

CONGRATULATIONS SALLY!

*Sally Baulch-Rhoden is the recipient of this years
Outstanding CMC Member Award.*



Newsletter

Summer Issue / 2001

COLLECTION MANAGERS COMMITTEE OF THE TEXAS ASSOCIATION OF MUSEUMS

Planning for the Inevitable: Emergency Preparedness and Response

*Wednesday, April 4,
9:00 am - 4:30 pm.*

What would you do if your phone rang and the caller threatens to bomb your museum? Do you know who to call for help? Do you have a plan to protect your staff and your visitors without inciting panic? At this year's TAM pre-conference workshop, "Planning for the Inevi-

what should happen when we are prepared versus what can go wrong if we aren't.

Our idea of an emergency is evolving. Although Ft. Worth suffered terrible tornado damage last year, man-made disasters can be just as serious. For instance, flooding problems are a very real possibility in Dallas where water main breaks

Ten years ago shootings and bombings weren't planned for be-

TAM PRE-CONFERENCE WORKSHOP REVIEW

cause they were unheard of in most public places. Sadly, today they are commonplace, but has your facility updated its plans if it faces this sort of crisis? What can you do if a person enters your building with a gun and threatens your visitors or what action do you take when a suspicious package is left unattended in a gallery? Because each facility is unique, an individualized strategy must be created along with an appointed team of people who will carry out the emergency plan.

If you missed this session and have questions or concerns you

*TAM has FREE copies of the PREP (Planning
for Response and Emergency Preparedness)
Manual for the cost of shipping.*

table", thirty people filed in to learn how to handle all types of emergencies for the whole museum spectrum. The two speakers, Erroll Southers and Keith Wells, addressed this very real scenario and many more to make us all more aware of

have occurred frequently in recent months, and California's energy crisis, power shortages and outages loom on the horizon. Have you thought about a plan if you lose your security systems or climate control due to a blackout?

See EMERGENCY on page 3

FROM THE CHAIR

The TAM annual meeting has always been a time of rejuvenation for me. I come to learn, but mainly I come for the camaraderie and the fellowship of other museum professionals. CMC provides for me a continuous year long connection that not only allows for progressing my knowledge through workshops but also building connections with my peers. The best illustration of this came during our annual award at the CMC meeting in San Antonio. The recipient, Sally Baulch-Rhoden, has been a long time member, participant, board member, workshop coordinator and generally one of the nicest folk I've met anywhere. She, along with a number of you, are the reason I love working in museums

and especially for CMC. I often hear at work from visitors and volunteers "You have a wonderful job" and quite frankly I cringe, not because it isn't true, but because it seems to discount all the hard work and frequent sacrifices I make, that all of us make. But the truth is I do have a great job, and your why it's all worth while. Thank you. A special thanks to Kathy Roland, who is leaving us as newsletter editor. She has been incredibly dedicated and added a new level of professionalism to our organization. Thank you Kathy, and we will miss you serving on the board.

*Take it easy,
Kandy Taylor-Hille
La Jefe*

DATES & GATHERINGS

May 30-June 5: American Institute for Conservation of Historic and Artistic Works (AIC) Annual Meeting, together, **June 3-5**, with the Fourth APT/AIC Symposium on Museums in Historic Buildings - Twentieth-Century Museum Buildings: Conservation and Collections, Dallas, TX. For more information, go to <http://aic.stanford.edu>

June 1: Registration deadline. Making Better Decisions. Museum Management Program, **June 24-28**, Boulder, CO. For more info, contact Dr. Victor J. Danilov at 303-473-9150.

June 10-14: ALHFAM (Association for Living History, Farm and Agricultural Museums) Annual Meeting, "Looking Back, Going

Forward: The Future of Living History," Williamsburg, VA. For info contact Wayne Randolph at 757-220-7438 or e-mail ALHFAM@cwf.org or go to <http://www.alhfam.org/>

Deadlines . . . for Federal Grants:

June 1: NEH, Institutional grants (Extending the Reach and Challenge Grants)

June 1: NHPRC grants

July 1: NEH, Preservation and Access grants

August 13: NEA Access and Heritage/Preservation

August 15: NRC Research Associateships.

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CMC Newsletter

is a quarterly publication of the Collection Managers Committee, a nonprofit affinity group of the Texas Association of Museums. Submissions are due to the Editor by the first of March, May, August & November.

Printing and mailing costs this issue were donated by the John E. Conner Museum, Texas A&M University-Kingsville, Kingsville, TX. *Mary Kay*

MEMBER SPOTLIGHT

I am originally from a little town in Northeast Iowa situated on the Turkey River called Elkader. It makes Greenville look like a metropolis. I went to Central College in Pella, IA, to hopefully pursue a career in archaeology. My intense dislike for bugs and my fair skin helped me to choose an object-related career indoors. So I became interested in museum studies.

After working at The Field Museum of Natural History in Chicago, the US Treasury Department's Curatorial Office in DC and the Villa Louis Historical Site in Prairie du Chien, Wisconsin, I determined I was meant to be a registrar and that I should never work with children. I graduated in 1994 with an interdisciplinary degree including anthropology, art history and ancient history.

I attended Eastern Illinois University's Historical Administration program that fall and learned the

meaning of sleep deprivation. I also learned more about Abraham Lincoln than one person should ever know. I graduated in 1995 and was free to enter the lucrative museum world.

I went to work for the Supreme Court's Curatorial Office in DC and eventually headed to Boston. For the next two years I worked at the Isabella Stewart Gardner Museum and met my future spouse.

ANGIE LEONARD MORROW

*2001 TAM Conference Scholarship Recipient
Associate Registrar for Exhibitions and Permanent Collection
Dallas Museum of Art*

I moved to Dallas when my boyfriend (now husband and talented physical therapist), Mike Morrow, decided he needed to have a taste of the Southwest. So, I uprooted myself and vowed to give it a try. Now, almost three years later, I am still here and enjoying the incredibly hectic lifestyle of a DMA registrar. Where else can you travel to Brussels one week and deal with the intricacies of storing non-chilled milk the next?

Member Spotlight is a feature of the CMC Newsletter which allows members to become better acquainted with each other. If you would like to be spotlighted or have someone else spotlighted, contact Carolyn Spears, CMC Secretary or Kate Hogue, CMC Newsletter Editor.

TAM PRE-CONFERENCE WORKSHOP REVIEW

EMERGENCY

Continued from page 1
would like addressed, our two speakers have generously made themselves available to help. You can contact them at the addresses below.

Erroll Southers,
Asst. Vice President, Visitor
Services, Los Angeles County
Museum of Art, Los Angeles, CA.
Phone 323-857-6568, fax 323-
857-4700, errolls@lacma.org

Keith Wells,
Assistant Emergency Management
Coordinator, Ft. Worth/ Tarrant
County Emergency Management
Office, Ft. Worth, TX.
Phone 817-871-6177, fax 817-871-
6180, wellsk@ci.fort-worth.tx.us

One last way you can help your museum of any size, TAM has copies of the PREP manual. All you have to do is contact Joy Barnett, Jack Nokes or Sandy Sage at TAM and pay for the shipping. Contact: Texas Association of Museum, 3939

Bee Caves Road, Bldg. A, Suite 1-B, Austin, TX 78746. Phone 512-328-6812 or 1-888-842-749. The TAM webpage is at:

www.io.com/~tam/

Thanks to everyone who worked so hard on providing this workshop. It was a terrific success.

*Reviewed by Angie Morrow
Dallas Museum of Art
Planned by: Megan Bryant
6th Floor Museum
Chair: Gabriela Truly
Dallas Museum of Art*

What Am I Supposed to Do with This? Deaccessioning 101

Thursday, April 5, 2001

The speakers were Elisa Phelps and Amy Fulkerson from the Witte Museum and George Zombakis of the Museum of Fine Arts in Houston. The main points of the Deaccessioning Session centered on the careful documentation of deaccessioning. They all cautioned us to document every part of the process of deaccessioning. Examples of deaccessions were given from both museums.

Elisa and Amy spoke on the deaccessioning program at the Witte during the past years. They brought up several points in the deaccession process including identifying objects to be deaccessioned, the Witte's process in deaccessioning objects, and the final disposition of the funds from deaccessioning. They cautioned that documentation was very, very important.

George gave a fine hand-out detailing the Museum of Fine Arts procedures for deaccessioning which included recommendations by the Director to the Accessions Commit-

tee detailing the reason for the deaccession. The committee decides to approve or deny deaccession. If approved, the museum, as a courtesy, advised the donor by letter that their donated item was being deaccessioned. The do-

ish the same area of the museum's collection and the donor's name is assigned to all written credits for the new works. All funds from the sale of deaccessioned items are placed in a restricted account identified by the donor and interest from the accounts

All participants agreed that museums must have a written policy regarding deaccession . . .

nor signs a form consenting to deaccession. Public announcement of deaccessioning was made at a board meeting of the full board. Two estimates were obtained for each object to obtain maximum value. Items were disposed of by public auction, placing on consignment with a dealer, sold to a dealer, or exchanged for another item. The Accessions Committee approves the final procedure and the price or estimated price range of each work to be sold. Funds obtained from the deaccession of a collection item was to be used to purchase works of art. Works acquired must replen-

added to the account.

The Museum of Fine Arts, Houston distinguishes between genuine works of art and forgeries. The museum may return the forgery to the donor, retain the object in the study collection, donate it to another institution, or return the object to the seller to recover purchase funds. The forged items must be identified as such. He also gave written examples of works of art deaccessioned from the museum.

All participants agreed that museums must have a written policy regarding deaccession, how the funds gained from deaccessioned items must be used to purchase like items for the collection, and that all aspects of the deaccessioning process must be documented fully.

This session was very well received by the audience and gave very good information for museums considering deaccessioning.

PRESERVATION WORKSHOPS AVAILABLE

Free of charge, but registration is required. For information contact Cecilia Aros Hunter, South Texas Archives, Texas A&M University-Kingsville (TAMUK) 361-593-2776 or 361-593-4154. To register contact Chris Brown, AMIGOS Library Services, 1-800-843-8482 ext 129, or register online at www.amigos.org/mailform.

Care and Handling of Photographic Collections - June 28- 28, 2001

Genealogy and Preservation: Issues for Librarians, Archivists, and Researchers - August 15 -16, 2001

*Reviewed by: Kathy Roland,
Fort Concho NHL*

*Planned by: Megan Bryant
Sixth Floor Museum
Chair: Amy Fulkerson
Witte Museum*

TAM 2001 SESSION REVIEW

I Don't Want to Carry It, You Carry It! Basic Ground Transit

Thursday, April 5, 2001,

This session on ground transit featured speakers from several specialist perspectives. Heather

Lammers, Collections Manager, The Marion Koogler McNay Art Museum, Jonathan Schwartz, President, Atelier 4 Inc., and Larry

Francell, Director, Museum of the Big Bend addressed the subject of ground transit from the museum perspective, the shipper's perspective, and the "necessary-communication-between-the-two" perspective, respectively. Right from the start of the session it was obvious that much useful material would be made available when a number of informational handouts were passed around. These summarized the main points to be made by the speakers and acted as a wonderful take-home resource for session attendees.

Heather Lammers started the proceedings by discussing the importance of establishing all the parameters and any special requirements for a shipment even before a shipper is contacted. This is very important because having such knowledge is the only way that a shipper can provide an accurate quote and thus keep the museum within in budget and free from nasty (expensive) surprises. She also recommended that information be sent to the shipper in writing to minimize the likelihood of confusion or misunderstanding. Heather went on to make the equally important point that the needs of the object should be those that determine what kind of packing materials are used and what type of shipment is most appropriate. Once those needs are addressed, the other considerations such as scheduling, duration of the shipment, and amount of additional handling can be accommodated. Heather discussed the relative merits of the dif-

See TRANSIT on page 9

SHIPPER'S GLOSSARY

Provided by Jonathan Schwartz, Atelier 4, and reproduced with kind permission.

Courier: Agent of the lending or borrowing institution who rides in the vehicle accompanying the shipment.

Cross Dock: An intermediary stage in the delivery process where one vehicle collects a shipment, delivers it to a secure warehouse, and a subsequent vehicle is employed to complete the transaction.

Curb-Side Delivery: Completion of the delivery at a point outside of the delivery location, usually at the curb in front of the entry way or dock.

Exclusive Use: A contract shipping arrangement with non-stop service between two or more points aboard a vehicle reserved for a client. The cargo area is prohibited from carrying any property not related to the client's shipment without their consent.

Freight Forward: Delivery service through established network of agents employing line-haul trucking in between major cities (usually adjacent to airports) and air freight.

Fuel Surcharge: An expression of our elastic world economy.

Hub: Distribution center to facilitate the cross dock.

Inside Delivery: An obligation to bring the shipment inside of the delivery location. A bit vague as to

how far, though.

Last-on, First-off: Also known as LOFO. An expedited delivery on a shuttle where the shipment is delivered immediately following its collection. This arrangement will prohibit the shipping company from accepting additional shipments or making unscheduled stops before completing the LOFO transaction.

Lift Gate: Usually a hydraulic assisted movable platform for the purpose of raising objects from street level to truck bed.

Registrar: Someone who orders around shipping company personnel. Slightly higher on the food chain from preparator.

Shuttle: Also known as space reservation, and less than truckload (LTL). A delivery service that travels along a predetermined route at regular intervals and charging rates based partly on volume.

Soft Pack: Method of preparing a shipment with archival or non-archival materials such as polyethylene sheeting, bubble wrap, cardboard, silicone release paper, and glassine.

Volume: Chargeable space in the cargo area. US standards utilize cubic footage and a formula known as dimensional weight.



TAM 2001 SESSION REVIEW

Collections Care: How Professional Are Your Practices?

Saturday, April 7, 2001

The TAM conference concluded Saturday with a

To purchase tapes of sessions you missed go the TAM website

www.io.com/~tam/

or call the office at

512-328-6812 or

1-888-842-749.

room full of people eager to discuss and question their professional practices with their colleagues and a panel including Bill Allen from Henderson Phillips Fine Arts, Lisa Rebori of Houston Museum of Natural Science, Mimi Quintanilla from the Witte Museum and Larry Francell from the Museum of the Big Bend.

The panel began by requesting stories of terrible practices registrars had seen at other places and how to solve those problems. This quickly got the crowd riled up and people were jumping at the chance to one up the previous speaker's horrifying experience (not at their current museum of course) -- from using real popcorn as packing material to an abundance of taxidermy dilemmas.

We discussed how administration plays a part in our practices and how to balance their needs with the views of collections management to achieve the best for the collection. In order to have that balance, all museums need to set standards and genuinely strive to reach them. Professional practices need to be across the board in all departments to protect the collection.

Of course, all museums have areas where they can improve. The handout we received was very helpful in reminding people of things that perhaps they had forgotten about or never even knew were a problem.

One thing this session stressed was to not be afraid to ask your fellow registrars for ideas, advice or a helping hand where you feel you may be over your head or under-qualified to make policy decisions. And most im-

portantly whatever you do, don't forget the DOCUMENTATION!!!!

Our biggest challenge is to maintain our professional standards and be consistent. They will protect you and be evidence of your good practices throughout your career.

This session was a fun way to let it all out, get help and see that if you think you've got problems, there is someone who has it worse.

Reviewed by: Angie Morrow

Dallas Museum of Art

Planned by: Megan Bryant

6th Floor Museum

Chair: Lisa Rebori

Houston Museum of Natural Sciences

UP COMING

CMC WORKSHOPS

JULY 23

**Furniture Care, Conservation,
Storage and Exhibition**

Dallas Museum of Art, Dallas, TX

with

**Charles Venable and
Furniture Conservator Alton Bowman,**

Still in Planning

OCTOBER 22

Digital Imaging

Old Jail Art Center, Albany, TX

JANUARY 2002

**Textile Conservation & Care
Museum of Fine Art-Houston**

If you're interested in either of the above workshops, please contact Milly Walker, at 254/445-4210. or e-mail her at milly@drpep.com

TESTING YOUR COLLECTION CARE PRACTICES

THIS CHECKLIST is the result of an informal survey of more than 200 museum collections care personnel made in the Fall of 1998 and Spring of 1999. It is published as a service to museum professionals by: Henderson Phillips Fine Arts Insurance, Bill Allen and Patricia Hayes, Managing Directors (800-871-9991). Even considering that different disciplines have differing collections care needs, museum professionals nationally question these practices:

General Collections Management:

1. Having no Collections Management Policy in place.
2. Having Collections Management Policy but staff doesn't follow it.
3. Having no clear policy or procedure on deaccessioning.
4. Over collecting: continuing to accept numerous donations, even unrelated items, long after acceptable, safe storage is available, or money to care for what we already have.
5. Not informing Registrar's office of incoming objects.
6. Accepting objects without documentation, failing to get signed temporary deposits for incoming objects.
7. Accepting works with no indication as to purpose or intention of depositor.
8. Failing to get provenance on recently received items.
9. Accepting inadequate provenance at the time of the acquisition from the donor.
10. Failing to get condition reports for incoming objects, or incomplete/unsigned reports.
11. Failure to allow time for photographic documentation and condition reports for incoming/outgoing objects going on exhibit.
12. Failure to get copies of standard Facilities Reports or make certain they are completely filled out.
13. Failing to copy both sides of a two-sided document, such as loan agreements with conditions on reverse.
14. Few collections records kept current.
15. Failure to update all records (object file and computer record).
16. Failure to keep copy of collections records off-site in event of catastrophe; keeping those records updated.
17. Failure to conduct regular physical updates of storage inventories -- using previous inventory, tacking on this year's acquisitions, and re-submitting as new inventory.
18. Moving objects and not recording new location or entering changes in computer.
19. Assigning catalog numbers without marking the objects.
20. Lack of cleaning maintenance in the collections storage and in permanent exhibits.
21. Failure to maintain scheduled maintenance on objects requiring regular/annual maintenance.
22. Relaxed standards in overseeing packing and receiving of objects and art -- failure to use checklists.
23. Sending packing cases without clear instructions.
24. Use of improper packing materials for shipping objects.
25. Using nails instead of screws on transit crates.
26. Over packing and over crating of objects can be just as harmful as under packing and crating.
27. Over taping hand wrapped objects, not using tabs on tape and using clear tape, resulting in use of knives and razors to open packaging.
28. Failure to have a simple, one-sheet handout that defines everything from acid-free board to buffered tissue, polyesters, advising what to use and what not to use.
29. Failing to order crates soon enough for traveling exhibition. Consequences:
 - 1) three contract crate builders had to be hired;
 - 2) very chaotic, last minute packing schedule; and
 - 3) resultant damage.
30. Failure to plan a move sufficiently, creating chaos for packers because of lack of preparations by registrar.
31. Maintaining a packing room too small to accommodate a big packing project like a traveling exhibit and thereby compromising artifacts.
32. Hiring unqualified mover to save money.
33. Having an unmotivated staff member act as courier only for research or a free trip, since that person will usually fail to fulfill their duties as courier.
34. Failure to note on Facilities Report the smallest opening between loading dock and exhibition area.
35. Is this entrepreneurial or bad practice?
 - a) Loaning collections works to corporations for exhibition in exchange for funding of restoration;
 - b) Funding museum operations by allowing objects to be copied and sold commercially;
 - c) Lending collections objects for any purpose that is not a public educational purpose.

Documentation and Handling of Loan Objects:

1. Intermingling loaned and permanent collection objects in storage.
2. Failure to complete loan forms for incoming/outgoing loans.

TESTING YOUR COLLECTION CARE PRACTICES - *Continued*

3. Accepting inflated or inaccurate values for insured loan objects.
4. Sending blank or incomplete loan and gift forms to lenders and donors to complete.
5. Allowing lender to dictate condition report.
6. Failure to update values for works in the collection on loan to other institutions.
7. Failing to keep track of long term loan expiration dates.
8. Failing to renew outstanding loans.
9. Failing to send copies of condition reports to lenders.
10. Failing to get lender's acknowledgement on copy of condition report.
11. Not getting any signature or final release from lender acknowledging your return of a loan.
12. Failure to get lender's concurrence as to condition after loan return.
13. Failure to get updated current condition and facilities information from borrowing institutions.
14. Failure of borrowers to forward the cumulative condition report for a loan.
15. Shipping loans without prior knowledge by registrar.
16. Failure to insist on a courier or take extra precaution when lending to a commercial gallery.
17. Allowing borrowers to unpack objects away from exhibition location, encouraging unsafe moving methods to get to exhibition area.
18. Allowing unauthorized personnel to transport loans or gifts in personal vehicles and to leave them unattended in offices or other personal spaces.

Administration of Facilities:

1. Failure of administration to recognize the importance of storage security.
2. Lack of sufficient control over access to collections.
3. Failure of the institution to record personnel access to collections on a daily basis.
4. Allowing unauthorized access to collections objects.
5. Lack of security during educational programs in the galleries.
6. Allowing food or drink and/or candles in galleries with unprotected objects.
7. Allowing use of collections items for office decoration.
8. Hanging Christmas decorations with tacks and nails in historic woodwork.
9. Lack of security for library resulting in theft of books.
10. Security staff not circulating through galleries regularly.
11. Security personnel who fail to do bag checks of staff members.

12. Allowing non-essential staff and even outsiders in gallery area during unpacking and installation.
13. Failure to recognize importance of HVAC.
14. Lack of temperature/humidity control.
15. Agreeing to unrealistic temperature/RH ranges for incoming objects, which the HVAC system may not be able to deliver.
16. Propping doors and windows open in non-climate controlled areas (human comfort vs. pest control).
17. Allowing ongoing maintenance and construction problems -- vibration, dust, welding, fumes -- to compromise collections safety.
18. Lack of a disaster plan spelling out responsibilities for collections safety.
19. Renting out museum spaces without appropriate security standards in place.

Personnel Problems:

1. Officers and trustees accepting "objects" without consulting curatorial staff.
2. Allowing certain staff, or officers and trustees, to be exempt from following practices and procedures.
3. Accepting collection or loan artifacts that do not pertain to the museum's mission statement.
4. Failing to use white gloves when handling collections objects.
5. Making use of untrained exhibits staff.
6. Lack of knowledge of safe handling practices: giving training, especially in the case of unusual objects (e.g. contemporary art).
7. Using untrained (volunteers) to assist in moving art and artifacts.
8. Letting inexperienced staff handle or pack delicate or difficult objects.
9. Lack of training for volunteer security guards.
10. Allowing volunteers and tour guides to handle collections objects inappropriately when on public tours.
11. Failure to train cleaning staff as to collections care responsibilities.

In Fall 1999, this checklist was a handout at collections care panel sessions at annual meetings of the Western Museums Association (WMA), joint meeting of the American Association for State & Local History (AASLH) & Mid-Atlantic Association of Museums (MAAM), Association of Midwest Museums (AAM), Mountain-Plains Museums Association (MPMA), Southeastern Museums Conference (SEMC), New England Museum Association (NEMA). It is published as a service to museum professionals by: Henderson Phillips Fine Arts Insurance, Bill Allen and Patricia Hayes, Managing Directors (800-871-9991)

TAM 2001 SESSION REVIEW

TRANSIT

Continued from page 5

ferent shipment options (see glossary, page 5) from a museum perspective, and recommended that a courier be sent with any shipment where it is likely that changes needing approval en route might occur. She concluded by noting that it is impossible to give shippers too much information, provided it is accurate and useable!

Jonathan Schwartz began his presentation with a visually

exciting performance of what happens to a shipment in the trailer of a truck that starts, stops, vibrates and torques along the road! This had the audience rolling around in much the same way as would an unsecured crate! Jonathan agreed with Heather that the more a museum tells a shipper, the more accurate a shipment price quote will be. In order for a shipper to produce an accurate price quote, the museum needs to inform the shipper of the dimensions, weight, destination, and any special conditions of the shipment. He also described how to read a shipping invoice, including fuel charges, transit charges, and crating/handling charges (see glossary, page 5). Finally, Jonathan addressed what shippers expect from the museum, which includes adequate information to schedule and deliver the shipment, adequate packaging to withstand the shipment, and adequate attention to procedures and follow-up

to the transaction, meaning that recognition of and thanks to all involved are nice in the case of a job well done!

Larry Francell, museum person, then shipper for many years, and now museum person once more, drew the museum and shippers perspectives together in an effective way as he made the point that when the two sides are brought together there is little difference in focus of

Develop a personal relationship with a shipping company, and its agents, so that all concerns from both perspectives can be addressed within an environment of trust.

their concern. Museums care for objects in the public trust and shippers take on the responsibility for that public trust when they are engaged to move valuable objects that were not necessarily designed to be moved. He recommended that the common areas of miscommunication, between shipper and museum, such as estimates versus actual charges, pick-up and delivery dates, and duration of shipment, be discussed and set down in writing beforehand. The information that each provides the other always should be consistent and accurate, and Larry passed round an example of a standardized request for a proposal form. In his opinion use of a standardized form is the best way in which to secure a foolproof bid. Larry also advised that both sides be willing to give and take in situations where one particular event such as bad weather or a shipment not being ready for collection, has

impacted the rest of the shipment. Finally he closed by recommending that one develops a personal relationship with a shipping company and its agents so that all concerns from both perspectives can be addressed within an environment of trust.

The session closed with questions and comments, all of which provided very useful and practical information. I was reminded of the comments made regarding the need for the accuracy of information less than a week later when a shipper

came to collect a 15 crate traveling exhibit from my institution. I noted to the shipper that there were two additional crates more than on the original estimate as the exhibit had been packed slightly differently at the last minute and my institution was its first venue. The shipper replied that was nothing as he had just come from an institution where he was scheduled to collect in the region of 20 crates and ended up with 79! They told us in the session that it happens!! However, as a result of attending this session, hopefully we all have a better understanding of critical packing and shipping issues.

*Reviewed by: Nicky Ladkin
Museum of Texas Tech
Planned by: Libby Cluett
Amon Carter Museum
Chaired by: Geoffrey Dare
Amon Carter Museum*

CMC MINUTES

*Annual Business Meeting
San Antonio, Texas
April 5, 2001,*

WELCOME AND CALL TO ORDER

Kandy Taylor-Hille called the meeting to order and welcomed new and returning members. She thanked the following individuals and businesses for support of the CMC throughout the year: Bill Allen, Atelier 4, and OxBow Consulting.

BUSINESS REPORTS TO THE MEMBERSHIP

Secretary's Report

Carolyn Spears explained to the membership how Rachel Mauldin was inadvertently removed from the position of Secretary one year early. Upon receiving the Secretary's files last year, Carolyn discovered the Secretary's position was not up for election in 2000. Carolyn and Kandy thanked Rachel for her work and apologized for the confusion. Carolyn directed everyone's attention to the minutes for the Annual Business Meeting for 2000 and called for a motion to accept them as presented. Betty Edmundson and Milly Walker so moved, and the minutes were approved. Carolyn also thanked all the current and past officers who she requested send auto biographies to Kathy Roland for the newsletter. She presented a box of chocolates to Megan Bryant for having the fastest email response. The autobiographies are part of the member spotlights in the newsletter.

Treasurer's Report

Sally Baulch-Rhoden distributed a treasurer's report for the year showing a balance as of April 4, 2001 of \$115.01. During the past year, the CMC was able to contribute \$1000 to TAM Annual Meeting and \$1035 in scholarships. Sally called for a motion to accept the treasurer's report as presented. Betty Edmunson and Lisa Rebori so moved, and the report was approved.

Workshops Review and Ballot

(Kandy Taylor-Hille spoke on behalf of Megan Bryant who lost her voice.) There were four workshops during the years, including the pre-conference workshop at TAM 2001. In July the Nacogdoches workshop organized by Carolyn Spears, "Mark It, Pack It, Store It," had 29 attendees. The October workshop organized by Megan Bryant and Gabriela Truly, "Works on Paper: Preventative Maintenance or Conservation?", was limited to 10 attendees but may be repeated sometime soon. In January, "Chips, Mice and Motherboards: Computers in Collections Management" was organized by Kathleen Koonce and Megar Bryant and attended by 21 people. The pre-conference workshop planned by Megan Bryant, "Planning for the Inevitable: Emergency Preparedness and Response," had 30 registrants.

Kandy explained Megan's "Workshop Topic and Location Ballot". The Board needs the membership's input on topic and location for workshops to be successful. The Ballot lists some ideas but

also leaves room for different ideas. Kandy explained the "Helping Hands" workshops for new members; these workshops allow CMC members to go to a colleagues' institution and participate in a designated project. Kandy requested that members turn in the ballots before leaving the room. Finally, Kandy reminded members to submit any ideas for the TAM 2002 Annual Meeting to be held in Lubbock.

Editor's Report

Kandy introduced Kathy Roland, Councilor-at-Large and editor, for working so hard on the newsletter for the past four years. Kathy thanked everyone for getting articles to her on time. The Newsletter added several new items this year, including the member spotlight.

Chair's Report

Kandy reviewed the year for members and discussed organizational goals. The Board held an extended retreat in June 2000 in Castroville to review our institutional history, our present needs, and our hopes for the future. Out of this came the extended newsletter, the changes to the by-laws to be proposed later, and some added member benefits such as more Annual Meeting scholarships and the CMC lanyards.

Some plans made at the retreat didn't materialize; including plans for creating a complete list of emails and publishing the newsletter online and creating a professional development leadership program.

Kandy introduced the scholar-

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ship recipients for 2001: Angie Morrow; Dallas Museum of Art, Kathy Roland; Fort Concho National Historic Landmark, Nicky Ladkin; Museum of Texas Tech University and Carolyn Spears; Stone Fort Museum.

OLD BUSINESS

Next, Kandy outlined the proposed bylaws for the membership and called for motions to approve the changes.

Article Three. Membership

Section Four. Each type of member must submit annual dues in the amount of \$10.00. The amount to be determined by the Committee Officers. Motion to accept by Lisa Rebori and Betty Edmundson; approved.

Article Four. Officers

Section Six. The duties of the two Officers-at-Large are to supervise the various standing committees including, but not limited to, the Membership committee, Special Events Committee, and Tex-Prep Committee, those created by the board, but

not including the Nominating and Program Committee. Motion to accept by Kathy Koonce and Gabriela Truly; approved.

Article Seven. Contracts, Checks, Deposits, and Grants

Section Four. All funds of the Committee shall be deposited from time to time to the credit of the Committee in a checking banking account maintained by the Treasurer. Motion to accept by Lisa Rebori and Kathleen Koonce; approved.

Kandy then presented the slate of new officers for 2001-2003 terms:

Vice Chair - Milly Walker

Secretary - Carolyn Spears

Officer-at-Large - Kate Hogue

A motion to accept the slate as presented was made by Sally Baulch-Rhoden and Sherry Humphries. Motion carried.

NEW BUSINESS

Kandy introduced the theme of the 2002 TAM Annual Meeting: The Virtue of Reality to be held in Lubbock, April 9-12, 2002. All mem-

bers should consider proposing sessions to not only the CMC workshop schedule, but also to the TAM Program Committee. Members can contact Megan Bryant, representative for the CMC to the Program Committee, or submit a proposal directly to TAM.

For the whole CMC Board, Kandy then presented an award to Sally Baulch-Rhoden for her long service to the CMC. Sally has been a contributing member for the majority of CMC's existence and has served as Chair and Treasurer. Thanks Sally!

Before concluding the meeting, Kandy asked if several people would share their biggest achievements for the year. Many people had a great year with big changes for the better in collections. Kandy asked for a motion to adjourn. Sherry Humphries and Kathleen Koonce so moved; meeting adjourned.

*Submitted by Carolyn Spears,
Secretary*

MEMBERSHIP FORM

Please Print Clearly

Name: _____ Institution: _____

Address: _____

City: _____ St: _____ Zip Code + 4 _____

Telephone: _____ Fax: _____ Email: _____

Please make checks payable to the Collection Managers Committee.
Send check and form to Sally Baulch-Rhoden, Texas Memorial Museum,
2400 Trinity, Austin, TX 78705-5730

CMC NEWSLETTER
c/o John E. Conner Museum
Station 1 Box 2172
Kingsville, TX 78363

Dues are Due!

If you have a red dot next to your name on your mailing label, please send your dues to the CMC Treasurer.

Dues are going up in the fall, so, take advantage and pay while rates are still a low \$10.00