

Thank you so very much to the Visual Resources Association for honoring me with this year's Nancy DeLaurier Award. I also want to thank Margaret and the awards committee for considering the nomination put forth by John ffrench. When Margaret notified me that I would be this year's recipient of the DeLaurier Award I was truly speechless and all the more humbled by the unbelievably kind letters that John, much of which you just heard in his remarks, and a host of others wrote in support of my nomination. I now know the group of people I will never play poker with as not one of them let anything slip about their involvement in the nomination.

As I have ruminated on receiving this award and those who have received it before me, I can only say that *Rights & Reproductions: The Handbook for Cultural Institutions* was not something I could have done on my own. As John noted in his remarks, one of my main tasks was to herd the cats, but I can honestly say that would not have been possible without the many cats. Work on the *Handbook* was a labor of love by so, so many people—more than I could ever name here, but I would remiss if I did not extend my thanks now to all of the contributing authors and legal review panelists that poured their time and expertise into its contents. There should be a whole lot more people standing up here with me today! As such, I am forever indebted to the efforts of Megan Bryant, Cherie Chen, Kenny Crews, John ffrench, Walt Lehmann, Naomi Leibowitz, Melissa Levine, Sofia Galarza Liu, Michelle Roberts, Nancy Sims, Deb Wythe, Jeff Cunard, Kenan Farrell, Janet Forville, Fred Goldstein, Cara Hirsch, Troy Klyber, Lynda Knowles, Pam Kohanchi, Robert Meitus, Megan Mulford, Virginia Rutledge, Bridget Smith, and Maureen Whalen. Aside from all these amazing colleagues, the *Handbook* was only possible through the collaboration of the Indianapolis Museum of Art and American Alliance of Museums to be the publishers and with the National Leadership Grant support from the Institute of Museum and Library Services and Getty Foundation for the use of the OSCI Toolkit platform.

As perhaps some background to the *Handbook* project, when I first started at the IMA, I was handed a thin file and an even shorter list of websites on a Post-It note and told these have all the information you need. I quickly reviewed, looked again, read backwards and upside down, and then let out my gut reaction that was probably something along the lines of: "Oh s---! I have a vague background in rights and licensing already, but I have SO many questions. How can this be all?" This reaction was followed by the thoughts: "What are others new to the field doing? Where are those without a degree program that provided some background in this area receiving training and guidance? How can this be all?" This gut reaction then led to my very sheepishly pitching the idea of the *Handbook* at an AAM Annual Meeting five years ago—and by idea I mean a very vague glimmer of "Hey, I see a void. I think maybe something should be written as a guide." I was quickly surprised to find those sitting around the table shaking their heads and saying, "Yeah that should be done!" And, as the saying goes, the rest is history...

Now, as I, still very uncomfortably, listen to people refer to the *Handbook* as my publication and ask what comes next, but even more how did you do that to begin with, the only thing I have to say is to go for it. So, I advise those here today, don't be afraid of the ideas you might have ruminating in the back of your mind. If you see a need, say something, do something. Don't be afraid to put your ideas forward! But, as a word of caution, I will say to be wary of one-on-one meetings with your institution's director.

You never know when they may plant the seeds for a project—ahem, Max Anderson—nothing like an offhand comment that you should write a book to create a real domino effect.

The *Handbook*, which I do refer to as my third child in many ways, has been an amazing project to be a part of—to approach colleagues and professionals that I look up to (and often go back to with my own questions)—to agree to work on this large, unwieldy project was a true privilege and allowed me to now call these esteemed colleagues my friends. When we embarked on the *Handbook*, I remember one conversation with the now former publisher at AAM in which I told him that my hope for the *Handbook* was just to create a publication that would be of use to those working in rights and licensing at any museum, library, or archive. To in some small way give back to the field that I love and call my chosen profession. The receipt of the DeLaurier Award is validation of achieving this humble goal for the *Handbook*. Again, my deepest thanks to the VRA.

- Remarks given on March 31, 2017
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