

FALL/WINTER
2024

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(AMM)

From the Chair - Submitted by Sarah Humes

Another successful Association of Midwest Museums Conference is in the books. The in-person portion of the conference was held in Columbus, Ohio, July 31-August 3rd. The theme this year was The Way Forward and there were many sessions and events related to curatorial and collections management work.

MRC members, Christy Kincaid, Leslie Ory Lewellen, and Christine McNulty facilitated the “Ask a Registrar” session where attendees were able to ask questions and engage in meaningful conversations about best practices, collections management conundrums, and legal and ethical issues. The session was well attended and provided a way for attendees to get answers to their burning questions in a safe and confidential environment.

This year the MRC hosted a table in the exhibitor hall. The table was staffed with MRC members who volunteered in short shifts to talk to conference attendees and provide information about the benefits of the MRC. One of our goals was to be able to reach a broader audience and gather new members. And, while this did happen what I really enjoyed seeing was that our booth became somewhat of a gathering spot for MRC members to meet and reconnect with each other. I want to thank everyone who volunteered their time at the booth and for those that stopped by! It was great getting to reconnect.

This year’s MRC annual business meeting and lunch were held at the Rusty Bucket Restaurant and Tavern. The lunch was sponsored by Dietl, Masterpiece International, and Guardian Fine Art Services. Seventeen MRC members attend the lunch with representatives from Masterpiece International and Guardian Fine Art Services both providing remarks. A big thank you to all of our sponsors!

New board members officially took office during the annual meeting. Jennifer Rigsby is our Vice-Chair and Marina Mayne is our secretary. Sarah Humes (Chair) and Christy Kincaid (Treasurer) both started their second terms this year. More detailed information about the annual meeting can be found further down in the newsletter. The location of next year’s conference has not been announced as of mid-October, but the MRC board is already gearing up for planning and making sure we can provide ways for MRC members to network and connect.



Leslie Ory Lewellen and Robin Goodman
volunteering at the MRC booth.

Meet the MRC Board

Sarah Humes, Chair

Greetings Museum Friends! For those of you who don't know me, my name is Sarah Humes (she/her/hers) and I am thrilled to serve a second term as the chair of the MRC. Prior to serving as MRC chair, I spent four years as the MRC treasurer. I am the associate registrar and collections liaison at the Grand Rapids Public Museum in Grand Rapids, Michigan. As part of my role, I am the liaison between the museum and the Grand Rapids Public Museum School, and our education department. I coordinate loans of artifacts and specimens to teachers and students within the school for various programs and projects. Life has been pretty exciting here lately as we are in the midst of an expansion and renovation of our museum. This is a multi-year project and the first phase is expected to be completed by next summer. Our collections management team has been doing lots of prep work as we prepare for the transition and de-installation of some of our exhibits.



I have a degree in history and museum studies from Central Michigan University. From 2010-2018 I was the registrar at the Kalamazoo Valley Museum and have been at the GRPM for six years. I am excited to help the MRC grow and become an engaged community of museum and collections-loving folks! When I'm not working I enjoy spending time with my husband and my dog. I enjoy camping, traveling, playing softball, visiting museums, and reading true crime books.

Jennifer Gallatin Rigsby, Vice-Chair

Ever since I was young, I have always wanted to work in a museum. Driven by that passion for history, I pursued a Bachelor of Science degree in Archaeology and History from the University of Indianapolis. I began my career as a registrar in 2009, when I started to care for the collections of the Morris Butler House Museum. The objects within the collection captured my fascination with their ability to tell stories of individuals' long past. This position solidified my love of museums, and I decided to further my studies by earning a Master's Degree in Museum Studies from Indiana University.

Upon completing my education, I continued working with collections at other institutions including the Indiana War Memorial, Indiana Medical History Museum, Conner Prairie, and the Montgomery County Historical Society. In 2014, I joined the Indianapolis Museum of Art at Newfields (IMA). Over my tenure I have worked on many incredible projects. In 2016, I spearheaded an initiative to modernize Indiana's Museum Property Law, advocating for reforms that would streamline the museum's abandoned property, acquisition, and deaccession processes. Under my guidance, the museum's deaccession process was revolutionized, resulting in the responsible disposition of 9,492 objects from the collection. I am primarily focused on examining the collections for objects acquired by unethical means. Through that lens, I co-organized the museum's first international repatriation effort by facilitating the return of 18 wigango to the Mijikenda people in Kenya. I am currently working on a Native American Graves and Repatriation Act (NAGPRA) Consultation Grant.



When I'm not working at the IMA, all my time is devoted to spending time with my husband and two children, Evelyn and Alexander in addition to our dog and two cats.

Christy Kincaid, Treasurer

She has over 17 years of museum experience, starting in high school as a frontline staff member at the Air Zoo. She has an associate degree in special education from Kalamazoo Valley Community College. After graduating from KVCC, she transferred to Western Michigan University, obtaining her bachelor's degree in public history. Shortly before graduating from WMU, Christy transitioned into the Collections department at the Air Zoo, moving through the ranks to Collections Manager. In 2021, she graduated from Bellevue University with a Master of Business Administration. 2022 was a massive year of transition and she leaped to a new job to find a better work/life balance. She started her position as the Collections Registrar at the Kalamazoo Valley Museum. At home, Christy has three young kiddos and a husband who keeps her super busy! She enjoys crafting, watching Hallmark movies and is starting to fall in love with reading again.



Marina Mayne, Secretary

Marina Mayne is the Registrar and Public Educator at the Raupp Museum in Buffalo Grove, Illinois, a local history museum in the Chicago suburbs. In this position she manages the collections, archives, library, and assists in designing exhibits and running programs. Prior to the Raupp Museum, Marina worked as a Preservation and Museum Specialist in Archaeology at the Burke Museum in Seattle. Museum evaluation is also an important priority for Marina. She has worked on evaluation projects with the Seattle Aquarium, Seattle Museum of Art, Henry Art Gallery, and more. She hopes to continue implementing evaluation projects with many other museums in the future.



This is Marina's first appointment to the MRC Board. She is also an active member of the Lake County Historical Alliance and Illinois Association of Museums. Marina lives in Evanston, Illinois and loves spending an afternoon reading on Lake Michigan, heading to a Cubs game at Wrigley field, or exploring the many Chicago museums. Marina is excited to work alongside everyone to help support the MRC!

Sebastián E. Encina, Chair of the Nominations Committee

Sebastián E. Encina is currently the Associate Director of Curation & Exhibition at Minnetrista Museum & Gardens in Muncie, IN. In this role, Sebastián curates and oversees Minnetrista's exhibitions across 40 acres of pristine spaces along the White River. Prior to his arrival in Indiana, Sebastián worked as the Collections Manager at the Kelsey Museum of Archaeology at the University of Michigan for 20 years. In a nearly 30-year career, Sebastián has worked at the George Eastman House (now George Eastman Museum), Institute of Museum & Library Services, and Smithsonian Institution.

For the past two years, Sebastián has served as the Chair of the Nominations Committee, overseeing the election of MRC's board. Along with his service to MRC, Sebastián has been an active member of the American Alliance of Museums (AAM), having served as the chair of Collections Stewardship of AAM, and is currently on the Board of Directors for the Association of Registrars and Collections Specialists (ARCS).

Sebastián is originally from Santiago, Chile, and didn't learn English until he was 7 years old. Along the way, he has lived in Chile, the United States, Ukraine, France, and Egypt.



Maggie Coleman, Webmaster

Hello MRC Membership! I am MRC's new Webmaster. I am an early career museum professional currently working as the Collections Specialist at the American Swedish Institute in Minneapolis, Minnesota. I've been with ASI for a little over three years now, and it's my first real collections job. I received my bachelor's degree in Art History and Physics from Grinnell College and have a strong interest in art conservation along with collections care. Grad school is likely somewhere on the horizon... At ASI, I help care for a material object collection, a library, an archive and a historic mansion built in 1908. As a member of a 2-person collections department, I get to learn all sorts of new skills on the fly, which I find extremely rewarding. Most recently I got to dabble in preparation while packing a small ceramics loan traveling within the Midwest. I am also a member of ARCS and currently serve as the chair of the Membership Engagement Committee, where I help produce and analyze the annual membership survey. I am also excited about and have done research on the ownership of contested antiquities and repatriation issues around said objects.



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STATE MEETUPS

Michigan Meetup

On June 20th, a group of MRC-MI gathered at the newly renovated Zekelman Holocaust Center in Farmington Hills, MI. The tour, guided by David Dehn, Museum Education Specialist, provided a comprehensive exploration of the museum's impressive \$31 million transformation and their redesigned exhibit spaces, weaving together survivor testimonies, artifacts, and multimedia installations. Visitors were able to engage deeply with the narratives, gaining a greater understanding of the enduring impact of the Holocaust on both global history and the Michigan community.

Following the tour, attendees enjoyed a delicious catered kosher lunch, fostering a sense of connection and reflection among participants. Afterward, the group was treated to a behind-the-scenes look at the museum's library, archives, and collections spaces with members of Collections, Jill Eastcott, Collections Manager, and Feiga Weiss. Weiss brought out some of her most treasured artifacts, including a rare scrapbook of photos taken at a camp that was being built. This exclusive experience highlighted the meticulous work involved in preserving historical documents and artifacts, as well as the center's commitment to education and memory.

The program concluded with a thought-provoking discussion on the planning and project management journey behind the renovation with Mark Mulder. The museum staff shared valuable insights into the challenges and successes of undertaking a renovation of such scale, offering inspiration to those involved in exhibit design, museum curation, and public history projects.

Overall, the special tour provided not only a profound educational experience but also a unique glimpse into the hard work and dedication behind the scenes at the Zekelman Holocaust Center. The event was a testament to the power of storytelling and the importance of preserving the memory of those who lived through one of the darkest periods in human history. Thank you to The Zekelman Holocaust Center for your time and energy!



Michigan MRC members viewing the exhibits at the Zekelman Holocaust Museum





Michigan MRC members visiting the archives at the Zekelman Holocaust Museum

Michigan MRC members enjoying a kosher lunch at the exhibits at the Zekelman Holocaust Museum



Michigan MRC members viewing the exhibits at the Zekelman Holocaust Museum

Minnesota Meetup

Leslie Ory Lewellen

Minnesota MRC members joined Nicole Soukup, Assistant Curator of Contemporary Art, for a tour of The Lyrical Artwork of Jim Denomie, at the Minneapolis Institute of Art on March 22nd.

This exhibition featured many artworks by the local legend Jim Denomie (1955-2022), which were from Mia's own collection as well as on loan from many museums across the state and the nation. The exhibition surveyed the artist's singular vision and signature style over the second half of the artist's career, from 2007 to 2022. Jim Denomie (Ojibwe, Lac Courte Oreilles Band) drew inspiration from lived experiences, pop culture, Anishinaabe traditions, and American histories to tell compelling narratives that depict his experiences of being Native in America. Despite the emotional weight of his subject matter, the artist's dry wit opened space for necessary conversations about the legacies of colonization and the nature of humanity. The exhibition examined Denomie's creative process, tracing his ability to transform inspiration into monumental artworks.

Attendees enjoyed a box lunch and discussion hour followed by a tour of the exhibition. Mia staff were pleased that so many could join us in celebrating this exhibition and Jim's career one more time before it was dispersed!





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News From The Midwest

ILLINOIS

The Raupp Museum, Marina Mayne Building a New Off-Site Exhibit Partnership

The Raupp Museum in Buffalo Grove, Illinois preserves and shares the history of the town. Recently, staff found a new way to share some of that history in other community spaces within Buffalo Grove.

The Raupp Museum is a part of the Buffalo Grove Park District, which manages multiple structures, including a Fitness Center, Golf Dome, and Community Arts Center (CAC). Many of these buildings have spaces dedicated to community art. The CAC is unique because it also has a special space for 3D objects, a series of shadow boxes at the entrance. CAC Staff were struggling to keep new exhibits and art on display in this space. Raupp Museum staff figured this could be a great chance to share more of their collection with the community and reached out to the CAC to set up a temporary exhibit of local artifacts. CAC staff were excited to welcome a little bit of local history to the space. Raupp Museum staff proposed a few themed display ideas, and CAC staff picked what sounded most interesting for their patrons. The Museum Registrar installed the objects and displays, and it didn't take long for people to notice the new boxes. Visitors to music performances, plays, and classes at the CAC loved the historic artifacts. After such positive feedback, the Raupp Museum decided to rotate three different temporary exhibits at the CAC each year on different topics, such as springtime, communication, and board games. Staff are excited to make the collection and history more accessible to a wider audience that might not yet know about the Museum.

The only major issue for the Museum staff with this project was transport. The Museum does not host many loaned materials, and this project has resulted in three new loans every year. Since the Raupp Museum only has 2 staff members (Curator and Registrar), they had to be strategic about how to pack and transport the objects to the CAC, about 1 mile from the Museum. Even with the distance being short, staff knew that it was important to pack everything using museum best practices. Large shipping crates were too expensive and unnecessary for the short trip, so they had to work with resources available. Each object was carefully wrapped in archival plastic foam or tissue paper and placed in archival boxes. Larger items had a box built around them. All items have made their way safely to and from the Museum, and now those materials can be used more than once.

Outreach exhibit at
the Buffalo Grove
Park District
Community Arts
Center



Naper Settlement, Christine McNulty, Chief Curator The Kroehler Miniatures at Naper Settlement

It's fair to say that for most of us who work in museum collections, there are objects for which we have a special affinity. It may be the provenance, or unique composition, or even the collection management challenges they present. The appeal might even be ineffable, containing qualities that draw people in almost universally, sparking delight and curiosity.

The Naperville Heritage Society has within its holdings a group of five artifacts that fits this bill. The Kroehler miniatures, five scale model rooms depicting different decorating eras and styles, encased in mahogany cases intrigue staff and collection tour groups alike. In fact, these five small but mighty little rooms inspired Naper Settlement's feature exhibit for the summer of 2025, *Selling Kroehler*, when in a brainstorming meeting a member of the Curatorial team declared, "I want to show the Kroehler miniatures."

The Kroehler miniatures are the result of a partnership between Kroehler Manufacturing Company, a furniture company founded in Naperville and E.I. DuPont de Nemours. The two companies sought to promote the use of the use of DuPont synthetic textiles in Kroehler's upholstered furniture. The rooms were created by artist E.J. Kupack, a well-known miniaturist who also contributed to the Thorne rooms, on view at the Art Institute of Chicago. The rooms were part of a traveling exhibition that made the rounds of furniture dealers and libraries.

What is it that delights people about miniatures? It's difficult to say. Is it an appreciation for the craftsmanship, the attention to detail? Is it the fantasy element, that childhood world of make-believe that allows small humans to imagine big lives? I suspect the small scale offers the opportunity to slow down, to take the time to really examine all the elements. Each person that views them seems to notice different details, from the teeny tiny ashtray full of teeny tiny mashed up cigarettes, to the artworks on the wall to the toys on the floors. Isn't that what makes an object truly compelling, multiple entry points?

For myself, the conservation challenges are compelling. One must consider the best way to safely clean, move, exhibit and light these works. This presents me with an opportunity of my own. This work can't be rushed. It needs to be careful, meticulous, deliberate. As museum work becomes more and more fast paced, with tighter deadlines, and even tighter budgets, endeavors such as this, that require a careful and deliberate pace is a tremendous gift, one that I look forward to sharing with our visitors when our exhibit, *Selling Kroehler* opens this spring.

INDIANA

Indianapolis Museum of Art, Jennifer Gallatin Rigsby Indianapolis Museum of Art Receives NPS Grant

The Indianapolis Museum of Art at Newfields (IMA) received a \$100,000 grant from the National Parks Service to support The Indianapolis Museum of Art Identification and Consultation Project. The IMA was the only art museum to receive the grant. The proposed project will help the Museum: (1) Continue conducting crucial consultations with lineal descendants, Native American tribes and Native Hawaiian organizations; (2) through consultation, assign cultural identity and NAGPRA status; (3) develop updated and detailed NAGPRA summaries; (4) identify any collections care issues with a particular focus on evidence that any cultural items were treated with substances that present a potential hazard to the objects or to persons handling the objects; (5) incorporate all data into the collections management database system, KE-EMu, to centralize all information to facilitate ongoing consultations, and (6) support future repatriation(s) of sacred objects, objects of cultural patrimony, and associated and unassociated funerary objects. The Indianapolis Museum of Art complied with NAGPRA in the 1990s, but both the law and research into many of the cultural objects have been revised since then. Tribal consultants will survey the 1,515 objects in the Native Arts of the America's collection.

MICHIGAN

Grand Rapids Public Museum. Sarah Humes 8th Grade Students Go Behind the Scenes at the GRPM!

Each year, 8th-grade students from the Grand Rapids Public Museum School get a unique opportunity to go behind the scenes of collections storage at the Community Archives and Research Center at the Grand Rapids Public Museum. Also known as CARC, this building houses the artifacts and specimens not currently on exhibit at the Museum.

This project, called Docent Day started in 2018 and continues today. Throughout the semester 8th graders select an artifact from the museum's collection that they have a connection to or are interested in. Through their classwork and research, they design a story to guide Museum visitors to a deeper understanding of their chosen artifact and how it relates to existing exhibits. The culmination of this project ends with all of the 8th graders showcasing and sharing their objects and custom-designed posters with museum guests.

One of the most unique parts of this project is that the students get to come into collection storage and with the help of curatorial and collections management staff, they actually get to pull their objects from their storage locations. When we first started developing this project, this aspect terrified our collections department. We couldn't imagine students in storage reaching for things on shelves or in boxes. But, with the help of our education and collections team, we've had hundreds of students have this successful experience.

To make this experience successful, students start by browsing the online collections database and selecting their top three objects. Museum curators then review their selections, making sure they are ok to be handled and used by the students. After the curatorial review, I go into storage and verify that their top pick that was approved by a curator is in good condition and physically stable enough to be handled. I also prep the objects, making sure they are at the front of the shelf or the top of a box, making it easier to select their object.

On the day that students visit CARC, they are divided into groups of 5-6 students, with each group being paired with a museum staff member. Staff members guide and explain to students how artifacts are stored and how we keep track of locations. Students use this knowledge to find their artifacts. Once all students have found their artifacts they sit down and complete an artifact reading worksheet where they really get to know their object.

While this project takes a lot of teamwork between the teachers and museum staff and pushes the boundaries of museum standards and best practices, we have seen great outcomes from this unique experience. Students really get to connect with their artifacts when they visit CARC storage and this excitement and knowledge shows through when they share these objects with museum guests!



Objects getting prepped for Docent Day



CARC Furniture Storage



CARC Clothing Storage



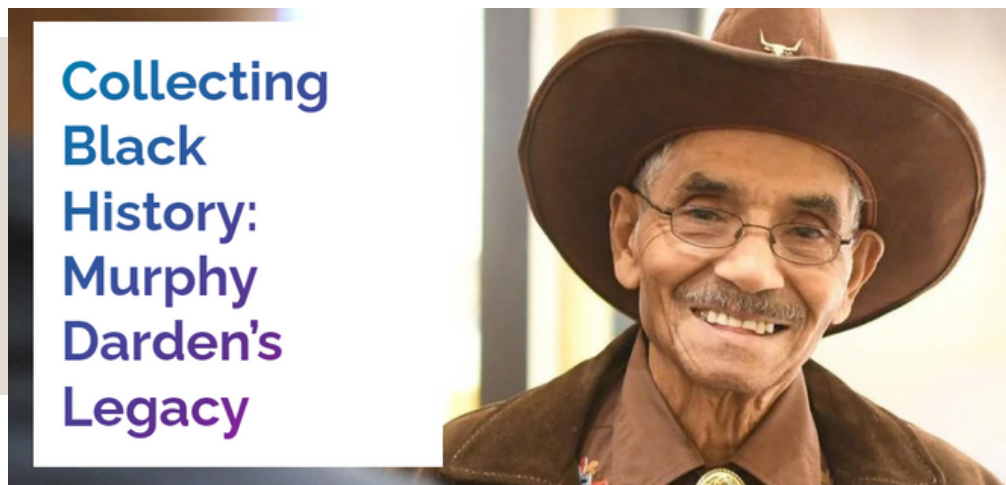
8th grade student presenting their specimen on Docent Day

Kalamazoo Valley Museum, Julie Bunke Exhibit Updates from KVM

The Kalamazoo Valley Museum exhibits department has been busy this fall with two new temporary exhibits. The first exhibit tells the story of black man coming to Kalamazoo during the Great Migration seeking employment and a better way of life. The other is a look at the fine art of the Freemasons and Oddfellows exploring the symbolism shown in each piece.

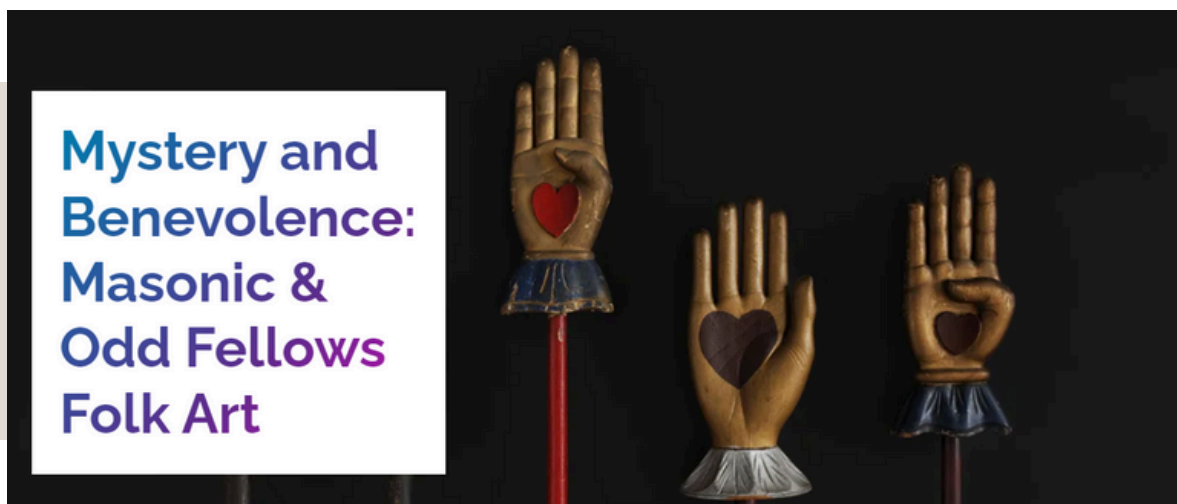
Collecting Black History: The Legacy of Murphy Darden

This exhibit features items collected by late Kalamazoo historian Murphy Darden, who indulged his passion for the parts of history that have long been ignored. In his pursuit of preserving this history for future generations, he collected artifacts, images and historic documents chronicling the achievements of African Americans. Murphy fulfilled his life passions of history, education and art through his collections and artistic creations. His commitment to these endeavors provides an invaluable resource to the Kalamazoo Valley Museum, local students and the entire community. This exhibit runs until March 2, 2025.



Mystery and Benevolence: Masonic & Odd Fellows Folk Art

Featuring over eighty carvings, sculptures, textiles, and regalia revealed in Mystery and Benevolence: Masonic and Odd Fellows Folk Art bring to light the histories, symbolism, and values of the Freemasons and the Independent Order of the Odd Fellows. This exhibit runs until January 5, 2025.



Minneapolis Institute of Art (Mia), Leslie Ory Lewellen, Registrar for Collections Tibetan Buddhist Shrine Room: The Alice S. Kandell Collection

In August 2023, Leslie Ory Lewellen, Registrar for Collections, and Brian Kraft, Head of Registration, from the Minneapolis Institute of Art, spent five days at the home of Alice Kandell photographing, numbering, and coordinating the packing of over 200 works of art including gilt-bronze sculptures, thangka paintings, carpets, furniture, and textiles. Ms. Kandell had assembled her second Buddhist shrine room in the style of a private Tibetan household shrine in her New York apartment. The objects were created between the 1300s and the early 1900s. Buddhist ritual objects are displayed in elaborate private household shrines. Such a space issues for offerings, devotional prayer, rituals, and contemplations. In 2010, Ms. Kandell donated her first Buddhist shrine room to the National Museum of Asian Art. In 2023, Mia was fortunate to begin work on the transfer of Ms. Kandell's second shrine room from New York to Minneapolis.

Mia's Fine Art Cataloguer Erin Bouchard catalogued the objects once they were received in Minnesota, keeping the objects organized along the way. After installation of the shrine room in late August through early September 2024, Erin inventoried the objects—not a small task with cabinets filled with gilt-bronze sculptures of deities that look very similar.

Mia's Tibetan Buddhist Shrine Room opened on September 14, 2024, with a festival that included the making of a sand mandala by the Jangchub Choeling Nunnery. You can watch the nuns making the Green Tara sand mandala here: <https://www.youtube.com/playlist?list=PLUkPOVlyBXsZjrzoJXAroipC6vhELmSk>

A 3-D tour of the installed shrine room is on Mia's website:

<https://new.artsmia.org/exhibition/tibetan-buddhist-shrine-room-the-alice-s-kandell-collection>

While the sand mandala was temporary (although Mia has a specially-preserved sand mandala in our permanent collection), the shrine room is expected to be on permanent display. Check it out if you are in Minneapolis!



"Tibetan Buddhist Shrine Room: The Alice S. Kandell Collection" installed in gallery G256 at Minneapolis Institute of Art.

Columbus Museum of Art, Heather Coffman

If you've been waiting for your sign to finally take on that full collection inventory you've always talked about but haven't prioritized, this could be your moment. Inventories can often feel like an endless task on the "to-do" list, but with some pre-planning, careful scheduling, and assistance from volunteers, they can be completed in a way that helps you better maintain and cultivate your collection for the future. In the summer of 2023, the collections team at the Columbus Museum of Art (Ohio) undertook a comprehensive inventory of the museum's holdings of over 14,000 objects—the first since a major collection move in 2015 and after an incomplete attempt in 2018. Additionally, the museum recently transitioned to a new collections database in 2020 and we were keen to test the fullness of the data migration. In the planning phase, the three registrars and a curatorial assistant met regularly to articulate our objectives. Primarily, we wanted to ensure that all locations listed in our database (Argus) were up to date, that location entries were formatted in a way that made them easily searchable, and to apply or update labels as necessary. To guide this process, we created physical inventory sheets that included key information: location, image, object number, artist's name, title, dimensions, and space to note if a label was needed for each unit in our three storage facilities. These sheets were organized according to the current locations listed in Argus.

Once our goals were set, we moved on to the actual work. Learning from previous inventory attempts, we knew we would need additional help to complete this project. We issued a call for dedicated community volunteers and also invited non-collections museum staff to assist us. Working with our security department, we established clear guidelines for staff and volunteers to work in storage while accompanied by collections staff. Each volunteer partnered with a collections team member. One person would handle the artwork, physically checking and reading accession numbers, while the other would mark the inventory sheet to confirm the item's presence or note any discrepancies if the artwork wasn't listed. Multiple teams could work in the storage areas simultaneously, allowing us to have up to three teams working at once. After each sheet was completed, collections staff updated the information in Argus, adding a note indicating the object had been confirmed during the 2023 inventory and ensuring the location was entered in a searchable format. Any artworks requiring new labels were noted, and labels were applied later. The physical inventory, to our surprise, took only five weeks—much faster than originally anticipated.

Spending time in storage also revealed smaller organizational issues that we hadn't fully recognized before. This allowed us to create a "wish list" of priorities for the future. For example, we wanted a more systematic way to assign identification to our solander boxes, as well as reorganize works currently stored in flat files into solander boxes (freeing up more space in the larger drawers for oversized works on paper), and to reorganize workspaces for a better workflow. Completing the full inventory gave us the opportunity to reimagine the storage environment, making it feel like a more manageable and productive space, rather than an overwhelming one.

Our time working with the database also led to additional goals. We identified opportunities to improve records by updating images and making the information more accessible to the public, thereby extending the reach of our collection beyond the museum's physical space and the city of Columbus. We are currently pursuing funding opportunities to continue this work.

The inventory process brought many unforeseen benefits as well, particularly to those who assisted with the process. We scheduled volunteers and staff to work in 4-hour shifts to prevent burnout and keep the energy high. Five dedicated community volunteers, all of whom were passionate about art and curious about museum operations, became key contributors. They shared how much they enjoyed learning about the museum's collection processes and felt more connected to the artwork as a result. We also invited museum staff from other departments to step into the world of collections work, offering them a unique chance to experience the curatorial side of museum operations. Many staff members found it eye-opening and rewarding, as they don't usually have access to collection storage. Their fresh perspectives and questions, often related to their own roles within the museum, also provided new insights and strengthened interdepartmental relationships. Having such an enthusiastic team of volunteers and staff played a crucial role in our success, while also fostering a stronger sense of community and collaboration across departments.

A year later, the benefits of the inventory are still evident. It has been especially helpful during the reinstallation of our permanent galleries by providing us with the confidence that we can quickly locate any artwork a curator requests. With an inventory now scheduled every three years, as outlined in our collection policy, we feel confident that future inventories will be even more efficient.

Columbus Museum of Art collections storage after completing a full storage inventory.



This row is DONE

Date: 7/13

Go team! Finally



The Ohio History Connection, Robin Goodman

New Collections Care Center at The Ohio History Connection

The Ohio History Connection recently opened a new Collections Care Center, which includes a modern and environmentally sustainable 16,500-square-foot storage area for many of the 1.8 million collections items they hold for the state. The building also provides a 12,800-square-foot safe working environment for the preservationists and curators who care for these artifacts. Construction began in October 2022, and the Collections Care Center was completed on time and on budget. The Collections Care Center represents a \$22 million investment, which includes about \$17 million from state capital budget appropriations for construction and design of the facility and \$5 million for the high-density shelving and furniture, security system and other necessary building features.

The Collections Care Center has:

- High-density shelving with compact furniture systems.
- Compact shelving with storage racks and shelving appropriate to the object.
- Energy-efficient mechanical systems with state-of-the-art controls.
- An EV charging station in the parking lot to promote use of electric vehicles.
- An abundance of natural light in work areas, as well as daylight-mimicking fixtures in the main corridor that change color throughout the day to imitate natural exterior light.
- Low-flow plumbing fixtures that will use 19% less water than standard fixtures.
- LEED Silver qualifications, making the Collections Care Center one of the first LEED Silver certified collections storage facilities in the nation.

The facility is on the Ohio History Connection's Columbus campus at 800 E. 17th Avenue and is part of an ambitious and comprehensive renovation and revitalization project called Campus 2.OH. The purpose of this project is to enhance and expand the spaces on the Ohio History Connection's Columbus campus at East 17th Avenue to help us share Ohio's stories for the next 50 years and beyond. Other initiatives for Campus 2.OH include a revitalization of Ohio Village, which will be closed for construction through fall 2024 and all of 2025 and will reopen with a new and improved visitor experience in 2026. Planned additions to Ohio Village will include a nature-based play space, a reimagined town center, new experiences for visitors, expanded food and beverage offerings, infrastructure upgrades and options for walkways, lights, connectivity and hardscape streets to improve accessibility.



Chazen Museum of Art, Andrea Selbig

Director Named Senior Director for Arts & Media at UW-Madison

The University of Wisconsin-Madison's Provost Charles Isbell has appointed Amy Gilman, director of the Chazen Museum of Art, as Senior Director for Arts & Media. Gilman will provide supervision to the staff in the Division of the Arts, as well as work more closely on behalf of the provost with the UW Press and Wisconsin Public Media. Gilman will also continue as director of the Chazen Museum.

Inaugural Chief Engagement Officer Hired

The Chazen Museum of Art has named Berit Ness as the institution's inaugural chief engagement officer. In the new role, Ness leads the Chazen's visitor-focused and inclusive outreach efforts that align with the Museum's mission as a teaching and learning institution. She oversees public programs and education, marketing and communications, campus and community outreach and the visitor services program. Her appointment began Sept. 9.

"As a graduate student at the University of Wisconsin-Madison, I felt a sense of community and belonging at the Chazen Museum of Art and found inspiration in its collection. This role allows me to return to a campus that I love in a city that excites me and to build opportunities for interdisciplinary learning, curiosity and exploration. I look forward to expanding the Chazen's impact and strengthening ties between the Museum, University faculty and students and Madison's communities," said Ness.

Exhibition: Petah Coyne: How Much A Heart Can Hold, Sep 9–Dec 23, 2024

Experience sprawling sculptural works made of cloth, human hair, scrap metal, wax, silk flowers and other unorthodox materials in Petah Coyne: How Much A Heart Can Hold, on view Sept. 9-Dec. 23 at the Chazen Museum of Art. The exhibition features more than a dozen works, several on display for the first time. It serves as both a multi-decade exploration of the contemporary American sculptor's career and an ode to women's complexity and creativity.



"We looked across Coyne's long career and were inspired to focus on the creative work of women as interpreted through Coyne's artistic process," said Amy Gilman, director of the Chazen Museum of Art and exhibition curator. "Coyne looks at the woman as a heroine, cultural leader, dissident and activist and as a fellow creative who seeks to transform the deep aspects of consciousness and societal awareness."

The exhibition was curated by Amy Gilman, director of the Chazen Museum of Art. A catalogue is available for purchase. The exhibition will travel to the Lowe Art Museum at the University of Miami and the Neuberger Museum of Art at Purchase College, State University of New York.

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MRC has a new membership platform! Starting this year, we will be using Zeffy to collect membership dues, event registrations, and track sponsorship. Zeffy is a 100% free fundraising software designed for organizations and nonprofits. They offer their services free of charge so that donations and contributions to organizations can solely support their intended mission. For MRC, we've found this to be a great platform and we are excited that 100% of your membership fees and contributions are going to support our organization, and ultimately you! With support available for state meet ups and workshops and travel stipends available to attend the annual Association of Midwest Museums, we look forward to continuing to support the Midwest Registrars Community!

**It's Time To
Renew Your MRC
Membership!**

**SCAN TO RENEW
FOR 2025 TODAY**



Inside NEH Collections Grants, Maggie Coleman

A granting opportunity through the Midwest Registrars Committee, allowed me to attend this year's AMM conference "The Way Forward" in Columbus, Ohio. As a collection's professional at a small museum, my colleagues and predecessors have mainly accomplished major collections projects through grants. Thus, it made sense for me to attend a session titled "Paving the Way Forward to Collections Care Through Grant Funding," hosted by NEH Program Manager Al Carver-Kubik and Sara Fisher, Executive Director of the International Women's Air and Space Museum in Cleveland.

The primary purpose of the session was to demystify the grant process and explain the different types of grants the NEH offers for collections-related projects. Al outlined the four types of grants that the NEH awards, each with a specific focus, including collections access, preservation, community engagement and sustainability in collections care. Al was also able to talk us through the different steps a grant application goes through. A highlight of this process was the panel made up of peer reviewers. Grant applications are sorted into collections type and the panel of reviewers will be experts related to this type of collection. An archeologist would never be on a panel that reviews a project for a time-based media collection, etc. Finally, Al encouraged anyone whose grant gets rejected to keep applying. You can send your application draft to a program manager at NEH for feedback, and even request the panel's comments if your grant application is denied. His other tips were specificity (as much nitty gritty as possible) and to air your collection's dirty laundry – he promised that an NEH grant application is a safe place to talk about what's really going on with your collection and why it's important to improve it.

After a crash course in the NEH grant process, Sara Fischer shared her institution's journey to receiving and then implementing an NEH collections grant. She highlighted the use of a previous MAP assessment to help inform the grant application and stressed the need to plan for hiccups in the completion of a grant-funded project.

The session ended with lots of institution-specific questions for Al, as many attendees had previous experiences with applying for NEH grants. Al also put out a call for anyone with collections expertise to think about becoming a peer reviewer for the NEH, as it's a great way to see the grant process from the inside. As my collections team prepares to plan some major inventory and rehousing projects, I was really grateful to get this inside knowledge about an important funding source for collections care – thank you MRC for helping remove barriers to attend the AMM conference!

So... You've had an Art Loss and Out with the Old, In with the New: The Journey Forward with Migrating to a new Collections Management System, Miranda Malec

The Association of Midwest Museums 2024 Conference was abuzz with activity. As a museum professional still green and growing before that golden bloom, I'm glad my first professional conference attendance was on a smaller scale such as this. Don't let those words fool you, though! There were still about fifty vendor and exhibitor tables to visit and just many panel sessions—that's not including the off-site tours and workshops. This year's theme, "The Way Forward," certainly came to fruition and was found here. I extend my gratitude to Leslie Ory Llewellyn, Christy Kincaid, and Sarah Humes, to name a few MRC folks. I was honored to receive one of the travel stipends to support my conference attendance, as well as the experience of attending the annual MRC luncheon and meeting more of the community. I had a wonderful time conversing with everyone and sharing space.

It was difficult deciding which sessions to attend with the wealth of options, much less which to write about. Though, working in registration at my home museum (the Detroit Institute of Arts), of course, inclined me to choose something collections-related to write about.

So... you've had an art loss.

Truly a fitting name, Prism Specialties is here to help. From grandma's knickknack collectables, to the local coffee shop's POS system, to industrial machinery on a large production scale. Artwork, artifact, artisan ware...most anything! During their panel, speakers Amber Roberts and Danielle Brown detailed types of losses and provided many examples to make any artist or collections professional gasp in horror and clutch their heart. Working specifically with insurance claims, most business comes to them from private collectors and homeowners, but they have done jobs with smaller museums and continue to expand their institution clientele. Prism Specialties has experts to inventory, tag, pack, and transport items before the restoration even begins. And they're with you every step of the way forward, and beyond.

Self-described as one step below conservators, Prism Specialties picks up where there's a conservator gap, typically due to funding, providing a cost-affordable solution for individuals and institutions alike. That is not to say you'll receive subpar care. They follow conservation guidelines and are trained art handlers, with a range of bachelor's and master's degrees that include art history, anthropology, and fields of science. A number of them being artists themselves.

Features of their robust website include listings of multiple locations; outlines of their process; detailed definitions and examples of common types of damage; even real case studies to showcase their work, plus a gallery of "before and after" photos demonstrating their range of restoration expertise. They are particularly skilled at handling a variety of losses in relation to paper items, operating both digital and practical solutions to make the picture complete once more.

As much as it's important to show off your skills and the breadth of media and materials your organization can restore, it is equally important to know your limitations and be honest about them. If the folks at Prism Specialties hit a wall or are not confident they can service a client's object with the tools and skills they have, they will provide referrals to someone who can. They work closely with ICA (Intermuseum Conservation Association, a Midwest conservation laboratory); and for example, Prism Specialties may clean and do restoration work on a grandfather clock but send to ICA for mechanical repair.

May misfortune never favor these types of collections, but be it a mishap or mistake, natural disaster or, heavens forbid, malice, Prism Specialties is here to reunite the pieces back together.

Another session I attended was: **"Out with the Old, In with the New: The Journey Forward with Migrating to a new Collections Management System"**, hosted by Kaman Hillenburg (Evansville Museum of Arts, IN), Christy Kincaid (Kalamazoo Valley Museum, MI), and Jessi Weithman (representative from Lyrasis). They covered all the bases when undertaking this mammoth of a migration and divided the process into digestible bites: explore, define, configure, and implement.

Explore the institutional goals and budget requirements, canvas a team and vendors, and see what fellow museums are using and how their migrations were, if applicable. Putting that recon work into action, the next step is to define—and refine—the requirements for functionality; additionally, any from your chosen vendor and IT. Once that's all been figured out, it's time to configure and get the labor started for the journey of the system move. At this stage the paperwork is done and the digital work begins! Data prep, clean-up, and mapping are big undertakings, and an important piece of advice I

took away was “don’t fall into the rabbit hole!”. It can be increasingly difficult the larger the collection, or if you have perfectionistic tendencies. While following the roadmap made from the first exploration state, stay flexible. There will be reevaluations as these steps are rolled out, but sticking to what was prioritized and can be improved during this implementation will benefit in the long run and not draw out the migration process to the point of detriment. Lay out the general underpainting of the big picture first, then go back and layer in the details.

The final step is implementation, rooted in the practical use of the system. This is where staff of choice gets trained, procedures get reevaluated to fit the new system, policies may change as needed. Post-migration work is, in a sense, continuous upkeep and keeping a look out for improvements. This is also where bugs and workflow will get smoothed out as footing is found with this big change. Similar to the dangers of falling into the void during the data migration stage, be wary of the customization compulsion! There is a balance between customizing the software to fit the institution and user needs and going overboard where it later creates a problem trying to make upgrades.

Migrating to a new CMS is intimidating, but it is truly a team effort and no one person has to bear the weight of the task alone. Not only is the effort put forth by the collective integral to the success of the desired outcome, but it also sets a precedent for sustained collaboration across departments.

Attending my first conference was a great, fun experience. Columbus (OH) may not be far from Detroit (MI), but I was happy to be home after time away. Full of interesting conversations with vendors, specialists, and fellow museum nerds, I look forward to whenever, and wherever I travel to next, as the journey continues.



Save the date!

AMM 2025 Conference

Join us virtually on July 23

In-person July 30 - August 2

MIDWEST REGISTRARS COMMITTEE

2024 Annual Business Meeting

Midwest Registrars Committee
AMM Annual Meeting, Columbus, OH
August 1, 2024

- | | | |
|-------|---|---|
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| II. | Chair Report
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C. Conference Exhibitor Booth | <i>Sarah Humes</i> |
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2. Christy Kincaid-Treasurer

B. Incoming Board Members
1. Jennifer Rigsby-Vice Chair
2. Marina Mayne-Secretary

C. Outgoing Board Members
1. Leslie Ory Lewellen-Vice Chair
2. Brittany Williams-Secretary | <i>Submitted by Sebastián E. Encina</i> |
| IV. | Vice Chair Report
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2024 MRC Chair Report - Sarah Humes, Associate Registrar & Collections Liaison, Grand Rapids Public Museum

We are grateful to have the continued support of many sponsors who provide travel stipend sponsorships, annual lunch & business meeting support, and other state-event support for the Midwest Registrars Committee. These organizations are paramount to the success and growth of the MRC.

This year's sponsors are Dietl, Masterpiece International, and Guardian Fine Art Services. Please consider reaching out to these organizations when these types of services are needed. They have been great supporters of the MRC for many years.

With Collections Stewardship-AAM being dismantled in 2023, the MRC and other regional registrar groups met with Sebastián Encina, a representative for ARCS (Association of Registrars and Collection Specialists) to discuss how the organizations can help to support and cross-promote each other. ARCS is currently drafting a Memorandum of Understanding. The executive board met with Walt Lehmann, a lawyer out of Minnesota to discuss the possibility of the MRC becoming a registered 501(c)(3) non-profit organization. Further discussion and research is needed before a decision is made. Maggie Coleman stepped in and is now our webmaster and social media manager. Sebastián Encina once again served as our election/nominations chair.

Brittany Williams, MRC secretary spearheaded the implementation of a new membership platform this year that covers membership dues, event registrations, and tracks sponsorship. Zeffy is a 100% free fundraising software designed for organizations and nonprofits. They offer their services free of charge so donations and contributions to organizations can solely support their intended mission.

The MRC hosted its first webinar this year. Angelica Isa Adaniya, Customer Success Manager at Conserv, presented *Environmental Monitoring Standards. What Standards?* A free (for members) informational webinar on the evolving story of environmental monitoring standards and expectations. Eighteen members registered and 14 attended. The MRC hopes to be able to offer more webinars. If you have an idea or want to present, please reach out to any member of the board.

Minnesota and Michigan MRC members both held meet-ups this year. Minnesota MRC members had a successful meetup on March 22, 2024, at the Minneapolis Institute of Art. The tour led by Nicole Soukup, Assistant Curator of Contemporary Art, featured artwork by the local legend Jim Denomie. Attendees enjoyed a box lunch and discussion hour followed by a tour of the exhibition. Seven members attended.

Michigan members hosted a meet-up on June 20, 2024, at the Zekelman Holocaust Center in Farmington Hills. The meetup included a guided tour of the newly renovated exhibit and the museum's archives and collections storage spaces. The day concluded with reflections on the exhibit planning and project management journey. Eighteen members attended.

Because of our generous sponsors, we can keep the cost of these types of events at a minimum for members. If you have an idea for a meetup or want to learn more about hosting a meetup in your state, please reach out to me or treasurer, Christy Kincaid. This is a great opportunity for state representatives to organize and plan a meet-up.

For the first time, the MRC has an exhibitor's booth at the AMM conference. Thanks to many of our members, the table will be staffed during the main breaks of the conference. Our table is booth #302 in the Juniper Foyer. We are located outside the breakout room "Easton D." We hope to use this opportunity to network with colleagues, share our mission, and gain new members.

The next edition of *The Courier*, the MRC's e-newsletter, will be coming out this fall. Please keep an eye out for the call for submissions around September 9th. Submissions are due on October 14th. *The Courier* is published twice a year, in the spring and fall, and contains member-submitted content.

Elections Report - Submitted by Sebastián E. Encina, Nominations/Election Chair, Associate Director of Curation & Exhibition - Minnetrista Museum & Gardens

The 2024 Midwest Registrars Committee elections began in March 2024 with calls to individuals who had previously expressed interest in serving on the MRC leadership team and an article in the Spring/Summer edition of *The Courier*. The article was an open call to all current members in good standing to volunteer to be candidates for the four open positions: Chair, Vice-chair, Secretary, and Treasurer.

Elections began May 28, 2024 and closed June 10, 2024. There was one candidate for chair, one candidate for vice-chair, two candidates for secretary, and one candidate for treasurer. A total of 38 responses were submitted. Results were:

Chair:

Sarah Humes: 100% (38 votes)

Abstain: 0% (0 votes)

Vice-chair:

Jennifer Rigsby: 100%(38 votes)

Abstain: 0% (0 votes)

Secretary:

Marina Mayne: 63.2%(24 votes)

Adam Johnson: 36.8% (14 votes)

Abstain: 0% (0 votes)

Treasurer:

Christy Kincaid: 100% (38 votes)

Abstain: 0% (0 votes)

All candidates were informed of the results, and the successful candidates all accepted their roles.

The MRC leadership for 2024-2026 will be:

- SarahHumes,Chair(GrandRapidsPublicMuseum)
- JenniferRigsby,Vice-chair(IndianapolisMuseumofArtatNewfields)
- MarinaMayne,Secretary(RauppMuseumattheBuffaloGroveParkDistrict)
- ChristyKincaid,Treasurer(KalamazooValleyMuseum)

Outgoing Board Members

- LeslieOryLewellen-ViceChair(MinneapolisInstituteofArt)
- BrittanyWilliams-Secretary(MackinacStateHistoricParks)

Submitted by Sebastián Encina

MRC Election Chair

June 17, 2024

2024 MRC Vice-Chair Annual Report – Leslie Ory Lewellen, Registrar for Collections, Minneapolis Institute of Art

The Midwest Registrars Committee is very pleased to have awarded two travel stipends to the 2024 AMM/OMA conference, thanks to generous donations from Dietl International, Guardian Fine Art Services, and Masterpiece International. Maggie Coleman, Collections Specialist at the American Swedish Institute in Minneapolis, and Miranda Malec, Registration Assistant at the Detroit Institute of Arts, are this year's recipients. Congratulations to Maggie and Miranda! Look for Maggie and Miranda's conference session reviews in the fall issue of "The Courier."

All MRC members are highly encouraged to apply for conference travel stipends next year.

I want to thank our state representatives and encourage them to continue their outreach to our members. Iowa, Missouri, and Michigan currently have open state rep positions. If you are from one of those states, or you know a colleague in one of those states that might be interested in serving as state rep, reach out to a board member.

It has been an absolute pleasure to serve on the MRC Board with Sarah, Brittany, and Christy this past year. I want to thank them for their professionalism, diligence, friendship, and dedication to the MRC. The MRC is an important organization with knowledgeable and kind members, and I have been very fortunate indeed to have served two terms on the board as your Vice-chair.

2024 Membership Report - Submitted by Brittany Williams, Mackinac State Historic Parks, Accounting Assistant

As of 7/22/2024: 81 active members from 6 out of 7 Midwest States
35% increase in membership from 2023 to 2024

2023 vs 2024 MEMBERSHIP BY STATE

STATE	2024 Members	2023 Members
IOWA	4	4
ILLINOIS	8	9
INDIANA	13	11
MICHIGAN	30	18
MINNESOTA	13	8
MISSOURI	0	1
OHIO	5	1
WISCONSIN	8	8
TOTALS	81	60

YEAR OVER YEAR TREND MEMBERSHIP BY STATE

STATE	2024	2023	2022	2021	2020	2019
IOWA	4	4	3	7	7	8
ILLINOIS	8	9	7	8	10	20
INDIANA	13	11	10	11	10	13
MICHIGAN	30	18	16	18	25	39
MINNESOTA	13	8	5	12	15	24
MISSOURI	0	1	3	2	2	4
OHIO	5	1	3	2	5	8
WISCONSIN	8	8	14	7	14	17
TOTALS	81	60	61	67	88	134

Treasurer's Report - Christy Kincaid - Registrar, Kalamazoo Valley Museum

We have three incredible sponsors this year at the Midwest Level, Guardian, Dietl, and Masterpiece. These sponsors have made it possible to give two full stipends, host state meetups in MN and MI, and be together for the Annual Business Meeting. We have revamped the sponsorships this year as we continue to learn what is beneficial and what isn't for our sponsors and our organization. Sponsorships were down just a little bit this year, but I am hopeful as we continue to grow as a field, there will be more opportunities. Things with Zeffy have been going really well! We have saved roughly 30 dollars in credit card fees this year, which might not sound like a lot, but with such a small organization anything helps. There is still some money to support state meetups this year, please email me if you are interested.

Mid-Year Report (Jan 1, 2024 - July 22, 2024)

Balance Beginning January 2024:		\$10,564.28
INCOME		
	Membership Dues (Zeffy)	\$640.00
	Donations w/ Membership	\$3.00
	Sponsorship - Travel Stipend	\$3,000.00
	Sponsorship - Other	
	Events	\$349.00
	Other	\$4.20
	Paypal	\$119.08
	TotalIncome	\$4,115.28
	<i>Total INCOME+ Balance</i>	<i>\$14,679.56</i>
EXPENSES		
	Annual Conference Travel Stipends	(\$1,500.00)
	Annual Conference Expenses	(\$187.09)
	MRC Chair Expenses	(\$250.00)
	State Event Support	(\$513.49)
	Administrative Costs	(\$83.52)
	Paypal Costs	\$0.00
	<i>TotalExpenses</i>	<i>(\$2,534.10)</i>
Ending Balance as of 07/22/2024		\$12,145.46
Funds held at Lake Michigan Credit Union, Grand Rapids, Michigan		

Year End Report Jan 1, 2023 - Dec 31, 2023

Balance Beginning January 2023:		\$7,948.44
INCOME		
	Membership Dues	\$660.00
	Donations w/ Membership	
	Sponsorship - Travel Stipend	\$2,625.00
	Sponsorship - Other	\$1,000.00
	Other	\$6.19
	<i>Total INCOME+ Balance</i>	<i>\$12,239.63</i>
EXPENSES		
	Annual Conference Travel Stipends	(\$375.00)
	Annual Conference Expenses	(\$931.56)
	MRC Chair Expenses	(\$250.00)
	State Event Support	
	Administrative Costs	(\$67.00)
	Paypal Costs	(\$51.79)
	<i>Total Expenses</i>	<i>(\$1,675.35)</i>
Ending Balance as of 12/31/2023		\$10,564.28
Funds held at Lake Michigan Credit Union, Grand Rapids, Michigan		



2024 Annual Business Meeting Minutes

Midwest Registrars Committee

AMM Annual Meeting, Columbus, OH

August 1, 2024

Minutes submitted by Leslie Ory Lewellen, outgoing MRC Vice-chair

I. Call to Order, Welcome & Thank You

Sarah Humes, Chair

- A. Thank you to Dietl International, Masterpiece International, and Guardian Fine Art Services who are the 2024 sponsors of the MRC.

II. Chair Report

Sarah Humes, Chair

A. Recap of the Year

1. ARCS / MRC partnership: *Sebastián Encina, ARCS Board Member*
 - a) The ARCS board is interested in partnering with the MRC, other regional collections professional organizations, and organizations like SPNCH, to host webinars and workshops, and share resources. ARCS is interested in finding out what members need from ARCS that MRC can't provide. Reach out to Sebastián with ideas.
2. Thanks to the work of Brittany Williams, outgoing MRC Secretary, a new member platform, Zeffy, has been implemented for paying dues, registering for events, and tracking sponsor support.
3. MRC hosted our first webinar this past year on the history and practice of tracking environmental standards in museums. MRC wants to host more webinars for all members. Statewide webinar hosting is also encouraged. Reach out to the board with any ideas for webinar topics.
4. The MRC board met this past year with an attorney to discuss the possibility of becoming a registered 501(c)(3). More discussion is needed before determining if MRC should move forward with this.
5. Minnesota and Michigan had state meet-up events this past year. A reminder that there are funds from MRC available for state meet-ups. Share ideas for state meet-ups with your state rep or a board member.

B. Conference Exhibitor Booth

1. This conference is the first time the MRC has had an exhibitor booth.
2. Many thanks to MRC members who volunteered to staff the booth during breaks and networking times. Every time slot was filled!

C. Courier Timeline

1. A reminder that the MRC e-newsletter, "The Courier," is published in the spring and the fall. The call will go out in October requesting articles and news for the fall issue. If you have new acquisitions, storage updates, or interesting exhibits, please share them with our members.

III. Elections

Submitted by Sebastián Encina, MRC Nominations Chair

- A. Incumbent Board Members
 - 1. Sarah Humes - Chair
 - 2. Christy Kincaid - Treasurer
- B. Incoming Board Members
 - 1. Jennifer Rigsby - Vice-chair
 - 2. Marina Mayne - Secretary
- C. Outgoing Board Members
 - 1. Leslie Ory Lewellen - Vice-chair
 - 2. Brittany Williams - Secretary
 - a) Thank you to Brittany for her work on the member database and for her work as the MRC webmaster. (Maggie Coleman has volunteered to take over the webmaster duties.)

IV. Vice-chair Report *Leslie Ory Lewellen, outgoing Vice-chair*

- A. Travel Stipends: Two travel stipends to the AMM conference were awarded to:
 - 1. Maggie Coleman, American Swedish Institute
 - 2. Miranda Malec, Detroit Institute of Art
- B. State reps
 - 1. Iowa, Missouri, and Michigan have open state rep positions. Missouri has been a challenging state as there are currently no MRC members from the state as well as an open state rep position. All are encouraged to reach out to colleagues in Missouri to help recruit.

V. Membership Report *Submitted by Brittany Williams, Secretary*

- A. Current Membership
 - 1. MRC has 81 members in 6 of the 7 states served by the committee. This is a 35% increase over last year. For comparison, in 2019, there were 134 members.

VI. Treasurer's Report *Christy Kincaid, Treasurer*

- A. Overall Budget
 - 1. MRC has a bank balance of \$12,145.46. Last year ended in the black.
 - 2. Using Zeffy, MRC has saved \$45 in PayPal fees, which might not seem like much, but does make a difference in our overall budget.
- B. State Event Support
 - 1. MRC has money for expenses for state events and helped fund events in Minnesota and Michigan this past year.
- C. Sponsorship Program
 - 1. MRC's Development Chair has stepped down, and the Treasurer has absorbed these duties.
 - 2. This year, there has been a decrease in sponsorship as one previous sponsor did not renew their sponsorship pledge. MRC's sponsor funds were used up this past year. Thanks again to Dietl, Masterpiece, and Guardian for their continued sponsorship and support of MRC.

VII. Sponsor Remarks

- A. Guardian Fine Art *Katie Steffan*
 - 1. Guardian is based in Milwaukee and has been in business for 10 years. They are the only business of their kind in Wisconsin. Guardian specializes in packing, crating, and trucking.
- B. Masterpiece International *Patrick LaQuaglia*
 - 1. Patrick is Masterpiece's Midwest rep in Chicago and can assist with packing and crating in the Midwest region. Masterpiece is a freight forwarding and transport consulting company.
- C. Dietl

1. Dietl was unable to send a representative to the Business Meeting.

VIII. Drawing

A. A copy of *Things Great and Small: Collection Management Policies* by John E. Simmons was won by Sebastián Encina.

B. A copy of *Collections Care: An Illustrated for the Care and Handling of Cultural Objects* by Brent A. Powell was won by Miranda Malec.

IX. Adjournment

A. Meeting adjourned by Sarah Humes.



MRC members and sponsors at the annual business meeting and lunch.

Midwest Registrars Committee

Contact Us!

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Minneapolis, MN 5547
612-870-3371 maggiec@ASImn.org

NOMINATIONS

Sebastián E. Encina
Associate Director of Curation & Exhibition
Minnetrista Museum & Gardens
1200 N Minnetrista Pkwy
Muncie, IN 47303
317-316-8296 sebastian@encina.net

NEWSLETTER

Julie Bunke, Manager Exhibits & Interactive Experiences
Kalamazoo Valley Museum
230 North Rose Street, PO Box 4070
Kalamazoo, MI 49003
269-373-7955, jbunke@kvcc.edu

DEVELOPMENT

Position available! Please contact MRC Chair Sarah Humes for more information on how you can help!

ILLINOIS

Christine McNulty, Chief Curator
Naper Settlement
523 S Webster Street, Naperville, IL 60540
630-420-6014, McNultyC@naperville.il.us

INDIANA

Maggie Gorski, Collections Assistant
Indianapolis Museum of Art at Newfields
4000 N Michigan Road
Indianapolis, IN 46208
mgorski@discovernewfields.org

IOWA

Position available! Please contact MRC Vice-Chair Jennifer Rigsby for more information on how you can help!

MICHIGAN

Position available! Please contact MRC Vice-Chair Jennifer Rigsby for more information on how you can help!

MINNESOTA

Mai Huizel, Executive Director
Hmong Museum
941 Lafond Ave, St. Paul, MN 55101
mnvang@gmail.com

MISSOURI

Position available! Please contact MRC Vice-Chair Jennifer Rigsby for more information on how you can help!

OHIO

Robin Goodman, Registrar
The Gund Gallery at Kenyon College
101 1/2 College Drive
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740-427-5969, goodmanr@kenyon.edu

WISCONSIN

Andrea Selbig, Collections Registrar
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