



Champion Museums. Nurture Excellence.

# CURCOM UPDATE

## Greetings from your Chairperson!

What information would you like to share or obtain from AAM about your work as a curator? The new CurCom and AAM websites have Resource Centers. CurCom is eagerly looking for ways to help curators achieve excellence. Along those lines, an interesting discussion is emerging. Do you think curators should have core competencies? If so, what do you think they should be? If not, why not?

I am looking forward to seeing you at AAM Annual Meeting in Baltimore in May. If you have not registered, there is still time do so. The Professional Network Reception on Sunday evening, May 19 will be held at the Sports Legends Museum. CurCom is once again co-sponsoring with COMPT and SMAC and is pleased to add Leadership and Management (L&M) to the festivities. CurCom is pleased to have for the fifth year a sponsorship from

**Delta Designs, Ltd.**

<http://www.deltadesignsltd.com/>

Please extend your thanks for their continued support. Their contribution makes the networking reception affordable.

I am pleased to report that the Excellence in Exhibitions and Excellence in Label Writing Competition committees have completed all or most of the judging. The results of the exhibition competition will be a session as usual and the label competition will be featured in both the Marketplace of Ideas and at the CurCom Business Lunch. There have been outstanding entries once again. Thanks go to John Russick and Stacey Swigart for their work this year on these competitions.

Fellowship recipients are being selected as I write these remarks. A new process was implemented this year. All fellowship applicants (including Emerging Museum Professionals, Mid-Career, and Diversity) are being reviewed by one large committee made up of representatives of many of the Professional Networks. Andy Grilz represents CurCom.

As noted in the previous issue, the National Program Committee was, for the first time, made up of one representative from each Professional Network. It was also the first year that all sessions were available for comment by the entire AAM membership before the end of August and then reviewed again on-line by the entire National Program Committee. It was a worthwhile process that will be repeated this year.

We have already begun to develop a list of session ideas for Seattle 2014. You will be welcome to submit your ideas once again on-line as an individual. However, the CurCom Program Committee of Ron Potvin and Elisa Phelps, co-chairs, and Nathan Jones, Keni Sturgeon and I are ready and willing to help you craft a proposal. It goes without saying that the well-developed ideas were the ones that were accepted for Baltimore.

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As always, please share your ideas and continue to build your personal curatorial network for the betterment of curators in general.

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Ellen Endslo  
CurCom Chairperson

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## CURATORS' STANDING PROFESSIONAL COMMITTEE OF AAM

Chair	Ellen Endslo (2015) Chester County Historical Society <a href="mailto:eesdslow@chestercohistorical.org">eesdslow@chestercohistorical.org</a>
Vice Chair	James Burns (2015) Desert Caballeros Western Museum <a href="mailto:wjburns@westernmuseum.org">wjburns@westernmuseum.org</a>
Immediate Past Chair	Linda Eppich <a href="mailto:laeppich@verizon.net">laeppich@verizon.net</a>
Secretary	Elisa Phelps (2015) History Colorado <a href="mailto:elisa.phelps@state.co.us">elisa.phelps@state.co.us</a>
Treasurer	Cindy Olsen (2015) Automotive Hall of Fame <a href="mailto:cindy@thedrivingspirit.org">cindy@thedrivingspirit.org</a>
Board Members-at-large	Stephanie Gaub Antequino (2013) Orange County Regional History Ctr <a href="mailto:Stephanie.Gaub@ocfl.net">Stephanie.Gaub@ocfl.net</a> David Kennedy (2013) Cherokee Strip Regional Heritage Center <a href="mailto:dkennedy@OKhistory.org">dkennedy@OKhistory.org</a> Ron M. Potvin (2013) John Nicholas Brown Center <a href="mailto:Ronald_Potvin@brown.edu">Ronald_Potvin@brown.edu</a> Stacey Swigart (2013) Please Touch Museum <a href="mailto:sswigart@pleasetouchmuseum.org">sswigart@pleasetouchmuseum.org</a>

### Regional Representatives

AMM Curators (Mid-West Curators)	Angela Goebel-Bain Illinois State Museum <a href="mailto:agb@museum.state.il.us">agb@museum.state.il.us</a> Cindy Olsen ( <i>see other listing</i> )
MAAM Curators (Mid-Atlantic Curators)	Nicole Belolan University of Delaware <a href="mailto:nbelolan@gmail.com">nbelolan@gmail.com</a> Sheila K. Hoffman Université du Québec à Montréal <a href="mailto:sheila.hoffman@gmail.com">sheila.hoffman@gmail.com</a>
MPMA Curators (Mountain-Plains)	Elisa Phelps ( <i>see other listing</i> ) David Kennedy ( <i>see other listing</i> )
NEMA Curators (New England Curators)	Darren Brown Beverly Historical Society & Museum <a href="mailto:dbrown@beverlyhistory.org">dbrown@beverlyhistory.org</a> Heather Leavell Peabody Historical Society & Museum <a href="mailto:heather.leavell@peabodyhistorical.org">heather.leavell@peabodyhistorical.org</a> Bonnie Stacy Martha's Vineyard Museum <a href="mailto:bstacy@mvmuseum.org">bstacy@mvmuseum.org</a>
SEMC Curators (South-eastern Curators)	Stephanie Gaub Antequino ( <i>see other listing</i> ) Nathan Jones General George Patton Museum of Leadership <a href="mailto:Nathan.c.jones.civ@mail.mil">Nathan.c.jones.civ@mail.mil</a>
WMA Curators (Western Curators)	Redmond J. Barnett Washington State Historical Society <a href="mailto:rbarnett@wshs.wa.gov">rbarnett@wshs.wa.gov</a> Amy Scott Autry National Center <a href="mailto:ascott@theautry.org">ascott@theautry.org</a>

### Appointments & Committee Chairpersons

2012/13 Exhibition Coordinator	CARE representative
2013 Exhibition Competition Judge	Stacey Swigart ( <i>see other listing</i> )
2013 Fellowship Chair	Andrew Grilz <a href="mailto:agrilz@gmail.com">agrilz@gmail.com</a>
2013 Nominating Committee Chair	James A. Hoobler Tennessee State Museum <a href="mailto:Jim.Hoobler@state.tn.us">Jim.Hoobler@state.tn.us</a>
2013 Program Co-Chairs	Ron M. Potvin ( <i>see other listing</i> ) Elisa Phelps ( <i>see other listing</i> )
2013 Ethics Committee	Janet C. Marstine University of Leicester <a href="mailto:jm423@leicester.ac.uk">jm423@leicester.ac.uk</a>
2012/13 Label Writing Competition	John Russick (2013) Chicago History Museum <a href="mailto:russick@chicagohistory.org">russick@chicagohistory.org</a>
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Web Site Administrator	Allison Cywin College of Visual and Performing Arts University of Massachusetts <a href="mailto:allison.j.cywin@umassd.edu">allison.j.cywin@umassd.edu</a>
eBlast Editor	Stephanie Gaub Antequino ( <i>see other listing</i> )
Membership Committee	Stephanie Gaub Antequino ( <i>see other listing</i> )
Global Fellowship Committee	Stephanie Gaub Antequino ( <i>see other listing</i> ) Deborah Tout-Smith ( <i>see other listing</i> )
Archivist	Open
AAM Liaison	Eileen Goldspiel Director for External Relations, AAM <a href="mailto:egoldspiel@aam-us.org">egoldspiel@aam-us.org</a>

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

Redmond J. Barnett, Washington State Historical Society  
Nicole Belolan, University of Delaware  
Ellen Endslo, Chester County Historical Society  
Montclair Art Museum  
Adam Scher, Minnesota Historical Society



## From the Editor

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As with the last quarterly issue, there are two items in this issue related to the Civil War. The sesquicentennial of the event has provided opportunities to examine collections and locate new ways to interpret one of America's greatest crises.

At the Tennessee State Museum, we are hosting the NARA exhibit "Discovering the Civil War," which included a 72 hour display of the original Emancipation Proclamation. I am happy to report that we had 30,000 visitors come to see the document in one week. For many it was an emotional experience.

For me, seeing the lines of visitors was a wonderful affirmation of the work we do as curators. In this age of virtual worlds, people flocked from all over the southeast to see the original document. Obviously it provided a connection to the past that is difficult to achieve using other methods. While performing our daily duties as curators, sometimes we can lose sight of the fact that preserving and interpreting the material culture of America's past and present is highly valued by the public.

I hope to experience more affirmations at the AAM annual meeting in Baltimore. I hope to see many of you there!

Rob DeHart  
Tennessee State Museum  
[robert.dehart@tn.gov](mailto:robert.dehart@tn.gov)

### Future AAM Annual Meetings

**Baltimore, MD**  
May 19-22, 2013

**Seattle, WA**  
May 18-21, 2014

**Atlanta, GA**  
April 26-29, 2015

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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 Professional Network (PN) committee of the American Alliance of Museums. All SPC members must join the AAM. Dues for CurCom (\$20.00 / \$10.00 for students) are payable in addition to AAM dues.

Membership is obtained through:

Membership Department  
American Alliance 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)

# Civil War Database created of Chester County African American Soldiers

Ellen Endslo, Director of Collections/Curator  
Chester County Historical Society

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Cliff Parker, Archivist for the County of Chester, West Chester, PA, compiled a database for the more than 900 African American men from Chester County who served in the Civil War for the exhibition *On the Edge of Battle: Chester County and the Civil War*. The exhibition is on view at Chester County Historical Society, West Chester, PA through September 18, 2013.

Unlike their white counterparts, black volunteers did not muster into local companies. Chester County volunteers fought with units of the United State Colored Troops (USCT) or other state units, including the famous Massachusetts 54th regiment featured in the movie *Glory*.

Parker included all soldiers and sailors who were born, resided or died in Chester County. His task was complicated because many of the available sources rarely identified a soldier's residence, so he had to combine information from multiple sources to verify a local connection. Sources consulted include, but were not limited to: bounty, board of relief, and veterans' burial records, all at the Chester County Archives; newspaper clippings file at the library of Chester County Historical Society; and military and draft records from the National Archives. Of those identified, Chester County African Americans served in more than 30 different regiments. The largest contingent of Chester County soldiers (134) served in the 3rd USCT. This regiment was mustered in at Camp William Penn outside of Philadelphia in August of 1863.



Unidentified USCT soldier, c.1863.  
Courtesy of Chester County Historical Society, West Chester, PA



The database is in the exhibition and is now also available on the Archives website at <http://www.chesco.org/index.aspx?NID=2273>.

The database can also be accessed by going to [www.chesco.org/archives](http://www.chesco.org/archives) and clicking on "what's new."

## The New Spirit



### Montclair Art Museum marks the centennial of the famous and controversial 1913 Armory Show

The Montclair Art Museum (MAM) in Montclair, NJ celebrates the centennial of the 1913 Armory Show with a major exhibition that opens exactly 100 years to the day from the original. *The New Spirit: American Art in the Armory Show, 1913* will be the first exhibition to focus primarily on the American artists represented in that show. It is on view February 17 – June 16, 2013 and is co-curated by Gail Stavitsky, MAM chief curator, and guest curator Laurette E. McCarthy. Works in the exhibition are drawn from a wide range of museum collections, including MAM’s, and from important private collections and galleries.

The International Exhibition of Modern Art, better known as The Armory Show, held at the 69th Regiment Armory on Lexington Avenue at East 25th Street in Manhattan, giving the show its unofficial name, comprised more than 1,200 works of art by American and European artists. While American art constituted two-thirds of the work on view, it was the European art that caused a stir and that has dominated discussion of the Armory Show ever since. Special attention centered on the European avant-garde artists Marcel Duchamp, Constantin Brancusi, and Henri Matisse. It was their works that the press focused on, whipping their readership into a frenzy and igniting overwhelming curiosity, consternation, and concern among the public. Nevertheless, a significant number of the contemporaneous accounts were decidedly mixed and nuanced, yet over time, the emphasis on the foreign art in the show and denigration of the American as provincial and imitative became the dominant narrative. This exhibition challenges that myth.



Edward Hopper (1882-1967), *Sailing*, 1911, oil on canvas. Carnegie Museum of Art, Pittsburgh

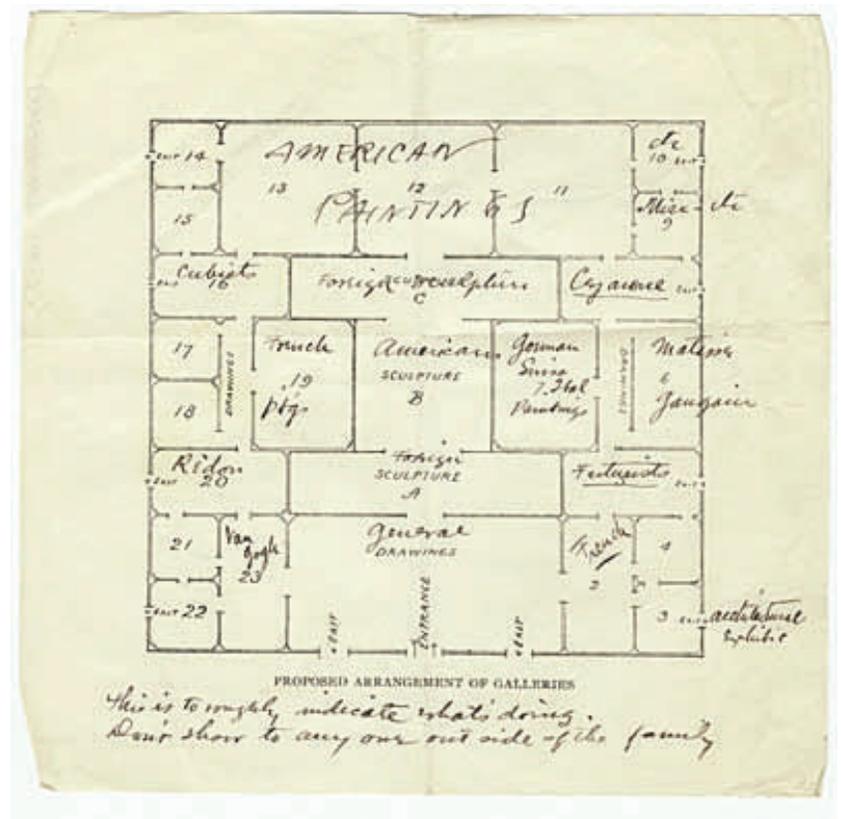
Stavitsky said: “The usual emphasis on foreign art in the Armory Show is linked to the pervasive notion that American art before 1940 has played only a marginal role in historical narratives, especially in relation to French art, which became the standard for modern art. A myth therefore grew that the American art in the Armory Show was a relative monolith of conservatism. In fact, the American art on view was vastly diverse—in media, style, gender, and age. The untold story of the Armory Show is that it in fact displayed the dynamism and diversity of American visual art.”

In presenting mainly the American artists who contributed to the Armory Show, the exhibition at the Montclair Art Museum spotlights the diverse range of American art that was exhibited. It features 36 American artists and nearly 40 works in various media: paintings, sculptures, prints, watercolors, and other works on paper. The exhibition includes works by well known artists like Edward Hopper, Robert Henri, and John Marin, as well as works by artists such as Manierre

Continued on page 6

Dawson, Kathleen McEnery, and E. Ambrose Webster, who, despite their talents, remain at the periphery of mainstream American art history. The Armory Show is famously considered the first to expose American audiences to Post-Impressionism, Fauvism, and Cubism on a large scale; however, the styles represented range quite broadly, from Ash Can School realism in works by William Glackens, Robert Henri, and John Sloan to Manierre Dawson's highly abstract *Untitled (Wharf Under Mountain)*. Women artists represented nearly 20% of the almost 200 Americans in the show, and several appear in MAM's exhibition, including Katherine S. Dreier, Grace Mott Johnson, Ethel Myers, and others. The featured artists include those who had established reputations such as Maurice Prendergast as well as young emerging artists like Stuart Davis. Works by Paul Cézanne and Henri Matisse reveal the influence and context of European modernism. Special efforts have been made to recreate details of the original installation, including burlap wall coverings, decorative pine trees, and yellow-hued streamers overhead, forming a tentlike canopy for the exhibition space.

A significant part of the Armory Show story is the work of its artist-organizers, principally Arthur B. Davies, Walt Kuhn, and Walter Pach, who worked feverishly and under crushing deadlines to bring about and publicize this exhibition of unprecedented scope. A related exhibition at the Montclair Art Museum features works from MAM's permanent collection by the artist organizers of the show. The Montclair Art Museum has also collaborated with the Smithsonian Institution's Archives of American Art on a gallery devoted to rare and unique primary documents pertaining to the Armory Show. These include personal letters, an early floor plan, sales records, entry forms, catalogues, buttons, and invitations, as well as reproductions of the original installation. The Archives holds the largest accumulation of primary source material, ranging from official records produced by the Association of American Painters and Sculptors, which organized this landmark exhibition, to the firsthand—and often irreverent—accounts by visitors to the show. Since their discovery in the middle of the last century, these resources have enriched our understanding of the Armory Show's indelible impact on American art.



An early floorplan for the 1913 Armory Show by Arthur B. Davies

# Minnesota Historical Society Opens “Minnesota and the Civil War”

Adam Scher, Senior Curator

“Minnesota and the Civil War” opened March 2, 2013 as part of the Minnesota Historical Society’s multi-year Civil War commemoration. The Civil War divided the United States, left more than 750,000 dead and resulted in the release of 4 million enslaved people. A volatile mixture of political divisions, personal beliefs and economic disparities exploded into war in 1861, and lasted four bloody years. Through it all, Minnesotans played key roles. **“Minnesota and the Civil War,” March 2 - Sept. 8, 2013**, is an exhibit that draws on the stories of men eager to enlist, like 15-year-old Charley Goddard who lied about his age in order to fight; Minnesotans in battle, including the heroic actions of the First Minnesota Regiment at Gettysburg and the capture of the battle flag of the 28th Virginia Regiment; and personal experiences in the war, especially well told by the Christie brothers, whose numerous letters and diary entries are among the great treasures of the Minnesota Historical Society. There are also stories about enslaved people like Eliza Winston who was brought to Minnesota by her owner,

but who on arrival sought to gain her freedom; Frances Clayton, who dressed as a man in order to fight alongside her husband; and Minnesota’s claim to the first soldier to enlist and the last surviving Union veteran. Told through nearly 200 artifacts, letters, diaries, memoirs and reminiscences, the exhibit captures the personal impact of this tumultuous period. By focusing not solely on the home front or the battlefield, but on how the two were linked, visitors will better understand the significant role Minnesotans played in the war and appreciate the lasting impact it had on their lives. In conjunction with the opening of *Minnesota and the Civil War*, the Society also launched a new Civil War collections website which features a timeline

of major events and allows users to browse the Society’s rich collections of books, manuscripts, photographs and artifacts by collection type, topic, or



For more information on the Society’s Civil War ses-  
quicentennial programs  
and resources, go to  
[www.mnhs.org/civilwar](http://www.mnhs.org/civilwar).

# IMLS “Sustaining Places” Grant Program In Action

Nicole Belolan, CURCOM Mid-Atlantic Representative & Ph.D. Candidate,  
University of Delaware

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What happens when a team of seventeen University of Delaware graduate students and two Museum Studies program staff volunteer on a Mid-Atlantic historical society? A lot. This past January, Nicole Belolan, one of CurCom’s Mid-Atlantic representatives, and her UD colleagues volunteered eight days (over 1,000 hours total) at the Vineland Historical & Antiquarian Society in Vineland, New Jersey, as part of the fourth annual Museum Studies “inventory SWAT” project. While at VHAS, the UD graduate students, lead by Prof. Katherine C. Grier, inventoried over 4,500 books, created a curatorial workroom, inventoried and catalogued over 300 items of costume, scanned a late nineteenth-century science fiction manuscript, and more. This project was funded by an Institute for Museum and Library Services (IMLS) “Sustaining Places” grant. If you are interested in learning more about how to nominate your institution for next year’s SWAT, please visit the Sustaining Places web site and click on “SWAT Team” at left: <http://sustainingplaces.com>.

Nicole Belolan catalogues one of the many examples of mid nineteenth-century children’s clothing at the Vineland Historical & Antiquarian Society in Vineland, New Jersey, in January of 2013.

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## Attending AAM 2013 in Baltimore? Let CURCOM UPDATE know about your experiences.

The annual meeting is always an opportunity to make connections and see what’s happening in the field. Share your experiences with your CURCOM colleagues by submitting comments (no matter how brief) to UPDATE for the summer issue.

Submissions may be emailed to Rob DeHart at [Robert.dehart@tn.gov](mailto:Robert.dehart@tn.gov)



Registration now open for  
Baltimore 2013!

To register visit:

<http://www.aam-us.org/events/annual-meeting>

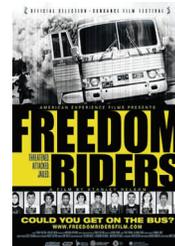
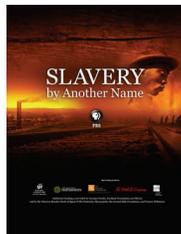
Over 400 people attended the 77<sup>th</sup> annual conference of the Western Museums Association in Palm Springs, October 21-24, 2012. Keynotes by W. Richard West (founding director, National Museum of the American Indian and incoming CEO of the Autry National Center) and Nik Honeysett (Head of Administration, Getty) set provocative tones about culture and technology. Many sessions spoke to curatorial issues: for example, the directors of the Detroit Institute of Arts, the Oakland Museum, and the Asian Art Museum of San Francisco raised tough questions about curatorial and audience authority; another session described cooperative planning between National Park Service and Native American groups. Pre-conference workshops and sessions dealt with concerns of collections staff. Evening events were well attended and exciting.

The next Western Museums Association conference is in Salt Lake City, October 9-12, 2013, with the theme "Drive On: Museums and the Future. Early-bird registration will open in April. Website: [http://www.westmuse.org/conferences/2013\\_salt\\_lake\\_city.html](http://www.westmuse.org/conferences/2013_salt_lake_city.html)

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## ***Created Equal: America's Civil Rights Struggle*** A special initiative of the National Endowment for the Humanities

The National Endowment for the Humanities, in partnership with the Gilder Lehrman Institute of American History, announces the launch of the special initiative, *Created Equal: America's Civil Rights Struggle*. The project brings together four nationally acclaimed films that connect the stories of the long civil rights movement to spark public conversations about the changing meanings of freedom and equality in U.S. history:



Up to 500 communities across the nation will receive these four inspiring NEH-funded films on Civil Rights history, accompanied by programming resources to guide public conversations. Each participating site will receive an award of up to \$1,200 to support public programming exploring the themes of the *Created Equal* project.

Applications are open to museums and historical societies; humanities councils; public, academic, and community college libraries; and nonprofit community organizations. To learn more and apply visit [www.gilderlehrman.org/](http://www.gilderlehrman.org/)

Application receipt deadline: May 1, 2013

Notification: June 1, 2013

Grant term: September 1, 2013 - August 31, 2016

# CURCOM 2013 Elections for Board Members-At-Large

The 2013 AAM CURCOM election is to fill four board vacancies for board members-at-large. As in previous years the election will be conducted electronically using a web-based survey. All four candidates are running uncontested. Please vote by April 20, 2013 by visiting <http://www.surveymonkey.com/s/L3NWNSE>

Below are the qualifying statements for each nominee.

**Stephanie Gaub Antequino**  
**Collections Manager**  
**Orange County Regional History Center**  
**Orlando, Florida**

I grew up in Titusville, PA and received my BA in Anthropology from Gannon University. While at Gannon, I had the opportunity to work as a work-study in the Anthropology lab where I inventoried and cleaned archaeological artifacts. I also worked as a work-study at the Erie County Historical Society (ECHS) as an Archives Assistant. This position helped me to gain my first professional job as Library and Archives Assistant at the Historical Society. I then went on to earn my MA in Historical Administration from Eastern Illinois University. After grad school, I worked at ECHS and the Erie Maritime Museum prior to moving to Orlando where I currently work as Collections Manager. My daily duties consist of everything from registration and cataloging the photographic and artifact collections to exhibit planning and installation, and any number of other duties that fall inline with collections care and management. I am currently enrolled in George Washington University's Museum Collections Management and Care program. I have been involved with CurCom since 2007 as Co-Representative for the Southeastern Region. In addition, I also serve on the membership committee and am responsibly for sending out all CurCom related eBlasts. As Board Member-at-Large I would continue to promote CurCom activities to the curatorial community as well as the larger museum community.

**Nicole Belolan**  
**Ph.D. student of History of American Civilization**  
**University of Delaware**

Nicole Belolan is a Ph.D. student (ABD) in the History of American Civilization Program at the University of Delaware, and she is pursuing a career in public history and academia. Her research interests focus on material culture and disability in early America. She has worked at a variety of museums and cultural institutions and holds an M.A. from the Winterthur Program in American Material Culture. She has served on CurCom as a Mid-Atlantic Regional Representative for more than 3 years.

**David Kennedy**  
**Curator of Collections**  
**Cherokee Strip Regional Heritage Center**  
**Enid, Oklahoma**

David Kennedy is the Curator of Collections of the Cherokee Strip Regional Heritage Center in Enid, Oklahoma. His responsibilities have included developing collections storage plans, policies, and procedures; establishing environmental standards and related policies; planning and installation of temporary exhibits; and installing and creating various elements of the permanent exhibit. Prior to his move to Oklahoma, Kennedy was the Curator of the Cody Firearms Museum of the Buffalo Bill Historical Center (2003-2009).

Having received a Bachelor of Arts in History from the University of Texas at El Paso in 1998, Kennedy received his Master of Arts in History from Montana State University (MSU) in 2000. While at MSU, Kennedy served as Student Curator with the Museum of the Rockies exhibit, *Weapons that Changed the West: From Flint to Fusion*. He is the author of *Guns of the Wild West: A Photographic Tour of the Guns that Shaped our Country's History* and the content adviser for Katherine Brevard's *The Story of Guns: How They Changed the World*, a book on firearms for a middle school audience.

Mr. Kennedy believes that museums are a great educational equalizer and that the strength of museums lies in the collections they hold and protect. He has been active with the Mountain-Plains Museums Association (MPMA) as a Board Member or committee chair for a decade and has served as the MPMA representative to AAM CurCom for much of this time.

**Stacey Swigart**  
**Director of Collections & Content/Curator**  
**Please Touch Museum**  
**Philadelphia, PA**

Stacey Swigart is the Director of Collections & Content/Curator at Please Touch Museum in Philadelphia. Her position is a unique marriage of collections and educational content. She manages over 25,000 objects and ephemera related to Contemporary Toys as well as a secondary collection of 1876 Centennial Exhibition/World's Fair materiel since PTM moved to Memorial Hall (c.1874-1876) in 2008. Stacey has experience in developing museum policies from collections management and planning to emergency preparedness and beyond. Her background includes educational programming development, exhibit design and development, project management, grants management and she's organized the move of two major collections in her career.

# AAM CURATORS' COMMITTEE OPERATING GUIDELINES (Pg 1)

*These guidelines will be voted on for approval at the CurCom luncheon at the AAM Annual Meeting in Baltimore, MD on May 22, 2013.*

## ARTICLE I – Name

The name of this Professional Network Group shall be the Curators' Committee (CurCom) of the American Alliance of Museums.

## ARTICLE II – Objectives

Section 1. The objectives of the Committee shall be to facilitate a dialogue on the matters of professional curatorial concern between the Board and Staff of the American Alliance of Museums and the membership of CurCom, between the American Alliance of Museums and the general public, to refine the existing standards and best practices for curators, and to serve the needs of and advocate for Curators and those performing curatorial functions in pursuing their essential duties to: exhibit, research, interpret, and publish, acquire new collections and preserve the collections under their care in museums and related institutions. In promoting these objectives, the Committee shall hold meetings, issue reports, publish papers and a website, sponsor webinars, discussions and workshops, distribute publications and other forms of communication as required and/or desired. We will become more responsive to the needs of our members, and other constituents, by demonstrating integrity, openness, courage, inclusiveness, creativity, and excellence in the work that we perform.

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 Alliance 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, and anyone with an interest in the curatorial profession.

Section 2. Membership may be withdrawn by the Executive Board for due cause. Due cause shall be construed to mean the 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 Alliance 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, Vice Chair, Secretary, and Treasurer.

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

### Administrative Duties of the Chair:

- Direct the business of the Curators' Committee and all subcommittees; appoint members as subcommittee chairs and members to those committees.
- Call meetings to order and preside over – Board meetings and Annual Business Meeting.
- Serve on the AAM Professional Network Council, representing CurCom.

### Additional Duties of the Chair:

- Arrange for special events of the Curators' Committee – such as the Annual Meeting reception, Annual Business Luncheon, Board Meetings, and special workshops. Complete all event forms for Annual Meeting events as required by AAM. Schedule event at a selected site and arrange for a caterer, if necessary.
- Serve as a fundraiser for the Committee – Annual Meeting events or any other event.
- Collaborate with Chairs of EdCom, NAME and CARE in work concerning the Exhibition Competition. Arrange for proper advertising of the Competition. Revise Competition guidelines and requirements as necessary. Arrange for Exhibition Competition Marketplace of Ideas, if necessary. Assist the Exhibition Coordinator as needed. Correspond with curators in the field who request information/ideas.

### Requirements for the position of Chair:

- Administrative ability and experience.
- Contact with Board members through letters or via e-mail – on a regular basis
- Knowledge of curatorial field.
- Member of AAM and CurCom in good standing

### Section 3. Administrative Duties of the Vice Chair:

- Keep in contact with the Regional Representatives
- Help the CurCom *Update* editor with generating articles from the regions.
- Collect reports from the Regional Representatives for the annual Board Meeting at the AAM meeting.
- Assist the Chair in the business of the Committee, Executive Board and Subcommittees, and act in the place of the Chair in the event they are unable to serve.
- Recruit Regional Representatives.

# AAM CURATORS' COMMITTEE OPERATING GUIDELINES (Pg 2)

## Requirements for the Position of Vice Chair:

- Understand that the election to this position is preparation for the position of Chair in the future.
- Possess all the same qualities as Chair.

## Section 4. Administrative Duties of the Secretary:

- Record the Minutes of the CurCom Board meetings, distribute to the Board members via e-mail, edit as necessary and redistribute. Publish in *Update*.
- Record the Minutes of the Annual Business Luncheon and publish in *Update*.
- Record Minutes of other meetings as specified by the Chair or a subcommittee chair.
- Assist Chair with correspondence as necessary.
- Maintain a file of correspondence, either written or electronic.
- Assist Chair with accumulation of materials to be saved as archival records.
- Assist Chair with AAM requirements for Annual Meeting.

## Requirements for Position of Secretary:

- Individual member of AAM and of CurCom in good standing
- Organizational ability
- Good language and writing skills

## Other:

- Chair will "cc" Secretary whenever a correspondence warrants.
- Chair will keep Secretary informed of general CurCom business.

## Section 5. Administrative Duties of the Treasurer

- Forward reimbursement claims from Board members to the AAM Financial Office for payment.
- Assist the Chair with financial planning and fundraising.

## Requirements for Position of Treasurer:

- Member of AAM and of CurCom in good standing
- Organizational ability
- Accounting skills

## Duties of At-Large Board Members

- Serve on special projects at the Chair's request

## Requirements for Position of At-Large Board Members

- Member of AAM and of CurCom in good standing.
- Organizational ability.

## Section 6. Duties of Regional Representatives

- Report at the CurCom Board meeting about news from the Regions
- Communicate with Curators in the region to gather news for *Update*
- Serve as their Region's liaison to CurCom. Serve on subcommittees when appointed.

## Section 7. Duties of Immediate Past Chair

Upon completion of their term, the Chair shall serve on the Executive Board as Immediate Past Chair to provide continuity from one Board to the next. The Immediate Past Chair shall serve on the Executive Committee until succeeded by a new retiring chair.

## ARTICLE VI Subcommittees

Separate Subcommittees 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 Subcommittee Chair, with the aid of the Executive Board, shall choose the necessary members of the Subcommittee from the membership and make regular reports to the Committee and its Chair on the progress of the Subcommittee. The life of each Subcommittee, 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 Subcommittee as deemed necessary by the Committee Chair and the Subcommittee Chair.

## Section 1. Other Standing Assignments

### (a) Duties of Program Chair(s)

1. If at all possible, attend each AAM annual conference.
  - a. Attend initial meeting for planning the subsequent conference program.
  - b. Attend as many CurCom sponsored sessions as possible or designate attendees.
  - c. Evaluate each annual meeting session. (Evaluation provided by CARE or other PN, including CurCom.)
  - d. Attend CurCom Annual Business Meeting.
  - e. Network with colleagues regarding sessions for the subsequent year.
  - f. Review all feedback paperwork when it is received from AAM, and send copies to session chairs as instructed. Thank chairs again for their contributions to the field.
2. Pursue session possibilities during the spring and summer.
  - a. In *Update*, summarize past sessions and seek new ideas.
  - b. Recruit and encourage session chairs who present sound ideas.
  - c. Help locate additional session speakers if necessary.
  - d. Search for session chairs to fulfill session suggestions from membership.
  - e. Review sessions submitted to AAM electronically and provide comments.
3. Confirm and organize sessions to be sponsored by CurCom.
  - a. Circulate session proposals to others on Program Committee.
  - b. Be ready to advocate for curatorial sessions at the Program Committee meeting in the Fall.

# AAM CURATORS' COMMITTEE OPERATING GUIDELINES (Pg 3)

c. Suggest curatorial opportunities with any program session where it would be relevant.

5. Help session chairs prepare for the conference.

a. When AAM issues program for subsequent year contact all session chairs with thanks and encouragement.

b. If necessary, reiterate and summarize AAM instructions for session leaders and thank all session chairs for their work.

## **(b) Duties of Nominating Committee Chair**

1. Prepare a slate

2. Present the slate to the membership via email or mail; results must be completed 30 days in advance of the annual CurCom business meeting at the annual meeting

3. Tally the votes

4. Appoint two (2) Committee Members

## **[c] Duties of Website Administrator**

1. Maintain domain name and site.

2. Maintain content and update the newsletter, Update, (one issue back).

3. Develop rapport with Newsletter Editor.

4. Maintain and update content of Board list, What's New feature, Exhibit Competition, Annual Label Writing Competition, and Annual Conference material. These Four topics only need to be edited once per year.

5. Answer questions forwarded to site and contact appropriate board member for replies to questions. CurCom presently has over 500 individual members and 150 institutional members.

6. Develop rapport with website designer and maintain their support.

7. Gather information for the CurCom page on the AAM website and send that to the AAM website administrator.

## **Position Requirements for Website Administrator:**

- Member of AAM and CurCom in good standing
- Some knowledge of media and website administration.
- Ability to edit content material.

## **(d) Duties of Newsletter Editor**

1. Coordinates with the Chair, and the Board, content for the thrice yearly newsletter.

2. Writes articles, and solicits articles from the board membership, and the field, for the newsletter

3. Confers with the Newsletter Coordinator the timing and distribution of the newsletter.

4. Sets deadlines for submission and publication.

## **(e) Duties of Electronic Communications Coordinator**

1. Send e-blasts to CurCom members about relevant curatorial topics that have an immediate deadline, including but not limited to solicitations for information and special announcements.

## **(f) Duties of Professional Development Coordinator**

1. Develop webinars, workshops, and other types of training for curators or those interested in curatorial functions, at all levels of the profession from emerging professionals to mid-level professionals to seasoned professionals, in cooperation with the Staff of the American Alliance of Museums.

## **(g) Mentoring Program Coordinator**

1. Assist in publicizing fellowship opportunities for curators.

2. Serve as needed on the AAM Fellowship Selection Committee.

3. Ensure that fellowship recipients have a mentor to guide them at the annual meeting.

4. Develop a mentoring program for CurCom.

5. Ensure that students and emerging museum professionals have access to curatorial resources.

## **(h) Duties of the Ethics Committee**

1. Provide advocacy and leadership on matters of ethics in museums.

2. Review and update the Code of Ethics for Curators on a 5-year cycle or on an as-needed basis.

3. Develop a relationship and maintain an exchange of information with committees of other organizations concerning ethical principles and values.

4. Circulate reports and other information to members via the web and newsletter.

5. Maintain current information and serve as a resource for curators regarding ethical principles in museums.

6. Respond in a timely way to inquiries regarding the Code of Ethics for Curators.

7. Provide an annual report to the Curcom Board regarding committee activities.

8. Maintain an organized record of all committee business.

## **ARTICLE VII Nominations and Elections**

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

The process for nomination of Officers shall begin in January of every third year; for nomination of Board Members-at-Large, it shall begin in January of every third year. The nomination process shall be conducted by the Chair of the Nominations and Elections Subcommittee and two individual members appointed by the Committee Chair. The life of the Nominations and Elections Subcommittee shall be from the close of the Annual Business Meeting in the last year in which the Chair is to serve, and continue until the Annual Business Meeting in the next three year cycle.

- At least one candidate will be nominated for Chair, Vice Chair, Secretary, and Treasurer, and four candidates for Board Members-at-Large. Members of the Nominations and Elections Subcommittee may not be nominated as candidates.
- Members may send nominations for Officers or Board Members-at-Large to the Nominations and Elections Subcommittee, as appropriate to the election being held, by February 1 of each year. The call for nominations must solicit nominations for specific board positions, i.e. Member-at-Large or specific officer position. In years when there are no board vacancies, the Chair of the Nominations and Elections Subcommittee, in consultation with the Chair of the Curators Committee, may forgo the call for nominations.

# AAM CURATORS' COMMITTEE OPERATING GUIDELINES (Pg 4)

- The Nominations and Elections Subcommittee will draw up a slate of candidates to be presented to the voting membership in a ballot, delivered via e-mail, or website. The Subcommittee shall strive to identify possible nominees for Officers and Members-at-Large who represent every region as well as a diversity of disciplines reflecting the Committee's membership. Ballots shall be delivered to the voting membership in a timely manner such that the voting process may be completed at least thirty days before the date of the Annual Meeting.
- Those individuals elected will serve **three** years.
- The term of office of all Officers shall begin with the adjournment of the Annual Business Meeting in the 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 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.
- No officer or member at large shall serve more than two full terms in the same position without being out of the office for at least one complete term. A previous officer or member at large shall be entitled to re-election.
- 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 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.
- 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.
- 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**

Section 1. The committee shall hold an Annual Business Meeting each year coincident with the Annual Meeting of the AAM.

Section 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 Meeting 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. 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. 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 e-mail, or first class mail postmarked at least 30 days prior to such meeting or must be published on the Committee's web site prior to the Annual Business Meeting.

CurCom *Update*  
c/o Valarie Kinkade  
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April 2013



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**UPDATE**