might seem like the more obviously "difficult" artwork, composed of friable organic material and already suffering from visible loss; but, the Gates work was covered in tar (making it hard to handle) and was of immense weight (upwards of 1,100 pounds). It also need to be crated

and shipped internationally to Hong Kong in a way that made it easy to hang upon its arrival for an art fair, whereas the mummy needed to be transported around the greater Chicago area for research and testing.

Jeff was very good at transitioning between the two objects and breaking down how a packing and crating company looks at each piece individually and constructs the best possible option for each. We then also had time at the end to discuss our own "difficult to handle" objects and how to best pack and ship them during an open Q&A session. This was particularly useful to me - I learned a lot about the various new materials out there that people are using (as the options change from year to year) and got



Us Art Swag

advice about how to update my own methods. The workshop ended with a tour of the USArt facility, which while very clean and organized, is also a TSA-clearance facility; we were unfortunately limited in what areas we could access (I had been looking forward to seeing their crate construction room, but that was off-limits). With the workshop being at the beginning of my trip, it was a great way to transition into conference mode and was made even better by being around fellow collection specialists and registrars. Many thanks to Willis Towers Watson for allowing me to be able to attend the AMM conference!

Getting Art to Where the People Are: Academic Art Lending Collections

Katie Prichard, Assistant Registrar, Collections & Exhibitions, University of Michigan Museum of Art

In this session at the AMM conference, Robin Goodman of the Gund Gallery at Kenyon College, Emily Edwards of the Smart Museum of Art at the University of Chicago, and Erin Bouchard of the Weisman Art Museum at the University of Minnesota, discussed each museum's art lending program. A special thanks is owed to these women for their thoughtful and clear evaluation of their programs and their willingness to share what they've learned with conference attendees.

Many registrars might experience some shortness of breath or clutch at their chest in concern at the thought of lending artwork to unsecure facilities without comprehensive environmental controls or constant security or staff monitoring. The thought of an artwork being displayed in a dorm room or private office might be too much for that registrar to bear. But, many academic art museums across the country are facing those fears head-on in an effort to improve the accessibility of their collection and encourage art engagement outside of their walls.

Arguments against lending artwork to students and staff tend to center around object safety. A residence or office wouldn't have the same monitoring capabilities, security measures, or environmental management policies as a gallery or storeroom. Artwork included in these programs would be more susceptible to contamination, damage, theft, or loss. Managing the workload associated with a lending program is also a valid concern. Considering the amount of work that accompanies a single loan, running a substantial program that lends to non-museum professionals can present a relative tsunami of work. But each of the lending programs presented in this session has worked to create policies and procedures to address these concerns, which could be useful for starting similar programs at other institutions.

It may have been my imagination, but I thought I heard a slight sigh of relief from those in attendance when we learned that each lending program presented at the session utilized a lending collection distinct from its permanent collection. These separate lending collections could be compared to handling collections used in Teaching Collections or Traveling Trunk programs, which assume an 'acceptable deterioration' approach to object care and allow for different expectations regarding the care and preservation of objects than is normally applied to permanent collections. Lending collections used in these programs can be populated with declined accessions, deaccessions, purchases, and/or donations directed to the lending program and can be made available to the academic community all at once or a fraction at a time.

Another point that struck me during this session was that the lending program at each of these schools had found its own distinctive way to function; there is not a one-size-fits-all lending program that can be adopted at every institution. I walked away with the understanding that every program needs to have the flexibility to create, implement, and adapt programs in ways unique to them. To address safety concerns, some programs can restrict their borrowing pool to students, faculty, or staff, or a combination and loaned artworks' locations can be restricted at the discretion of the program, such as only on-campus housing or areas that aren't accessible 24/7. To help manage the documentation process, the check-out processes and periods can also vary. A program could opt for a hosted event at the beginning of the year with a year-long loan period or instead choose a library-like check-out process where the artwork has a due date but can be returned at any point before that date.

The distribution of labor is another way for programs to differ. Responsibility for administering the program can be divided among pre-existing staff according to their areas of expertise or there could be a specially identified staff responsible for all aspects of the program, including registration, marketing, fundraising, and administration. When the time comes to loaning artwork, institutions can choose how hands-on or hands-off

Getting Art..., continued

they, as lenders, are with the installation process. Artwork can be installed by staff, borrowers can be provided with 'installation packs' with instructions and tools, or the program may allow borrowers to install without any institutional involvement.

In their own unique ways, the Gund Gallery, Smart Museum of Art, and Weisman Art Museum each tailor their programs to fit their needs and capabilities. As a result, they've each increased program accessibility and increased community engagement with the institution as a whole. The Weisman Art Museum's program was so successful that a borrower was so enamored with a piece that they kept it for 25 years beyond its due date and yet, after some soul-searching (as described in the pictured note), the borrower eventually returned the piece in order to allow another student to share in their experience. While the extended absence of a piece could be seen as one of the dangers of these programs, this example also demonstrates the potential long-term and very personal impact of a lending program. Academic art lending programs are a risk worth taking and, in my opinion, likely to find success as long as the programs are tailored to individual institutional needs and their communities.

Transparency and Trust in Collections Stewardship

By Marisa Szpytman, Associate Registrar, Detroit Institute of Arts

Fostering Transparency and Strengthening Public Trust were the dual themes of the annual Association of Midwest Museums Conference held from July 18-21 in Chicago. As museum professionals, we are aware that the modern museum must think creatively when it comes to building trust with the public, a necessity when engaging with increasingly diverse audiences. For collections staff, we are more often being called on by our institutions to provide greater access and transparency to the public, causing us to reevaluate how we balance the needs of education with the needs of preservation. When approached with care and thoughtfulness, collections staff can implement innovative approaches to safeguarding both tangible and intangible collections for many generations of museum visitors.

Two of the sessions I attended were particularly successful in discussing these issues surrounding trust and transparency in collections stewardship, and, in both cases, inspired ideas were then turned into actionable projects with measurable results.

A cross-departmental team from the Field Museum of Natural History in Chicago presented on their most recent initiative to address this question: what does respectful stewardship of their collection of 175,000 + human remains from around the world look like? This central question was addressed in their presentation: *Collaborative Curation of Human Remains: A Field Museum and IMLS National Leadership Program*. The IMLS funded project was ambitious in scope, focusing on defining ethical curation of human remains as an approach that both acknowledges the scientific research that these individuals provide while also needing to balance caring for them as part of a larger community of Native American and First Nations stakeholders. With this in mind, the team from the Field developed a collaborative symposium for Native American tribes, First Nations, and museum repatriation professionals to focus on the curation of human remains in museums. Held from November 17-18, 2017, thirty-eight participants met and discussed many issues related to current practices of rehousing, conducting inventories, and individuation of the remains, collaborative research projects, the need for authentic consultations, and future methods and challenges of cultural affiliation determination. A second part of the IMLS grant focused on collection and data management for the remains, which included conducting inventories and updating storage materials, making easy-to-read osteology database records, creating terminology and data entry standards, developing a web portal prototype for ac-

Transparency and Trust..., continued

cess to information and research, and creating infrastructure for supporting internships and staff training.

This session was particularly interesting and exciting because it viewed building transparency and trust as a two part endeavor. The first part is cultivating community participation and cross institutional buy-in; but this has to occur simultaneously with a second part that involves improving collection care from the ground up. In other words, you cannot discuss the big ideas of re-contextualizing museum collections in non-colonial contexts or cultivating source community dialogues without making significant changes to your data management practices and the methods that staff use to gather and catalogue information from these collections. While the staff from the Field admitted that there is a lot of work that still needs to be done, they hope that their symposium will be a jumping off point for continuing discussions on curating and caring for human remains in museum collections. I, for one, was very excited about the future possibilities of these endeavors and look forward to hearing how the project has progressed, and what new lines of dialogue have been opened – hopefully at a future AMM conference.

This discussion of transparency and trust building through collections continued at a second session I attended presented by staff from the Illinois Holocaust Museum and Education Center. The session, titled *How Can a Hologram Teach You About the Holocaust and How Can You Connect History to Social Justice?* focused on the museum's new Take a Stand Center, which uses holographic technology to allow visitors to interact with a recorded Holocaust Survivor. Faced with the decline in Holocaust Survivors available to share their stories in person with visitors, the Illinois Holocaust Museum knew they needed to find ways to preserve the survivor's stories and continue to allow visitors to interact with those narratives. In this case, technology assisted the museum with solving both of these unique problems. The museum recorded the stories of sixteen survivors, as well as the answers to 1,000 questions that visitors might ask. When the visitors enter the Take a Stand Center's theater, they see and hear a hologram recording of the Holocaust Survivor, and can interact with that survivor by asking them questions and receiving responses. These recordings are digitally archived by the Shoah Foundation, allowing not only the Illinois Holocaust Museum to access this material, but any other museum or researcher.

I found this use of the hologram technology particularly inspiring in terms of collection stewardship. In this case, the power of the oral histories from the Holocaust Survivors were literally in danger of disappearing when a survivor could no longer share their story in person. By taking risks with technology, the Illinois Holocaust Museum was able to not only preserve the oral histories themselves, but the experience of having a real person transmit that story to the visitors. A more traditional oral history video recording, while still valuable for the information and visuals it provides, cannot replicate the experience of having a person tell a story themselves, interact, and build trust with an audience. While the implementation of this program was not without its struggles, I would be very interested to see if the hologram technology becomes more widespread in museums working hard to preserve oral histories connected to social justice issues.

This conference was full of great sessions that explored how collaboration in collections stewardship can happen through fostering a culture of transparency and trust on collections projects. I would like to offer a sincere thanks to Masterpiece International for sponsoring my travel stipend, and to the MRC for selecting my application. I greatly appreciate their generous support of professional development for collections staff, and I look forward to attending many more AMM conferences in the future!

Share Your News!!

Do you have exhibitions, events, acquisitions, or other news to share? We would love to hear about it!! Make life for your State Rep a little easier by submitting a news story, interesting tidbit, or update for the next issue of the *MRC Courier*. Listings for each state and contact information can be found at the end of the *Courier*.

News From the Midwest

Indiana Christa Barleben

DePauw University Galleries & Collections, Greencastle

The DePauw University Galleries & Collections achieved accreditation by the American Alliance of Museums (AAM), the highest national recognition afforded the nation's museums. "Accreditation has been a multi-year process for our small yet dedicated staff," said Craig Hadley, director and curator of exhibitions and collections. "Our devoted team has proven that small academic museums can operate within the same national standards employed by much larger institutions. We are proud to provide the state of Indiana and Putnam County with a high-quality museum experience, and we will continue to uphold ourselves to the highest professional standards in the industry. Future generations of DePauw students, in particular, will gain invaluable training and first-hand museum experience with an accredited program—an opportunity available at fewer than 3.5% of all museums nationwide." Of the nation's estimated 33,000 museums, over 1,070 are currently accredited. The DePauw University Galleries & Collections is one of only 26 museums accredited in Indiana.

Evansville Museum of Arts, History and Science, Evansville

The Evansville Museum is partnering with the Indiana Arts Commission to bring select permanent collection exhibitions around the state of Indiana, free of charge. Currently EMAHS has two traveling art exhibitions and one traveling hands-on science exhibition.

The Luster of Silver: In a medium that affords no second chances, it is impressive, indeed, to see the work of contemporary artists who are not only willing to meet a formidable challenge but also to conquer it with assurance and grace. Once the metal stylus hits the surface in a silverpoint drawing, the gesture recorded is a permanent, irrevocable one. And the 19 artists from 11 states and Canada who are featured in this exhibition deftly celebrate what poet Robert Frost once called "the pleasure of taking pains."

Rarely will viewers be treated to as delicate and satisfying a feast -

- one that eloquently attests to the fact that in a troubled, chaotic world there are still those who are taking time with carefully measured steps to create a subtle and lasting gift.

The 20 drawings exhibited here were donated to the Evansville Museum of Arts, History & Science by artists who participated in a 2009 exhibition of metalpoint drawings in Evansville co-curated by artists Koo Schadler and Jeannine Cook.

EMAHS is also offering an exhibition with catalog of photographs by AL Harding and a hand-on science exhibition, Outreach to Space. Call 812-425-2406 ext. 225 for more information.



Kimino by Fred Wessel, Silverpoint

Iowa Sarah Connors

University of Iowa Museum of Natural History

The University of Iowa Museum of Natural History (UIMNH) recently accepted transfer of the ornithological collection from Cornell College in Mt. Vernon, Iowa. Because of changing faculty teaching and research interests as well as the upcoming move of the biology department to a new building with less space for specimens, the institution needed to look for a new home for the material. Once inventoried and accessioned, the Cornell College material will be integrated with UIMNH collections and made available for research and educational purposes. Collection data will join UIMNH data on global aggregators VertNet, GBIF, and iDigBio, for global research access.

University of Iowa Pentacrest Museums

The University of Iowa Pentacrest Museums are buzzing with excitement to introduce our latest exhibit, *The Fragile Bee*. Artist Nancy Macko uses macro photography to create an exhibition featuring photographs, prints, and a mixed-media installation. The pieces teach the public about the plight of bees and raise awareness about humanity's interdependent relationship with them. The exhibit will be in the Old Capitol Museum through December 30. Learn more at <https://events.uiowa.edu/3454>.

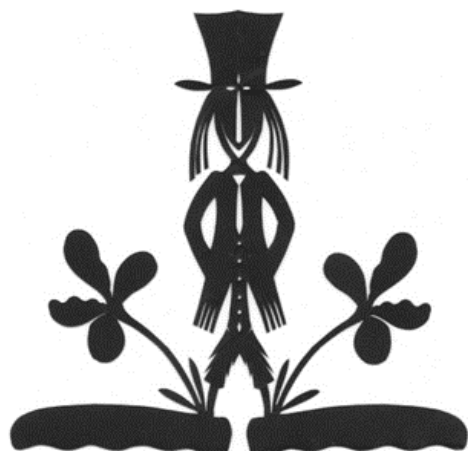
Museum of Danish America

Balancing Act – Peter Juhl; On view through March 17, 2019

Though the photographs in "Balancing Act" appear to defy gravity, they are indeed the product of concentration and a little bit of luck. Peter Juhl has been balancing stones casually for twenty years. He creates and photographs the work along the North Shore of Lake Superior, where the spectacular beaches provide ideal raw materials as well as a clean and colorful backdrop.



"Family of Seven" by Peter Juhl (left)



Papercut figure by Torben Jarlstrøm Clausen (right)

The Sound of Scissors: Paper Characters by Torben Jarlstrøm Clausen

On view through December 31, 2018

Sponsored by the Danish Sisterhood Dronning Margrethe Lodge #15, Milwaukee, WI

Torben Jarlstrøm Clausen began as a paper cut artist in 2003. In Danish this art is known as *papirklip* and has a long tradition. Clausen's interpretation of the paper cut tradition blends modern aesthetics with a sense of whimsy and optimism.

Minnesota

Leslie Ory Lewellen

On August 1, a small group of nine registrars and collection managers from the Twin Cities gathered at FIKA, the café at the American Swedish Institute in Minneapolis, for cocktails and conversation. The group was treated to a brief introduction to the ASI's special exhibition, "Gudrun Sjöden – A Colorful Universe," by Curt Pederson, ASI's Principal Curator. This exhibition focuses on clothing and textile designs by Swedish designer Gudrun Sjöden, whose work reflects global folk motifs and inspiration from nature. The exhibition features clothing and textile samples, as well as watercolors, and information on Gudrun's inspiration. The group also spent time exploring ASI's collection throughout the Turnblad Mansion.

Wisconsin

Laurel Fant

Oshkosh Public Museum, Oshkosh

The American Association for State and Local History (AASLH) announced that the Oshkosh Public Museum is the recipient of an Award of Merit for the *People of the Waters* exhibition. The AASLH Leadership in History Awards, now in its 73rd year, is the most prestigious recognition for achievement in the preservation and interpretation of state and local history.

People of the Waters explores prehistoric and early life in this region that spans 13,000 years. The key story-line and interpretive elements of this new immersive, permanent exhibition focuses primarily on the study of the Ice Age, Native American cultures, and the impact of the Fur Trade. "People of the Waters is a huge draw to all K-12 students, educators and researchers," said Brad Larson, Museum Director. "Essentially, this innovative exhibition will appeal to anyone who is interested in discovering more about the region's cultural history and understanding how past events shape our lives."

People of the Waters came about as a result of the Museum's and City's strategic planning process. The decision to create the exhibition was strongly based on input and ideas received from citizens and local teachers. Four years in the making, design and interpretive techniques and fabrication were done by Split Rock Studios. Based on the most recent research, People of the Waters features interactive media kiosks, a full-sized long-house, web-based interactive game on the fur trade, a walk-over archaeological excavation, over 1,000 artifacts from the Museum's extensive collection, and more.

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The Midwest Registrars Committee formed in 1978 to provide a forum for the exchange of information and methods among museum collections professionals and registrars in the Midwest region. The MRC fulfills this objective by promoting an atmosphere of mutual aid and cooperation and by promoting professional practices to benefit colleagues, the museum community, and members.

The MRC is affiliated with the Registrars Committee of the American Alliance of Museums (RC-AAM) and the Association of Midwest Museums (AMM).

Who can join?

Voting membership in the Midwest Registrars Committee is open to those museum personnel who support the objectives of the MRC and who reside in the Midwest region, including:

- Illinois
- Indiana
- Iowa
- Michigan
- Minnesota
- Missouri
- Ohio
- Wisconsin

You **don't** have to be a registrar! Collections managers, curators, volunteers, administrators, conservators, corporate registrars, students, or other collections care professionals are encouraged to join.

A non-voting membership is available for individuals who are associated with for-profit organizations such as shipping companies, customs brokers, insurance firms, and other suppliers of materials and services, and individuals who reside outside of the Midwest region.

Benefits of membership

- The Courier, MRC's quarterly newsletter
- Funding assistance for state workshops
- Professional network
- Workshops
- Travel stipends to attend annual AMM Conference
- Membership directory

Membership fees

- Annual dues are \$10.00 per year
- The membership period covers the calendar year (January 1 - December 31)
- Make checks payable to:
Midwest Registrars Committee

Membership form

Date: _____
 Name: _____
 Position: _____
 Institution: _____
 Address: _____
 City/State/Zip: _____
 Phone/fax: _____
 Email: _____

- ☐ New (voting \$10)
☐ Renewal (voting \$10)
☐ New (non-voting \$10)
☐ Renewal (non-voting \$10)

Make a difference!

Your active participation ensures the ongoing success of the MRC programs and activities. Please check the areas in which you would like to get involved:

- ☐ State representative
☐ Newsletter
☐ Programs/annual meeting
☐ Fundraising
☐ Membership

NEW FOR 2013—Renew and pay online!

Follow these two steps to renew your membership electronically:

1. Simply fill out this PDF form and e-mail it to: MRCDues@gmail.com
2. To pay for your MRC dues via PayPal, login to your account, click "Send Money", and send your dues to: MRCDues@gmail.com

-OR-

Send paper application and payment to:

Tamara R. Lange
 Curator of Collections & Exhibits
 Sheboygan County Historical Society & Museum
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 Sheboygan, WI 53081