

# CURCOM

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## UPDATE

### Greetings from your Chair!

CurCom has had a successful year. The AAM Annual Meeting in Boston included the CurCom Board meeting, reception, and luncheon and Business Meeting of the organization. The two winners of the Fellowships were introduced – see page 6 of this issue for more about them. Sessions supported by CurCom were successful; thanks you to all the chairs and presenters who worked so hard to get these proposals on the agenda. Thanks to all the officers and Board Members-at-large for their hard work and efforts this past year.

We have two sub-committees working currently, and another is awaiting developments from the Standing Professional Committee Council (SPC). John Mayer will head the committee planning a revision of the CurCom Ethics Code; assisting him will be Brian Peterson, James Burns and Steven Kern (newly appointed a director!). Deborah Tout-Smith, John Russick, Valarie Kinkade, and Allison Cywin will work on an international job exchange project. A revision of the Guidelines is postponed temporarily.

Check out the CurCom website! [www.curcom.org](http://www.curcom.org). Allison has really updated the content; it should be easier for you to maneuver through the site. New Fellowship and session proposal information is available, plus a new article in 'What's New.' The new brochure was much lauded by the SPC Council members – very worth the effort and money. Jeannine Pederson and Ellen Endsloew are heading our membership campaign committee and will send brochures with the membership letters. If you want one, drop me an email with your mailing address, and I can put it in the mail to you. The basic brochure is also on the website, under 'Join CurCom.'

With a very successful AAM Annual Meeting behind us, we now begin preparing for Chicago in May of 2007. Volunteer your time for CurCom – contact any one of the committee chairs (listed on inside pages) and offer to assist.

Linda Eppich  
The Preservation Society  
of Newport County

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## CURATORS' STANDING PROFESSIONAL COMMITTEE OF AAM

Chair	Linda Eppich (2007) Preservation Society of Newport County <a href="mailto:laeppich@cox.net">laeppich@cox.net</a> or <a href="mailto:leppich@newportmansions.org">leppich@newportmansions.org</a>
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### Regional Representatives

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### Project Directors

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2007 Exhibition Competition Judge	Elisa Phelps Colorado Historical Society <a href="mailto:Elisa.phelps@chs.state.co.us">Elisa.phelps@chs.state.co.us</a>
2007 Fellowship Chair	James Burns ( <i>see listing</i> )
2007 Nominating Committee Chair	Ron Potvin ( <i>see listing</i> )
2007 Program Co-chairs	Jim Hoobler ( <i>see listing</i> ) Bruce MacLeish ( <i>see listing</i> )
Web Site Administrator	Allison Cywin College of Visual and Performing Arts University of Massachusetts <a href="mailto:acywin@umassd.edu">acywin@umassd.edu</a>
Archivist	Position open

## CONTRIBUTORS

Thanks to all our contributors and writers for this issue of *Update*:

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Rob DeHart	Travellers Rest Plantation and
Linda Eppich	The Preservation Society of
Lisa C. Long	The Redwood Library
A. Bruce MacLeish	Newport Restoration
Christine Neal	Savannah College of Art and
Cindy Olsen	Studebaker National Museum
Nathan Stalvey	McKissick Museum
Marilyn Yee	The Henry Ford

**Editing and compilation** Deborah Tout-Smith

**Printing and distribution** Valarie Kinkade



How nice it was to meet many of you at the Annual Meeting in Boston! Thank-you all so much for your warm welcome, and particularly to Linda Eppich for her generosity and support during my time in the US.

I was very impressed by the enthusiasm and dedication of CurCom members, and the work that Committee members put in. I felt renewed enthusiasm for my own work as editor of *Update*.

Attending the AAM Annual Meeting is certainly one of the most valuable forms of professional development, and I urge you to consider attending next year's Annual Meeting in Chicago.

In the meantime, please keep sending through your articles, news and information for publication in *Update*. We've had some wonderful contributions in recent months, and we hope *Update* can keep going from strength to strength.

Deborah Tout-Smith

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## SUBSCRIPTION AND MEMBERSHIP

*Update* is the periodic newsletter distributed to members of CurCom. It is also available on-line at <http://www.curcom.org>.

CurCom (Curators' Committee) is a Standing Professional Committee (SPC) of the American Association of Museums. All SPC members must join the AAM. Dues for CurCom (\$10.00) are payable in addition to AAM dues.

Membership is obtained through:

Membership Department  
American Association of Museums  
1575 Eye St. N.W., Suite 400  
Washington, DC 20005

Phone (202) 289 9132; fax (202) 289 6578;  
email [membership@aam-us.org](mailto:membership@aam-us.org).

## Attention! CurCom Membership Renewals

For individual members, please be sure to include your email address when renewing your membership. In that manner we can contact you with any major request or information.

For institutional members, please designate the curator/ collections manager, or other person who takes care of your collections, as the designated institutional representative who is to receive *Update* and other CurCom information.

# A Horse Skeleton at Travellers Rest: What was I Thinking?

Rob DeHart, Travellers Rest Plantation and Museum

*'In a macabre sort of way, what better way to make the horse farm 'come alive' at Travellers Rest than with the skeleton of a horse that actually lived here?'*

Travellers Rest is a historic house museum with four full-time and 10 part-time staff in Nashville, Tennessee. As every museum professional knows, a curator at a small historic house has to be a 'jack of all trades.' My job includes overseeing a diverse collection of decorative arts, Mississippian Native American artifacts, and Civil War objects, not to mention marketing, exhibit design, staff management, and fund raising. But none of my training prepared me for the challenges brought about by the site's latest exhibition piece. For the first time in my career, I pursued the loan of a 'specimen.'

Construction began on Travellers Rest in 1799, and the interpretation of the house has traditionally focused on nineteenth century Tennessee plantation life. But occasionally visitors would stop by Travellers Rest to inquire about the Arabian horse farm that occupied the site during the twentieth century. 'Is this THE Travellers Rest with the Arabian horses?' they would ask. Usually, they were met with half-knowing shrugs. Little research had been conducted into the horse farm. With only eight acres remaining of what was once a 2300-acre estate, it is hard to even imagine the grounds as a thriving horse stud farm with barns and stables dotting the landscape. These inquiries combined with our desire to expand the site's audience led to research into the Arabian horse farm owned by Jacob McGavock Dickinson Jr between 1929 and 1946.

As luck would have it, one of Dickinson's daughters still resided in the Nashville area. Although well into her 80s, she had saved every record of nearly every horse that stood at Travellers Rest (some 18 stallions, 83 mares, and hundreds of foals). To make things even better, her father was a camera enthusiast. She had literally thousands of photographs that documented the horses and pre-suburban landscape of Travellers Rest, and home movie footage that

dated back to 1919. Our knowledge of the Arabian horse farm and Travellers Rest during the early twentieth century increased a thousand-fold through this discovery.

I was really intrigued by one piece of information in particular. In 1937, one of the farm's Arabian mares named Gharifet had died in the pasture during a particularly hot summer day. Rather than dispose of the corpse, Dickinson allowed doctors from nearby Vanderbilt University to perform an autopsy. Dickinson hoped that scientific study of Gharifet would shed light on what contributes to the special characteristics of Arabian horses such as their legendary endurance and ability to travel long distances. This effort resulted in no major finds, so Dickinson opted to

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Image courtesy Travellers Rest Plantation and Museum

donate the now cleaned skeleton to the American Museum of Natural History in New York City. Dr S. Harmsted Chubb of the Museum agreed to accept the donation and a lively correspondence ensued between Dickinson and Chubb over what information could be gained from studying the specimen. In the end, no significant scientific finds came from the donation, but the Museum did get to include an excellent Arabian specimen in its collection.

Could Gharifet still be in New York? Historic house museum curators tend to get giddy about the prospect of obtaining an 'original' piece for the collection. What may seem like a mundane piece of furniture to everyone else in the world takes on a special aura to a curator if it can be traced to a person associated with his/her site. In a macabre sort of way, what better way to make the horse farm 'come alive' at Travellers Rest than with the skeleton of a horse that actually lived here?

Much to my amazement, the disassembled skeleton of Gharifet still resided in an off-site storage facility at the American Museum of Natural History (AMNH). It seemed unlikely that a museum of AMNH's stature would consider a loan to Travellers Rest, but one of their curators of mammology took sympathy with my plight. Obviously, he understood the disproportionate enthusiasm of historic house museum curators toward 'original' artifacts. AMNH agreed to a five-year loan with the possibility of renewal under the condition that the specimen be mounted in a non-permanent fashion. With storage space at a premium at AMNH, they wanted to ensure that at the conclusion of the loan the bones could be easily disassembled and stored.

Then began the true trial of bringing Gharifet home to Travellers Rest. Estimates to mount the skeleton ranged from \$2,000 to \$15,000. With an exhibition budget of only \$7,000, we chose the \$2,000 option, and AMNH kindly allowed the discretion. An anatomy professor who had assembled numerous specimens for a Nashville-area veterinary school agreed to do the work at the lesser price. I discovered that the difference in price reflected not so much how Gharifet would eventually look, but the difference between technicians who work with museums and those who do not. Our technician had a difficult time embracing the guidelines set out by AMNH. For mounting hardware, he had to use brass and stainless steel in place of aluminum. Strong non-permanent adhesives would have to be used instead of hot glue. If pieces of cartilage were missing, he would have to use archival felt in place of wood putty. Although these guidelines appear minimal, they were very difficult for our experienced low-priced technician to swallow.

Also, insurance coverage for Gharifet threatened to derail the project before it started. Travellers Rest's insurance policy covered borrowed objects while on-site, but not shipping. Initially AMNH wanted to ship Gharifet in five separate shipments of one crate each. According to our insurance reps, this would entail purchasing five different riders for each crate to insure it during transit. AMNH agreed to ship Gharifet in one shipment so that the site only had to purchase one rider, but other problems persisted. Our insurance would not cover the specimen if it was assembled at a site other than Travellers Rest (such as a technician's laboratory), and it would not insure the specimen against damage caused by the technician during the

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## Sessions at the Leading Edge

Redmond J. Barnett

The Western Museums Association met in Pasadena and Los Angeles September 28–October 2 2005, and will meet in Boise October 11-15 2006. Of special interest to curators in Boise: a session examining the changing role of curators (or, what happened to research?); two on presenting controversies (in wartime, should the museum wait until the dust settles?); in science, (should science museums mention intelligent design? should faith-based museums mention evolution?); and the always helpful exhibit critique session. Ellen Heumann Gurian will give the keynote address on 'The Essential Museum.'

The Western Museums Association consciously tries to 'relocate the keen, leading edge of our profession.' One example: a widely discussed session at Pasadena that included presenters with dixlexia/ADHD, who challenged some of the exhibit profession's conventional wisdom. This has become a double session at Boise, focusing on 'neurological best practices.'

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assembly process. If a visitor or staff member accidentally damaged the specimen, it was covered. But the insurance reps were not about to sign off on damage that might occur from someone drilling into fragile 60-year-old bones. Once again, AMNH helped by stipulating that Travellers Rest would not be responsible for damage that could occur during the mounting process as long as the technician followed a pre-approved mounting plan.

Bringing Gharifet to Travellers Rest was by no means an easy task. But through the cooperation of AMNH and diplomacy with the insurance representatives and mounting technician the project was a success. At the end of March 2006, the Arabian horse exhibit opened and, with the help of CD-ROM technology, Travellers Rest is able to educate about topics that had never been dreamed of at this small site. Visitors learn about horse anatomy, how Arabian horses contributed to the creation of contemporary breeds, and why horses possess such speed and endurance. When word got out that we were bringing a horse skeleton to Travellers Rest, all kinds of related artifacts came to the site through loan or donation, including a real Arabian horse lung (!) preserved with silicon. Travellers Rest has always possessed a locally significant collection of decorative arts, but now it has some truly interesting 'specimens.'

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## CurCom Congratulates 2006 Fellowship Winners

The 2006 Fellowship Committee members included James Burns (Chair) from the Booth Western Art Museum, Abigail Rush from the McKissick Museum, University of South Carolina at Columbia (one of last year's Fellowship recipients), and Belinda Blomberg from the International Spy Museum.



Fellowship winners Jessica Marten and Betsy Bennett  
Image courtesy Deborah Tout-Smith

Competition was very stiff among applicants, and the decision was difficult with six extremely strong candidates. This year's fellowships were awarded to **Jessica Marten**, Assistant Curator, Memorial Art Gallery of the University of Rochester, NY, and **Betsy Bennett**, Curator, The Nature Museum at Grafton, in Grafton, VT.

Recipients were chosen based on the strength of their cover letter and letter of recommendation, service to the profession, and financial need. Marten and Bennett both demonstrated how attending AAM would benefit their institution as well as their personal career development.

CurCom will award two more Fellowships for the 2007 meeting in Chicago. Watch for announcements on the AAM and CurCom web site as well as in various newsletters and on listservs.

James Burns  
2006 Fellowship Committee Chair

# Art Storage Facility Fire

Lisa C. Long, Ezra Stiles Special Collections Librarian,  
The Redwood Library Experience

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Over the past few months since the fire I have found myself holding the hands of concerned patrons saying 'Please don't worry. As far as we know nothing has been lost.' After the news agencies finished reporting the news of the fire at the art storage facility many people were left believing that all was lost. 'What a loss for American History,' read one email that I received. 'How is Euclid's *Geometry*?' questioned a caller referring to the near-pristine copy of the first printed edition which came to the Library as a part of the Cynthia Cary Collection. Others inquired about the Ezra Stiles map of Newport measured out by foot steps and hand-drawn, or about the John Goddard tilt-top tea-table. Whether by fault of the press or through human tendency to jump to conclusions, many library members and concerned citizens feared the worst. I tried consoling them by saying 'Yes, there is bad news but there is also a lot of good news.'

## First the bad news

On the evening of December 2 2005, a fire broke out in the building where the Boston office of Artex Fine Arts Services had a storage facility. The fire, which originated in the technical paper and tape distribution center next door, destroyed two-thirds of the building. The Artex facility was spared because the Fire Department saturated their section of the building with water. The Redwood Library and Athenaeum of Newport, RI, was one of the clients using the Artex storage space. The Redwood Library, founded in 1747, is now the oldest lending library in continuous use in the country. After 258 years the Library not only holds the latest works by John Grisham and J K. Rowling but also incunabula, early American imprints, Colonial American furniture, maps, sculpture, and a fine collection of paintings. The Library was using the facility to store vault-level rare book collections, maps, textiles, sculpture, and the print and painting collections during the renovation and expansion of the Library's historic structure. Luckily, a month before the fire all of the paintings were returned to the Redwood Library for new photography and therefore escaped harm. The collection materials that remained in the Artex facility on December 2 suffered a deluge of water and billowing black smoke. The materials displayed a range of conditions from dry and unscathed to supersaturated and covered in soot.

## The good news

Many good things occurred to help mitigate the damage to the collections. First and most important, nothing burned. The Artex staff were alerted by their security company soon after the fire started. Due to the intensity and proximity of the fire the Artex staff were not allowed to go into their section of the building. They stood by, watching in horror. Two things gave them a shred of hope. In an effort to protect the artwork the firemen intensified the water spread on the roof of the Artex building. Several sections of the wall separating the two businesses disintegrated but the fire did not breach the wall. And as fate would have it the wind was blowing in the opposite direction

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pushing the flames away from the Artex storage area. Whether due to fate or conscientious firemen, the good news is we have wet soggy books and not crispy fried books.

Another aspect of good news was the Redwood disaster response plan worked. While the plan for 'immediate response' had to be adjusted due to the fact that it was an off-site storage area, it was truly a classic case for disaster recovery. The Artex staff had my cell phone and could contact me on a weekend. The Library Director, Cheryl Helms, and I were able to get in to the site and assess the damage soon after the fire was under control. The Artex staff, essentially serving as our disaster recovery team, worked tirelessly to help us get our collection materials to safety. Our emergency phone tree of helpers, conservators, and moisture control companies was activated and produced all the support we needed for an evacuation early the next morning – a Sunday!

A third bit of good news I share with concerned patrons and one that I am most grateful for is that in New England we are lucky to have layers of conservators for every material type to call on. Book conservators, paper conservators, textile conservators as well as moisture control and health safety companies were all required for the immediate disaster response. Munter's Moisture Control Services arrived the next morning with a freezer truck and a crew of guys from the document recovery group. They were to remove the wet book collections and get them into a frozen state as soon as possible. Ultimately they ended up with 343 boxes of books, 28 boxes of maps, and four boxes of prints and drawings (approximately 850 cubic feet of material). Northeast Document Conservation Center's 24-hour emergency hotline was an indispensable service. On that particular weekend I was able to work with Lori Foley and Deb Wenders, who served not only as good guides but also therapists during the initial nightmare and afterwards during the conservation process. In another stroke of fortune and good planning, Ms Wenders had previously conducted a conservation survey of the Redwood Library and was familiar with the collections. She was particularly helpful in highlighting material types that should be segregated from the freezing and freeze-drying process.

After I connected with my primary responders I focused on specific collection needs. My concern was finding a space where the furniture could be brought slowly up to temperature under the watchful eye of a conservator. For the furniture collections which I feared were soaked and warping under a gaping hole in the ceiling, I called a few of members of the Redwood Library Art Committee and members of the Newport County Preservation Society Conservation Lab. John Driggers of Robert Mussey Associates arrived early the next morning to assess the damage to the furniture. Like a superhero, Mr Driggers expertly handled the recovery and inventory of all furniture items. He also arranged for temporary space at US Art, another very capable art handler in Massachusetts, and for a US Art crew to arrive on a Sunday morning to receive the furniture and ultimately the sculpture and textile collections. John's presence was a god-send because it allowed my boss and me to focus our attention on the handling of the books and print collections.

Working with Brian Russo and the Munter's crew we actually identified

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### **Information Sought on Women in Museums**

An independent scholar is researching art museums that were started by women or groups of women. Special attention is focused on the lesser known institutions.

Please contact [craftsneal@aol.com](mailto:craftsneal@aol.com).

Your assistance is greatly appreciated.

Christine Neal, Ph.D.,  
Professor of Art History/  
Museum Studies  
Savannah College of Art  
and Design

approximately 175 dry boxes of books which did not need to go on the freezer truck and could be returned to the library. When the books arrived a group of volunteers, all of whom had called to offer their help within the first 74 hours, were there to check every book to make sure we did not miss any damp spots. Conservator Elizabeth Morse and local book binders James Currier and Russell DiSimone were instrumental in working with the wet books that were discovered. The sculpture collections were also found to be dry enough to return to the library and conservators Alexandra Allardt and James Wermuth, also local, were there to determine water and soot damage and to suggest the best procedures for cleaning. Most of these conservators and restorers had some prior experience with the Redwood collections and were at the ready when disaster struck. We were lucky not only to have so many conservators with whom to work, but also lucky that we could rely on established relationships. In the end, all of the materials were evacuated from the disaster site within 48 hours after the fire started, and it became clear that all was salvageable — but it is going to take several years for the complete recovery of the Redwood's most treasured collections.

I always finish my counseling session with the concerned patron by repeating my favorite quote from book binder Russell DiSimone. Upon the return of a book that Mr DiSimone carefully attended he said, in an effort to console me, 'This book is bullet proof.' His comment was basically true. Eighteenth century books made with high rag content paper and sewn bindings are much heartier than twentieth century adhesive bound paperbacks with clay-based papers. And like the book he held in his hand, most of the items involved in the fire were made of the best quality materials by the best craftsmen and craftswomen. Euclid's *Geometry* as well as the Goddard tea-table stand a good chance of returning in near-original condition because of the twenty-first century conservators and the eighteenth century makers.

At this point in the recovery all collection materials have been stabilized and conservators are completing their treatment proposals. Ten of the 11 pieces of furniture need minor conservation and can be treated within a two-month period. One Japanned table responded badly to the water and will take a much longer time to restore. Half of the sculptures have been cleaned and are on display, and the remainder will be cleaned over the next few months. The few textiles involved were air-dried and back in the Redwood vault within the first week showing no sign of damage. The maps are being treated in small batches at NEDCC and the prints and drawings are now all dried and in the hands of paper conservators who are preparing conservation proposals. Initial observations show that most of the maps and prints have minor water damage, some have visible tide and soot lines, and very few have running colors. The frozen books have now traveled to the Munter's facility in Chicago where most of the books will be put through a freeze drying process. At the writing of this article a sample batch is being dried on a special drying cycle created for the Redwood books. The books will be dried to 80° F. in an effort to slow down the drying time and therefore reduce the stress on the bindings. Our fingers are crossed. The good news is that when they prepared the books for the freeze drying they discovered another 43 boxes of dry books. They will be back in the Redwood in a few weeks.

Stay tuned for more news to come!

## New Accreditation Resources Online

Resources from the Accreditation Program are now posted on the AAM website, providing guidance to all museums on standards and best practices.

The web site includes information about Accreditation standards, including approach and framework. It reveals the questions which guide every accreditation review, Accreditation Commission expectations and the characteristics of museums which meet Accreditation standards. The web site also includes Accreditation Commission statements on best practice and other policies, application forms, and samples of required documents.

The web site is located at <http://www.aam-us.org/museumresources/accred/standards.cfm>

# Curators' Committee Board Meeting Minutes

Boston, Massachusetts  
April 27, 2006

## **I. Meeting called to order at 11:05 am.**

- II. Linda Eppich passed a list around the room to make address changes. She informed the Committee that Pat Butler and Elizabeth Schlatter were going off the Committee.

## **III. Treasurer's Report – Cindy Olsen**

- A. Generally the overall health of CurCom is sound. Our membership continues to increase and we are financially sound.
- B. The newsletter is the greatest expense at this time and we are trying to find advertisers to offset costs.
- C. Annual meeting sponsorships enabled us to be in the black at this time.

## **IV. Nominating Committee Report – Ron Potvin**

- A. John Russick will fill the one vacant position open on the Committee.
- B. Only 10 ballots out of the 700 mailed were returned.
- C. It was suggested that the website is used to solicit nominations and that we use email or website for voting. Ron and Jeannine will check on what other committees do.

## **V. Report on CurCom Fellowships – James Burns**

- A. 21 applicants this year.
- B. Jessica Marten and Betsy Bennett were the winners. James felt that the Fellowship announcement and the scoring needed to be revised.
- C. Next year Linda will try to get University Products to underwrite one Fellowship.

## **VI. Report on Newsletter – Valarie Kinkade, Deborah Tout-Smith**

- A. Print of the newsletter is costing about \$800 per run.
- B. We now mail it first class at .75 per piece. We could send it 3<sup>rd</sup> class, but it takes longer to get to the members.
- C. Deborah puts out three issues per year.
- D. It was suggested that we investigate switching to an electronic newsletter.
- E. Linda suggested that we remind members to give us an email and maybe we can eventually create a list serve.

## **VII. Report from Program Committee – Bruce MacLeish**

- A. Bruce passed out the list of sessions supported by CurCom.
- B. Bruce is looking for sessions for next year.
- C. AAM is looking for more than panel sessions. They want innovative ideas to engage the audience.
- D. Contact Bruce directly with session ideas.
- E. Linda reported that the AAM program committee is pushing ethics sessions.

## **VIII. Report on Membership – Jeannine Pederson, Ellen Endslow**

- A. Jeannine is heading a membership drive.
- B. Linda will get a list of 1300 names for her.
- C. A new brochure has been printed and was shown to the Committee. 1300 were printed and Linda brought 500 to the Annual Meeting.
- D. A mailing is planned that will include a letter and the brochure.

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It will tout the values of joining CurCom and how they can get involved.

E. Valarie will do the mailing.

F. Three years ago a survey was completed that said members wanted to know the names of other members and they wanted a listserv.

G. John Russick suggested that we try to do something similar to the membership invitations done by name.

H. Allison will explore creating a listserv for CurCom and a new membership survey.

I. Jeannine and Ellen are open to any suggestions on increasing membership.

#### **IX. Report on Website – Allison Cywin**

A. Allison has taken over our website and she is trying to get it cleaned up.

B. Allison would like to know the Committee's vision for the website. Members to let her know.

#### **X. Report on Hurricane Katrina fund**

A. CurCom Officers voted in September not to send money to Hurricane Katrina relief for museums.

B. Committee voted to give \$250 at this time. (Note: we found out later that the fund had been closed to further donations.)

#### **XI. Volunteers for Exhibit Hall**

A. Linda asked for volunteers to sit at the Exhibition Competition Booth in the Expo center.

#### **XII. Exhibition Competition**

A. The exhibition competition is sponsored by four SPCs (CurCom, EdCom, NAME and CARE).

B. This year CurCom was the coordinator.

C. There were 13 entries ranging from small museums to large museums.

D. Two awards: Utah Museum of Natural History and Burpee Museum.

E. Honorable mentions were University of Connecticut Museum of Art and Punta Calia Archaeology Museum.

F. The winners all had a strong evaluation component.

#### **XIII. Report from Regional Representatives**

A. NEMA – Ron Potvin

1. NEMA is co-hosting 'Eyes Have It' with PAG. This will focus on the ability of museums with small budgets to create dynamic exhibitions.

2. NEMA has a new service on its website. It is a members-only chat group for curatorial work.

B. MAAM – Brian Peterson

1. John Suau is stepping down as MAAM director.

2. Mary Case is getting the Katherine Coffey distinguished award.

3. The Curators' business lunches have stopped at this point.

C. SEMC – James Burns

1. The annual conference on Jekyll Island was damped by a tropical storm. Everyone was evacuated off the island.

2. Next conference is in Chattanooga, TN, October 17–21.

3. A disaster workshop was held in March.

4. \$125,000 was collected for Hurricane Katrina relief.

#### **XIV. International Curators' Exchange**

A. Deborah is hoping to foster an international exchange between

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## **'Automobile in American Life and Society' Website Launched**

The University of Michigan-Dearborn's Science and Technology Studies Program, in collaboration with The Henry Ford, recently launched a new website and online archive, The Automobile in American Life and Society, at [www.autolife.umd.umich.edu](http://www.autolife.umd.umich.edu) or [www.thehenryford.org/research](http://www.thehenryford.org/research).

Funded by the National Endowment for the Humanities and the DaimlerChrysler Corporation Fund, the site contains overview essays and case studies on the automobile's relationship to labor, gender, race, design, and the environment, authored by Stephen Meyer, Margaret Walsh, Virginia Scharff, Thomas Sugrue, David Gartman, and Martin Melosi.

Each essay is copiously illustrated with archival materials, most from the extensive collections of The Henry Ford, and supplemented with a variety of resources for teachers and students (annotated bibliography, definitions, reading comprehension and discussion questions, writing and research assignments).

Also included are more than a dozen oral histories of major automobile designers taken during the 1980s by The Henry Ford, digitized and made available online for the first time.

museums based on the IPAM model. She suggested we look at IPAM to start creating this.

- B. John Mayer suggested that CurCom be the facilitator of this rather than the funder.
- C. Valarie suggested that we send out a survey about interest in this program.
- D. Allison, John, Valarie and Deborah were appointed to a Sub-committee to work on this.

**XV. Next Year's half registration**

- A. The half registration will be left at the Committee's discretion.
- B. It was suggested that the registration could be used by a regional person that shows a commitment to attend the meeting and a commitment by the institution to send them.

**XVI. AAM, SPC Council and Chairs Report – Linda Eppich**

- A. We have been asked to re-write the Mission statement/Ethics statement. John Mayer, James Burns, Steven Kern, and Brian Peterson will undertake this work.
- B. Jim Hoobler has been asked to review our SPC guideline changes. Three SPCs are reviewed every year. CurCom is being reviewed in 2006.
- C. It was announced that independent professionals can't be on the CurCom Board or Officers of CurCom.
- D. Jennifer at University of Southern California is the first institutional representative to CurCom.
- E. The next annual meeting will be in Chicago. Arrangements have already been made to have the CurCom reception in the Robie House.
- F. Linda will continue fundraising for CurCom.

**XVII. AMM/CurCom/MRC Workshop – John Russick**

- A. John reported that CurCom is co-sponsoring a workshop about traveling exhibitions that will be held at the Field Museum.
- B. He is not sure how they are publicizing it.

**XVIII. Report on CurCom Archives – Linda Eppich**

- A. Linda is trying to create a central archive for CurCom.
- B. Valarie will contact the University of Massachusetts or Catholic University about processing our archival materials.
- C. We need to get the CurCom archives back from Pat, the current holder.
- D. The archives include records for Exhibition Competitions, and 30 years worth of records that need to be processed.
- E. Perhaps this could be an internship project.

**XIX.** Valarie Kinkade made a motion to adjourn the meeting. Ellen Endslow seconded.

**The meeting was adjourned at 12:50pm.**



CurCom Evening Reception, held at the Boston Public Library April 27 2006  
Image courtesy Jim Hoobler

# Big Time Success in a Small Town: the Ellore Heritage Museum

Nathan Stalvey, Curator of Temporary Exhibits and Graphic Design, McKissick Museum

It is very easy to think that museums in larger cities often have a better shot at success than those in smaller cities. Museums in bigger cities, after all, have a greater chance at getting more visitors through their doors, and they are closer to greater repositories of information such as large city libraries, archival centers, and universities. Inviting scholars, major traveling exhibitions, and artists is often much easier when in a larger city than a small one. However, geography is not the key to a successful museum. The Ellore Heritage Museum, located in rural Ellore, South Carolina, has slowly become one of the most remarkable local history museums in the southeast and is the crown jewel of this small town by the railroad tracks.

Ellore is a small town of 712 people located about an hour southeast of the state capital, Columbia. The only roads in and out of town are small back roads where you often see very little but fields of cotton or corn. The center of town consists of a gift store, electronics repair shop, a few local department and antique stores, town hall, old train depot, Thai restaurant, coffee shop, and a barbecue restaurant open only on the weekends. Most of the business comes from the locals and the workers of the nearby Food Lion distribution plant.

Change comes slowly to a town such as Ellore where, to borrow a line from a famous television show, 'everyone knows your name.' However, in the late 1990s, a few local retirees got together and came up with an idea to install a museum in the town to commemorate and preserve its history. Using grant money, but also largely their own funds, they were able to obtain an abandoned warehouse in the center of town. At this stage, they were not sure yet as to exactly what they wanted, but even they were surprised at how quickly things started to fall into place after that.

The local response was almost overwhelming. It seemed that everyone in town wanted to help out in any way they could. Before long they hired Nana Farris, a former employee at the South Carolina State Museum who was then acting as a museum consultant, to help them proceed in setting up a quality museum. In many cases, there were different ideas as to how the displays should be set up. After all, Farris had years of museum experience and the founders had none. But Farris knew that the target audience was, after all, the local community and families who had generations to live in the area. They were able to easily work together towards the common goal of getting the museum open.

In October of 2003, the Ellore Heritage Museum opened up to the public. At that time, only half the Museum was open, which was the Farm wing. There were plans to add a wing to recreate a Progressive-era downtown environment for the City wing, but they had to see what the response would be to what had been completed.

The town loved what they saw. Families began donating their historical objects to the Museum almost daily. In many instances,

*'...geography is not the key to a successful museum. The Ellore Heritage Museum...has slowly become one of the most remarkable local history museums in the southeast and is the crown jewel of this small town by the railroad tracks.'*

*Continued on page 14*

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Museum workers (all of which, except Farris, were volunteers) would often find boxes of objects on the doorstep to their collections storage in the abandoned train depot. Fund-raising drives also proved to be quite successful, as they put out a pictorial coffee table book on the history of the area. Promotion of the Museum also came through annual events in the town such as the Porkfest and the Elloreë Trials (for horse racing).

Today, the Elloreë Heritage Museum stands as the town's treasure. Aside from the town wing and the farm wing (which consists of a rebuilt working cotton gin, a rebuilt local log cabin from the late eighteenth century and a smokehouse), the museum also has a gallery for Native American artifacts, a gallery for traveling exhibitions, and an educational area where local schools can come in for field trips. The success of the Elloreë Heritage Museum has also helped in the revitalization of the downtown area. Local shops have seen an increase in business and new shops have even opened.

Today, Nana Farris is the director of the Elloreë Heritage Museum. While the museum still has a long way to go to meet AAM guidelines, it is the next big step they are striving for. For now, it is enjoying the success it is having not only from the local community, but from the word of mouth from all its visitors.

To check out the museum's website, please visit <http://www.elloreesouthcarolina.com/heritagemuseum.htm>



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# AAM CURATORS COMMITTEE OPERATING GUIDELINES

REVISED - MARCH 2003

## ARTICLE I – Name

The name of the professional standing Committee shall be the Curators Committee of the American Association of Museums.

## ARTICLE II – Objectives

**Section 1.** The objectives of the Committee shall be to channel advice on the matters of professional curatorial concern to the Board and Staff of the American Association of Museums and to promote the welfare of Curators and those performing curatorial functions in pursuing their essential duties to: collect, exhibit, research, interpret, publish, and preserve the collections under their care in museums and related institutions. In promoting these objectives, the Committee shall use meetings, reports, papers, discussions, publications, and other forms of communication as required and/or desired.

**Section 2.** The Committee shall be national in scope, deriving its goals and plans from individual Curators and the six regions delineated by the American Association of Museums.

## ARTICLE III – Committee Membership

**Section 1.** The Committee shall be composed of curators and those performing curatorial functions as detailed in Article II:1 who have paid their dues to the Curators Committee. Individual membership in the American Association of Museums is required.

**Section 2.** Membership may be withdrawn by the Executive Board for due cause. Due cause shall be construed to mean use of membership in the Committee to work for purposes inconsistent with the aims of the Committee as set forth in Article II.

## ARTICLE IV – Executive Board

**Section 1.** The affairs of the Committee shall be managed by the Executive Board, which may adopt rules and regulations consistent with the Operating Guidelines of the Committee and with the Constitution and Bylaws of the American Association of Museums. The Executive Board may later amend or repeal any of those rules and regulations with the approval of the membership. All its actions shall be reported to the membership at the next Annual Meeting and/or through the Committee's newsletter, *CurCom Update*.

**Section 2.** The Executive Board shall consist of (a) the Officers of the Committee, (b) the immediate Past Chair of the Committee, (c) the Regional Representatives, and (d) four Board Members-at-large.

## ARTICLE V – Officers

**Section 1.** The Officers of the Committee shall be: Chair, a Vice Chair, and a Secretary/Treasurer. The latter position may be divided into two if the Executive Board deems it necessary to execute the business of the Committee.

**Section 2.** Duties of the Officers shall include, but not be limited to, the following:

## Writing a Collections Management Policy

Collections care is a core responsibility for all museums that have or use collections. The foundation for good collections care is a good collections management policy. The first in of the 2007 AAM Professional Education Schedule, 'Best Practices in Collections Stewardship: Writing a Collections Management Policy', will provide step-by-step guidance on developing and writing a collections management policy. Topics include who should be involved, issues that should be addressed, and the benefits and drawbacks of various policy options.

You'll get:

- Tools and techniques you can use immediately when you return to your job: checklists, decision trees, and more!
- Sample policies and insights about their merits
- Opportunities to establish collegial support networks

This seminar will be held over two days, January 12-13 2007, in San Francisco. Keep an eye on <http://www.aam-us.org/getinvolved/learn/collmngmt.cfm> for further information.

*Continued on page 16*

## Future AAM Annual Meetings

**Chicago, IL**  
May 13-17 2007

**Denver, CO**  
April 27-May 1 2008

**Philadelphia, PA**  
April 30-May 4 2009

- A. The duties of the Chair shall be to direct the business of the Committee and its Subcommittees; to call all meetings and preside at the Annual Business Meeting; to preside as Chair of the Executive Board; to establish any Subcommittee as is deemed necessary with an appointed Chair; and to serve on the AAM Council of Standing Professional Committees.
- B. The Vice Chair shall assist the Chair in the business of the Committee, Executive Board and Sub-committees, and act in the place of Chair in the event he/she is unable to serve. The Vice Chair shall also oversee contact with the regional representatives.
- C. The Secretary/Treasurer shall record the proceedings of the Committee and Executive Board meetings; have charge of all papers and documents of the Committee; and manage the finances of the Committee; disburse payments on bills; present an annual financial report; make accountings available for audit upon request of the Executive Board; and monitor the membership list.

**Section 3.** Duties of the Board Members shall include, but not be limited to, the following:

- A. Each Regional Representative shall report the views and activities of his/her respective region relative to the national scope of the Committee; organize Regional Curators Committee meetings coincident with the Annual Regional Meetings; and manage the network of State representatives.
- B. Each Board Member-at-large shall serve on subcommittees and special projects at the request of the Chair, including: Nominations and Elections Committee, Fellowship Committee, and the Exhibition Competition and related projects.

**Section 4.** Upon completion of his/her term, the Chair shall serve on the Executive Board as immediate Past Chair to provide for continuity from one Board to the next. The Immediate Past Chair shall serve on the Executive Board until succeeded by a new retiring Chair.

### **ARTICLE VI – Sub-committees**

Separate Sub-committees may be established by the Chair to focus upon specific areas of concern. The Chair, with approval of the Executive Board, shall appoint each Subcommittee Chair from the membership. Each Sub-committee Chair, with the aid of the Executive Board, shall choose the necessary members of the Sub-committee from the membership and make regular reports to the Committee and its Chair on the progress of the Sub-committee. The life of each Sub-committee, with the exception of the Nominations and Elections Subcommittee (see VII:1&2), shall be until its objectives have been achieved, at which time it may disband or may merge with another Sub-committee as deemed necessary by the Committee Chair and Sub-committee Chair.

### **ARTICLE VII – Nominations and Elections**

**Section 1.** Nominations for Officers and Board Members-at-large

- A. The process for nomination of Officers shall begin in January of every odd-numbered year; for nomination of Board Member-at-large it shall begin in January of every even-numbered year. The nomination process shall be conducted by the Chair of the Nominations and Elections Sub-committee and two individual members appointed by the Committee Chair. The life of the Nominations and Elections Subcommittee shall be from the close

Continued on page 17

- of the Annual Business Meeting in the odd-numbered year in which it was selected to the beginning of the Annual Business Meeting in the following odd-numbered year.
- B. At least one candidate will be nominated for Chair, Vice Chair and Secretary/Treasurer, and four candidates for Board Members-at-large. Members who are Independent Professionals shall be excluded from nomination as Officers of the Committee. Members of the Nominations and Elections Sub-committee may not be nominated as candidates.
  - C. Members may send nominations for Officers or Board Members-at-large to the Nominations and Elections Sub-committee, as appropriate to the election being held, by February 1 of each year.
  - D. The Nominations and Elections Sub-committee will draw up a slate of Officers to be presented to the voting membership in a mail ballot. The Sub-committee shall strive to identify possible nominees for Officers and Member-at-large who represent every region as well as a diversity of disciplines reflecting the Committee's membership. Ballots shall be mailed to the voting membership in a timely manner such that the voting process may be completed at least 30 days before the date of the Annual Meeting.
  - E. Those individuals elected will serve for two years.
  - F. The term of office of all Officers shall begin with the adjournment of the Annual Business Meeting in the odd-numbered year in which the election was held, provided duly elected Officers have been declared. The term of office of all Board Members-at-large shall begin with the adjournment of the Annual Business Meeting in the even-numbered year in which the election was held, provided duly elected Officers have been declared. If for any reason elections could not be conducted or are not complete, the Officers or Board Members-at-large shall continue until a successor has been elected.
  - G. No officer shall be elected to the same position more than twice without being out of the office for at least one complete term. Officers who have finished one half or less of the term of a previous officer shall be entitled to re-election.
  - H. If the Chair's position becomes vacant during the designated term of office, the Vice Chair shall serve out the term of the Chair and appoint officer(s) to fill other vacant position(s).

**Section 2.** Appointment of Regional Representatives

- A. A maximum of two Regional Representatives from each region, as delineated by the AAM, will be chosen by the Executive Board Committee Chair on the advice or petition of regional members. They shall serve two-year terms beginning at the end of the Annual Meeting. The Executive Board may reappoint them indefinitely.
- B. Individuals accepting the position of Regional Representative must be informed of the commitment to be a member of the national and regional organizations, and to attend the national and regional meetings.
- C. If a vacancy occurs during a Regional Representative's two-year term, the Chair may appoint a replacement with the advice of the Vice Chair and the remaining Regional Representative.

**ARTICLE VIII – Meetings**

**Article 1.** The Committee shall hold an Annual Business Meeting

## Committee Approves IMLS Increase

On June 13, the House Appropriations Committee approved the recommendation of the Subcommittee on Labor, Health and Human Services (HHS), Education and Related Agencies to increase funding for the Institute of Museum and Library Services (IMLS) to the level requested by President George W. Bush, while providing additional funding for congressional earmarks. This represents an 11% increase over the agency's FY 2006 budget. With congressional approval, IMLS would receive \$280.46 million for FY 2007, including \$41.38 million for the museum program (a 13-percent increase), \$220.85 million for the library program and approximately \$18 million in earmarks.

Overall, the bill provides a 0.6 percent increase over FY 2006 spending.

— Eileen Goldspiel, AAM  
Washington Wire

each year coincident with the Annual Meeting of the AAM.

**Article 2.** The Chair of the Executive Board may call special meetings of the Committee with notice of same by mail.

**Section 3.** The Board shall hold at least one meeting each year, coincident with the Annual Meeting of the Committee.

**Section 4.** Each regional Curators Committee is encouraged to hold its Annual Business Meeting coincident with its respective Annual regional meeting.

**Section 5.** Eight members of the Board shall constitute a quorum. The quorum for the Annual National of the Curators Committee shall be constituted of those members present.

**Section 6.** Minutes of the proceedings of the Committee, the Executive Board, and the regional Committees shall be open to inspection by any member of the Committee.

**Section 7.** Meetings of the Committee, the Board and the regional Committees shall be conducted according to the procedures specified in the most recent edition of Robert's Rules of Order, except where they may be in conflict with the established Operating Guidelines of the Curators Committee or the Constitution and Bylaws of the AAM.

### ARTICLE IX – Dues and Finances

**Section 1.** Annual dues shall be fixed by the Board. These monies shall be for the use of the Curators Committee to meet necessary operational expenses and shall not be used for purposes other than those defined in the Operating Guidelines.

**Section 2.** Grants and funding requests may be solicited to assist in meeting the stated purposes of the Committee. Any grant application or other request for funding must receive written approval from the Committee Chair and the Development Office of the AAM. Without this written approval, no funding requests shall carry the name of the Curators Committee.

### ARTICLE X – Termination of Existence

Should the Curators Committee at any time terminate or cease to exist and function, the title to all its remaining assets of whatsoever kind shall be transferred to the AAM.

### ARTICLE XI – Amendments

**Section 1.** These Operating Guidelines may be amended by a two-thirds affirmative vote of a quorum (as defined in Article VIII:5) at any Annual Business Meeting of the Curators Committee.

**Section 2.** Written notice of the proposed amendments must be sent to the membership of the Curators Committee by first class mail postmarked at least 30 days prior to such meeting or must be published in the Committee's newsletter and/or *Aviso* in an issue mailed at least 30 days prior to the Annual Business Meeting.

## Curators Wanted to Present Sessions at the 2007 AAM Annual Meeting

Following a very large and successful Annual Meeting in Boston, CurCom is hoping to line up a stellar group of sessions for the 2007 Annual Meeting in Chicago. As you may have read in AAM's publications, or its website, the annual meeting theme will be 'Why Museums Matter.' In particular, the Program Committee invites the field to submit proposals that demonstrate how we measure and communicate our value to our communities. To learn more about the theme, you can obtain a session proposal from the AAM website. Sessions need not reflect the Annual Meeting theme, but you should at least keep the theme in mind as you develop your session.

As always, there are several ways to initiate planning for a session. If you have information you would like to convey, you can organize some other presenters and map out the whole session yourself. On the other hand, if you have the idea and can round up good presenters, you can simply chair the session and allow your experts to state their points. If you have a good idea, and can prod someone else into organizing the session, that can work as well.

The opportunity to submit CurCom proposals has now passed. AAM is conducting a planning meeting at the beginning of August, which Program Chairs Jim Hoobler and Bruce MacLeish will attend. We have only a few guaranteed picks for sessions on the final program, but several others will be added by the AAM Program Committee in the end.

You can still submit a session on an at-large basis, directly to AAM – **you have until 31 August to do that.**

For a session proposal form, visit the AAM website at [www.aam-us.org/am07proposal.cfm](http://www.aam-us.org/am07proposal.cfm), or phone (202) 289 9913. An email list is available to facilitate communication among individuals seeking presenters on session proposal topics. Visit [www.aam-us.org/am07/proposal.cfm](http://www.aam-us.org/am07/proposal.cfm) under 'Help with Finding a Presenter' to subscribe.

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## AAM President and CEO Ed Able to Retire

Edward H. Able, President and CEO of AAM, will retire from his position on August 1 2006 after serving for over 20 years. Under Able's leadership, the Association's budget and membership has quadrupled and AAM is now the largest museum association in the world. In addition, AAM's annual conference has become the largest museum conference in the world and attracts thousands of delegates from around the globe.

'I am retiring during a very exciting time for the American Association of Museums. This year, AAM celebrates both its centennial and 100 years of service to the museum community, while also launching a new strategic framework that will help guide AAM into the next 100 years,' says Able. 'My professional experience at AAM has surpassed any expectation that I might have hoped for in a career. Today, AAM holds a leading role in the museum world, which could not have been achieved without a committed elected leadership, the most professional and dedicated staff, and unparalleled support from the museum field. I will leave with a great sense of pride and accomplishment,' says Able.

Able has been working with the leadership of the Board since the beginning of March to assure a smooth transition to new leadership.

- AAM, Washington, DC, 5/18/2006

# Conferences, Meetings and Workshops

## **'Diverse Cultures, Diverse Communications'**

ICOM-Marketing and Public Relations Conference  
Nairobi, Kenya  
August 7-9 2006

What role can the marketing and public relations fraternity in museums and other cultural organization play to ensure the preservation of cultural heritage? How can they facilitate the promotion and preservation of cultural practice and traditions of the communities they represent?

For further information contact John Odhiambo, AFRICOM, Museum Hill Road, PO Box 38706, Ngara 00600, Nairobi, Kenya. Ph +254 20 3748668; fax +254 20 3748928.

## **A World Federation of Friends of Museums (WFFM) Regional Meeting and Conference**

Sydney, Australia  
September 7-10 2006

<http://www.affm.org.au/events.asp>

This not-to-be missed conference will be held at the Art Gallery of New South Wales, Australia. Keynote speakers will include Edmond Capon, Director Art Gallery of NSW, Lee Lin Chin, SBS Australia television newsreader, Julia Oh, Friends of the Museums, Singapore, Sally Munro, President and Elizabeth Ridder, Museums of New Zealand Te Papa Tongarewa, and Robyn Sloggart, Director of the Centre for Cultural Materials and Conservation at the University of Melbourne.

These and other speakers will address museums and cultural tourism, achieving big ideas on small budgets, new technologies, and membership and conservation for museums without ready access to trained conservation staff and where professional expertise is not readily available.

## **'History's Enduring Voices'**

AASLH Annual Meeting  
Phoenix, AZ  
September 13-16 2006  
<https://www.aaslhnet.org/anmeeting.htm>

Are you looking for a way to improve yourself professionally? The

meeting promises to be one with many opportunities to learn, network, explore, and get rejuvenated about the work you do in state and local history.

In keeping with the meeting's theme, we are pleased to announce this year's keynote speaker is Dr Peterson Zah, Special Advisor to the President of Arizona State University on American Indian Affairs. He is also a Diné from the Navajo Nation.

In addition to the keynote address, meeting sessions will cover a host of relevant topics. Whether you work at a historic house, state museum, local historical society, or other organization that preserves state and local history, there will be something of interest for all.

Pre-meeting workshops offer more chances to learn the latest skills and techniques needed in the field.

## **'Taos: a Convergence of Cultures – Past, Present and Future'**

MPMA Conference  
Taos, NM  
September 18-22 2006

Further information on the Conference will shortly be available at <http://www.mountplainsmuseums.org/Conferences.php?id=1>

## **'Building Bridges (Community, Collaboration, Celebration)'**

Quad Cities, IL & IA  
September 26-29 2006  
<http://www.iowamuseums.org/>

In a unique collaboration, three museum associations will come together for a very special conference. The Association of Midwest Museums (AMM), the Illinois Association of Museums (IAM), and the Iowa Museum Association (IMA) will literally cross bridges over the Mississippi River to examine how museum collaborations can benefit institutions and celebrate communities. The conference will explore how museums engage in creative partnerships, both with

other museums and other community organizations.

## **'Museums and Intangible Heritage'**

AFRICOM 2nd General Assembly & International Conference in partnership with the South African Museum Association  
Cape Town, South Africa  
October 4-6 2006  
<http://www.samaweb.org.za/conf.htm>

This conference will bring together museum and heritage professionals from Africa and beyond to discuss the management, promotion, and protection of this living heritage and the potential threats, as well as its value as an asset for the African continent. In consideration of Cape Town's rich cultural heritage, and the hundreds of museums in South Africa, this event promises to have both stimulating academic content and exchanges as well as fascinating cultural events and experiences.

## **'Frontier Without Limits: High Desert Rendezvous'**

Western Museums Association  
2006 Annual Meeting  
Boise, ID  
October 11-15 2006  
[http://www.westmuse.org/boise\\_theme.html](http://www.westmuse.org/boise_theme.html)

Through sharing, we will relocate the keen, leading edge of our profession, whether in visitor studies, architecture, technology, exhibit design, or management. We will compare our efforts to those of our colleagues, and gain perspective.

See page 5 of this edition of *Update* for further information on this Annual Meeting.

## **'Appropriate Growth Sustaining Institutional Advancement'**

Association of Science-Technology Centers Annual Conference  
Louisville, KY  
October 28-31 2006  
<http://www.astc.org/conference/future.htm>

The Conference will consider topics such as audience development, new revenue opportunities, and the

environment. Given the limited availability of resources such as money, staffing and space, what criteria do we use to determine the appropriate audiences to grow? How do we calculate the risks and opportunities in implementing new, untested models? What is an appropriate amount of resources to devote to going green?

### **'Fit at 50: Grow Stronger, Live Longer'**

British Columbia Museums Association  
October 18-21 2006  
Prince George, BC, Canada  
<http://www.museumssn.bc.ca/content/home.asp>

As museums strive to enhance and demonstrate their contributions to the health and wellness of our communities, we must reflect in our 50<sup>th</sup> anniversary year on our own personal, professional and organizational fitness. How fit are we? What diets and exercise programs should we embrace to sustain ourselves, meet the demands placed upon us, and take on new challenges? How can we keep our Association vigorous and healthy as we move into our next 50 years?

Join us in Prince George for Conference 2006 to compare practices with your colleagues and create new routines that build flexibility, strength and endurance.

### **'The New Roles and Missions of Museums'**

ICOM International Committee on Management (INTERCOM) Annual Meeting & Conference  
Taipei, Taiwan ROC  
November 2-4 2006  
<http://www.cam.org.tw/big5/activity/20060711/index-eng.htm>

Topics for consideration include:

- A new social relevance - human versus economic values
- Local, regional, and national identity
- Different types of roles for museums
- International activity
- What is the role for local/central government?

### **'Great Expectations: What Audiences Really Want'**

2006 NEMA Annual Conference  
Hartford, CT  
November 8-10 2006  
<http://www.nemanet.org/conf06.html>

Learn from colleagues who have taken the lead in revamping membership programs and creating visitor-oriented museum experiences. Consider new models that will change the nature of your programs and exhibits, to increase access, accommodate learning styles, utilize technology, and offer audiences the choices they demand.

Help place your museum squarely in the path of audience discoveries.

### **'Imagining Transatlantic Slavery and Abolition'**

Chawton House Library and the University of Southampton  
Hampshire, England  
March 16-17 2007

2007 will be the 200th anniversary of the abolition of the British transatlantic slave trade. To mark this event, Dr John Oldfield (University of Southampton) and Professor Cora Kaplan (Southampton and Queen Mary, University of London) are organizing an international conference that will explore cultural and historical representations of slavery and abolition from the eighteenth century through the present. The conference will focus on the relationship between history, cultural memory, and transatlantic slavery.

Plenary speakers/panels include:  
Professor Beth Kowaleski-Wallace,  
Professor Moira Ferguson, and  
Professor Catherine Hall.

#### ***Call for papers***

Offers of papers are welcomed on topics relating to all those geographical areas involved in transatlantic slavery, including Africa and the United States, which in 2008 will celebrate the 200th anniversary of the abolition of the American transatlantic slave trade. Please contact Ms Sandy White, email [sw17@soton.ac.uk](mailto:sw17@soton.ac.uk), for further information on the call for papers. Abstracts are required by 15 September 2006.

### **'Rethinking Protected Areas in a Changing World'**

George Wright Society Biennial Conference on Parks, Protected Areas & Cultural Sites  
St Paul, MN  
April 16-20, 2007  
<http://www.georgewright.org/2007.html>

This conference will be a week of reflection, reconnection, and renewal along the banks of the Mississippi River in downtown St Paul, Minnesota. Professionals from every field in natural and cultural resources will gather at GWS2007 to create America's premier interdisciplinary meeting on parks, other kinds of protected areas, and cultural sites.

By these three overlapping terms we mean a broad array of places – both 'cultural' and 'natural' – managed by different entities under a variety of designations: parks and protected natural areas at all levels; historic, archaeological, and other cultural sites; cultural landscapes; research areas and designated wilderness on public lands; tribal reserves; marine, freshwater, and other aquatic sanctuaries; private land-trust reserves; and similarly designated areas. The GWS conference also encompasses disciplines and activities that support the work of parks, protected areas, and cultural sites, such as ethnography, GIS, and museum work.

The conference is international in scope. Proceedings will be published.

### **'Museums: Fundamentals of Understanding'**

ICOM 21<sup>st</sup> General Conference  
Vienna, Austria  
August 26-31 2007  
<http://austria.icom.museum/2007/index.html>

The topic is particularly pertinent to Austria, which has a long history reaching back to Celtic and Roman times, the expansion in the early modern ages in middle Europe and the ruins of the multilingual national monarchy around the Danube, and the terrible incidents in the middle of the twentieth century.

CurCom *Update*  
c/o Valarie Kinkade  
180 Mildred Circle  
Concord, MA 01742

**July 2006**

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