

# CURCOM UPDATE

## April 2016



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Howdy from your Chairperson!

AAM's Direct Care Task Force has issued its much anticipated white paper, [Direct Care of Collections: Ethics, Guidelines and Recommendations](#), to the field. Visit the [AAM website](#) for a listing of the sessions where it will be discussed at the AAM Annual Meeting & MuseumExpo in Washington, D.C.

I encourage you to read and share the white paper broadly—with your colleagues, in your museums, through social media and other networks you think may find it useful. A Direct Care of Collections discussion thread has been initiated on [Museum Junction](#), AAM's online community, and participation is welcomed.

Also fast approaching are two additional opportunities to delve into curatorial ethics. First, join us at the Annual Meeting for "The Struggle is Real: A Game Plan for Ethical Conundrums," one of eleven sessions in the curatorial track. We will tackle some 'gray zone' issues, by addressing tough questions that curators face everyday and identifying helpful resources. [Click here for the full roster of Curatorial Practice Track sessions at the Annual Meeting.](#)

Next up, the Ethic Sub-Committee of CurCom is working on a project to further disseminate the Curatorial Core Competencies document released in 2014. We will pilot a set of convenings to engage in dialogues that focus on two or three big questions. What does the curatorial core competencies document mean for museum professionals—and curators specifically? What does it mean in our institutions? What are the challenges and roadblocks to implementing it? Stay tuned for more information about a convening near you!

On another note, the CurCom board has discussed recognizing curators who create innovative models for audience engagement with collections. We'd like to hear from you about exemplary models of which you are aware. Please refer them directly to me at: [wjamesburns@email.arizona.edu](mailto:wjamesburns@email.arizona.edu).

*Chairperson's remarks, continued*

Finally, CurCom is only as strong as its members. I know it's challenging to keep up with professional obligations while balancing extracurricular activities such as professional development at the national, regional or state level. I hope that CurCom continues to serve as a supportive organization for you as members, one that you can turn to for advice when challenged to work beyond your comfort zone. I enjoy hearing suggestions from members about how we can improve upon the work that we do, and I welcome your feedback.

James Burns  
CurCom Chairperson  
Director  
University of Arizona Museum of Art

## Editor's Note

In keeping with the 2016 AAM Annual Meeting location in Washington, DC and its **theme** of Power, Influence and Responsibility, this issue brings together a variety of curatorial voices at the local, regional, and international level. They focus on different facets of American identity specifically, while in unison emphasizing the embedded diplomatic heritage of the United States—even before it was known by that **name**.

Native Americans have a long history of international relations, and today there is much innovative curatorial work happening at tribal institutions (page 3). Their task is not dissimilar from that at the National Museum of American History (page 6), where an ardent interest in community engagement is driving curatorial approaches. By showing versus telling, NMAH curators use everyday objects to illuminate historical narratives and personalize the museum experience.

Curating across America's complex boundaries requires true, **sometimes difficult**, collaboration. However, the forward-thinking curators who ambitiously traverse them can create deeply meaningful exhibitions that honor the past and look to the future with equal measures of integrity (page 10).

This summer, *Update* will further examine international partnerships and curatorial dialogs (page 16) with living culture. Please email submissions to [curcomeditor@aam-us.org](mailto:curcomeditor@aam-us.org).

See you in Washington!

Tessa Shultz

# Rescuing the Keetoowah Language

by Ernestine Berry, Director, and Clara Proctor, Librarian  
John Hair Cultural Center & Museum

The John Hair Cultural Center and Museum in Talequah, OK. Courtesy of JHCCM.

Language is one of the aspects of a culture that reveals the uniqueness of a people. Many Native languages are now dead and many more are on the precipice of disappearance. The Keetoowah (Cherokee) language is one of the Native languages in which daily usage is rapidly diminishing. The John Hair Cultural Center & Museum (JHCCM) and the [United Keetoowah Band of Cherokee Indians](#) (UKB) recently launched an effort to revitalize the Keetoowah language among UKB members.

Until recent years, many Keetoowahs maintained knowledge of the Native culture and traditions, especially the language. Nevertheless, with the passing of older generations, use of the language has become less common. The UKB tribal enrollment is about 14,000. Keetoowah language instructors estimate that 30 percent of tribal members still speak the language to some degree. Fluent speakers are less than 30 percent and those who read and write the language are few. Many Keetoowahs live in what is termed full-blood communities where the Keetoowah language is the primary language of the older generation. Some younger Keetoowahs speak the language, some understand but do not speak it, and still others neither speak the language nor understand it.

When a people lose the ability to communicate in their own native language, many other aspects of their culture disappear. Knowledge of nature's earth medicines vanishes. Traditional prayers and chants disappear.

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Knowledge of traditional foods gathered from the forests fades. Ancient stories and songs are silenced. To continue to exist as a traditional people, elders must continually endow the youth with the gift of language.

**“To continue to exist as a traditional people, elders must continually endow the youth with the gift of language. “**



Clara Proctor, a native speaker, is the lead instructor of Keetoowah (Cherokee) language at JHCC. Courtesy of JHCCM.

**“The museum is hosting the curriculum workshops and will be the base of operations...”**

The instructors group is currently moving ahead with writing a more culturally-appropriate curriculum for teaching the language in the community setting—the first language curriculum to be written by an all full blood Keetoowah group. The museum is hosting the curriculum workshops and will be the base of operations when instruction begins in the fall.

The immersion method of teaching the youth in a classroom setting has been used by various groups, both Native and non-Native, with some success. Nevertheless, six certified Keetoowah language instructors, including Clara Proctor, Della Wolfe, Dorothy Ice, Sequoyah Guess, Travis Wolfe, and Peggy Girty, decided to create a community method of teaching the Keetoowah language. The classes will be held in community homes, churches, under oak trees, or other easily accessible locations. Elders from each of six communities will serve as instruction assistants and mentors to the students. Classes will meet twice in the week, with the community mentors available to the students throughout the week. Past Keetoowah language classes were taught in settings similar to those of European-style classrooms. The instructors of those classes were disappointed with the results and categorized the method ineffective. The Language instruction group decided to revamp the entire system of instruction to reflect a more traditional method with the elders fulfilling their traditional roles as mentors.

When instruction begins, the instructors hope to be able to make progress toward attaining their goals to help the youth: 1) Realize how vital the language is to their existence as Keetoowah people; 2) Enthusiastically learn the language and teach others; 3) Become aware of the impact the language has on every aspect of their lives; 4) Ignite within themselves an appreciation for the beauty of the language; and, 5) Develop a sense of pride in their uniqueness as Keetoowahs and in their ability to read, write, and speak their native language.

The language of the Keetoowahs is not dead, but it is in jeopardy. It is the hope and expectation of all involved with the language effort that the language can, with patient continuance, be brought back from the precipice of disappearance.

Ernestine Berry is also the Keetoowah Tribal Historian in addition to her duties as JHCCM Director. Clara Proctor's first language is Cherokee. Her mother taught Clara and her siblings to read and write the language while they were growing up.



The JHCCM logo is a chunky man. [Chunky](#) is an ancient game played by many tribes that formerly inhabited the southeastern United States. Courtesy of JHCCM.

The John Hair Cultural Center & Museum is dedicated to bringing Keetoowah Cherokee history, culture, and traditions to the public through exhibits, presentations, and cultural demonstrations that stimulate discovery, enjoyment and understanding of Keetoowah Cherokee heritage and ways of living.

For more information about the Keetoowah Cherokee culture or to register for a class, call 918-772-4389 or visit us at: [www.keetoowahcherokee.org](http://www.keetoowahcherokee.org).

# “Doing” History: the Patrick F. Taylor Foundation *Object Project*



View from inside the exhibition © Ron Blunt, courtesy of EwingCole.

In July 2015, the National Museum of American History (NMAH) opened the first floor of its newly renovated west wing. The 45,000-square-foot Innovation Wing explores multiple aspects of Americans’ insatiable desire for game-changing ideas and new ways of doing things—for remaking the present and shaping the future. Eleven exhibition, learning, and performance spaces—unique but integrated—present compelling, relevant content through engaging and fun experiences for all ages. At the heart of the Innovation Wing is *Object Project*, an exhibition which explores “everyday things that changed everything.”

*Object Project* combines common objects with uncommon exhibition techniques, encouraging visitors of all ages to discover fascinating stories about past innovations that we still use today. It showcases more than 250 authentic objects from the NMAH permanent and teaching collections to explore how people, innovative things, and social change shaped life as we know it. The exhibition is divided into four sections: Bicycles, Refrigerators, Ready-to-Wear Clothes, and Household Hits, ranging from window screens to toasters. Each section is filled with personally-relatable content that sparks intergenerational conversations and encourages further exploration.

*Object Project* uses a non-traditional interpretive strategy grounded in inquiry based learning. We express the main idea with a simple, memorable equation: “People + Innovative Things + Social Change = Life as We Know It.” We cue up each section with a provocative equation—one that sets its theme, but also prompts visitors to ask questions.

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When the visitor sees “Refrigerators = Happiness” or “Bicycles = Liberation” we want them to puzzle over the meaning and explore the space to find the answers. To assist them, we provide primary sources and a vast array of objects which in and of themselves are rich with material evidence.

**“Programs [...] open a two-way conversation between visitors and the Museum [...] They offer visitors multiple ways to make personal, emotional—not just cerebral—connections”**

Objects are displayed in a massive array of individual cases—some overhead—encouraging visitors to view and consider them in new ways. Each case has a very short, two-line label: one line makes an interpretive point, the other identifies the object.

These short labels provide context and a framework for exploring questions. In selected cases, glowing touch-sensitive buttons with arrows activate different surprises: lighting effects serve as directed-looking prompts or highlight historical content; motion effects activate moving parts or rotate objects for 360° viewing; sound effects add content (for example, the flush of 7 gallons of water “dashing” into a turn-of-the-century toilet bowl). Hands-on learning is a hallmark of the space. In many instances, visitors can touch



A bejeweled Tiffany 1896 ladies bicycle. Courtesy of NMAH.

and handle authentic historical objects (purchased for the teaching collection)—or even try them out, picking things up and examining them for clues. The objects themselves convey the theme and tenor of *Object Project*: the things that changed everything are often everyday things. We specifically selected objects that are still in use today—albeit some in more modern forms; the Victrola, for example, is long gone, but it helped make listening to music an anytime occurrence. We sought out pedestrian objects that visitors might not expect to see in Smithsonian exhibition cases.

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This material culture is complimented by carefully curated primary source materials in multimedia interactives and object exploration sheets, which we make available on gallery boards, mobile devices and online. Visitors flip pages in a scrapbook of bicycle memorabilia created in authentic 1890s style—their touch activates animations and audio enhancements. Via turning panels, they unpack the rich history to be found inside refrigerators (from the 1930s and 1960s). They activate



An embellished toilet bowl and its object exploration sheet. Courtesy of NMAH.

objects that talk: among them, an alarm clock and a bottle of deodorant, both from the 1920s, that argue about who is more important for “modern” living. Each activity or game is rich in content from period sources, allowing visitors to explore objects and stories in greater depth.

Programs, both onsite and online, are designed to open a two-way conversation between visitors and the NMAH about how the interaction of people, innovative things, and social change shaped life as we know it. They offer visitors multiple ways to make personal, emotional—not just cerebral—connections to this history. Our full-time staff facilitator and a corps of more than thirty volunteer docents encourage visitors to exercise their curiosity, explore the stories behind displayed objects, and consider connections between present and past. Staff engage with intergenerational audiences, exchanging stories and encouraging them to share their knowledge. They prompt visitors to ask questions, glean information, make inferences, and piece together answers using the materials provided in *Object Project*.

**“Each activity or game is rich in content from period sources, allowing visitors to explore objects and stories in greater depth.”**

Visitors puzzling over how “Bicycles = Liberation” may also in the course of their visit encounter a living history interpreter who portrays a 1890s “Wheelwoman.” As she rides around *Object Project*—and elsewhere in the Museum—on an actual 1898 safety bicycle, she talks with visitors about her “iron steed,” her costume, and the unprecedented freedoms she and other woman cyclists enjoy. She crafts each interaction with visitors based on their curiosities, but always endeavors to engage in conversations about rational dress, the [Good Roads Movement](#), and women’s rights.

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Visitors encounter a living history interpreter. Photo © Ron Blunt. courtesy of EwinaCole.

Conversations that start at *Object Project* continue via social media. [In blogs](#), the project team shares personal stories about ongoing research or behind-the-scenes happenings; for example, "Cooking With Cold" prompted a NAMH team lunch with dishes from 1930s refrigerator cookbooks. In Twitter and [Instagram](#) conversations that began even before *Object Project* opened, team members engaged online audiences, encouraging them to ask questions, share personal experiences, and talk with us about connections between innovative things and everyday life, past and present.

Then we step back and let visitors connect the dots and *do* history for themselves as they explore, make connections, share intergenerational stories, and work/play together.

This article includes contributions from the following staff at NMAH *Object Project*: Judy Gradwohl and Howard Morrison, Co-Project Directors, and Emma Grahn, Lead Facilitator.

Learn more at <http://americanhistory.si.edu/object-project>, and the *Object Project* blog: [http://americanhistory.si.edu/blog?term\\_node\\_tid\\_depth=138](http://americanhistory.si.edu/blog?term_node_tid_depth=138). Join the conversation on [Facebook](#), [Twitter](#), and [Instagram](#) @amhistorymuseum using #ObjectProject!

# The Power of Collaboration: the Creation of *Anishnaabek Art: Gift of the Great Lakes*

By Eric Hemenway, Director of Archives and Records, Little Traverse Bay Bands of Odawa Indians

A single item can mean many different things, to many different people. How we view and interpret a particular item is based on many variables; where we grew up, our ethnic background, our religion, economics, etc. Perhaps this is what makes an exhibit exciting and interesting for visitors, the potential for diverse interpretation of a collection of items. And perhaps no items in the United States are more varied in their interpretation than those created by Native Americans.

Native American art can be extremely beautiful, rare, valuable and highly desirable. At the same time, some of the art is religious in nature, culturally sensitive, has federal laws protecting it and thus complicates the interpretation of the art. A drum can be an item sold to tourists or created to call upon spirits for guidance. A mask may have been created as an individual's work of art or used in ceremony. How does one know what is appropriate to display and what is not? How does a museum tell a story without offending the people who are part of the narrative? The answer is collaborating with all involved in the telling of the story.

In 2014, [Harbor Springs History Museum](#) (HSAHS) received a heritage grant for exhibit creation from the [Michigan Humanities Council](#). The exhibit would be titled "[Anishnaabek Art: Gift of the Great Lakes](#)" and have two partners, already familiar with each other; HSAHS itself and the local, federally recognized tribe, the [Little Traverse Bay Bands of Odawa Indians](#) (LTBB). In the past, I had worked with HSAHS Director Mary Cummings to originate exhibitions as a team, but this exhibit would originate from a private collector.

Robert Streett has had an interest in native culture and art for most of his life. His interest would eventually lead to him collecting native art, like many others. Robert had been spending his summers in northern Michigan for the majority of his life. In doing so, he developed an appreciation for local history and a desire to learn more about it, in particular, that of the local Odawa tribe. He attends local talks and frequents regional museums, like many others. Unlike many others, Robert wanted to share his collection with the local community that had shared its history with him.

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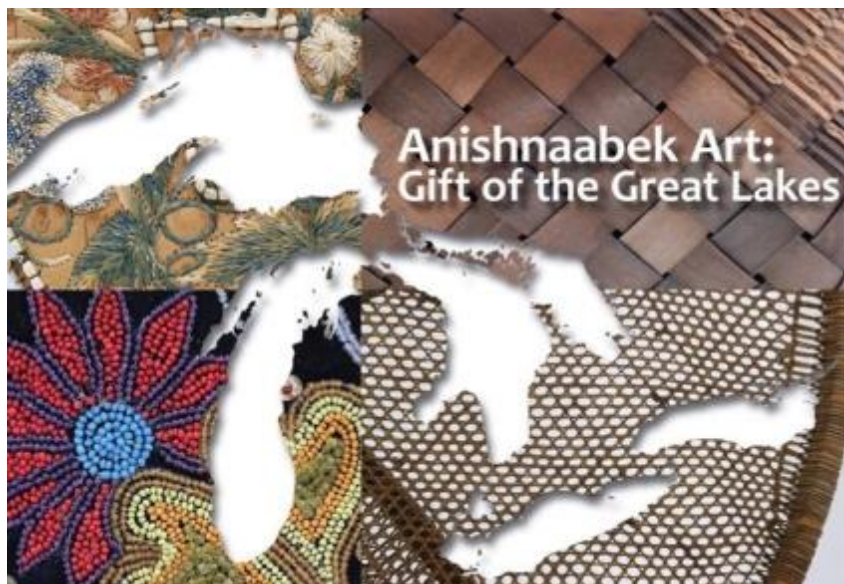
**“How does a museum tell a story without offending the people who are part of the narrative? How does one know what is appropriate to display and what is not?”**

This desire to share would lead Robert approaching the Harbor Springs History Museum about the possibility of displaying his art there as a temporary exhibit.

**“objects [...] are alive, animate, and with power”**

Mary met with Robert about this possibility but it quickly became apparent that his collection was not typical. The three of us met, pouring over hundreds of photos. Mary brought me in to help ascertain what was what. What is appropriate? What should not be displayed? What are we looking at? I relied on my experience working under the Native American Graves Protection and Repatriation Act (NAGPRA) and my lifelong involvement participating in Anishnaabek ceremonies. The scope of Robert’s collection was truly amazing. Items from Alaska to New York were present. An exhibit could certainly happen but some work needed to be done first. Some items could not be displayed, due to their cultural value, however, pictures were not enough. Mary and I travelled to visit the collection to see everything firsthand. From there, I discussed with everyone what was appropriate to view and what was not. The entire team was receptive to this. Everyone wanted to respect one another and their ideas. Mary and Robert listened to and respected an indigenous perspective on the items. It must have been a different experience to hear how objects that are alive, animate, and with power could not be displayed. But I wasn’t trying to convince them of this; I only wanted everyone to respect those beliefs. And everyone did. It was agreed upon that certain items would not be part of the exhibit. There was plenty of clothing, tools and other pieces of art that would tell the story.

The narrative began to take shape from that visit. It was clear that there was this plethora of beautiful things, yet the story needed to be there to set this project apart from the typical art exhibit. Then, the items began to tell the stories for themselves. As the team spent more time with the items and each other, pieces began to stand out. A pair of moccasins, a black ash basket, a porcupine quillbox, and a wooden ladle started to reveal more than their utilitarian use. These items fed families and sustained identity. They were a part of political movements



Exhibition postcard, courtesy of HSAHS.

and served to underscore the vast importance of natural resources. Objects began to group together by materials, use and tribe. The focus narrowed down to Great Lakes tribes. From those tribes, the Anishnaabek came into focus. The Anishnaabek are indigenous to the Great Lakes and are made up of the Odawa/Ottawa, Ojibway/Chippewa and Potawatomi.

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Exhibition view. courtesy of HSAHS.

Working with LTBB Odawa Archives , the Harbor Springs History Museum applied for and was awarded a heritage grant through the Michigan Humanities Council in 2015. The strength of our exhibit story was the diversity of meanings that art had for native people. In the background was the strength of people working together. Robert loaned his collection to the museum. Mary opened up the HSAHS and worked on the grant and exhibit design. I offered expertise on native beliefs and history, and helped write text for the exhibit.

The entire display is a whirlwind of color, design and artistic mastery. Stories of perseverance and overcoming hardships are coupled with artworks and artifacts. The beauty can be overwhelming, and that is a good thing.

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**“Perhaps the most important part of the exhibit is the last section: an empty display case.”**

Perhaps the most important part of the exhibit is the last section: an empty display case. Above the display case, a simple sign reads:

Sacred items created from the land have always been central to indigenous spirituality. The Great Lakes tribes vary in their beliefs and what items are sacred but one common denominator is that certain items had a sacred value. The Iroquois use False Face masks in ceremony but the Anishnaabek do not. Pipes are a universal sacred item, as are eagle feathers. Great Lakes tribes use drums in ceremonies but the uses, shapes and designs of the drums vary. The item and the ceremony that item is used for is unique to the tribe that relies on it.

Museums across the world display items that are of a sacred nature, whether they be pipes, drums, feathers, masks, etc. Tribes generally do not agree with this practice and in many cases, request the items to be returned. In the United States, there is a law that aids tribes in having their sacred items returned to them. The Native American Graves Protection and Repatriation Act (NAGPRA) of 1990 gives tribes and individuals the opportunity to have ancestral human remains and sacred items returned. In a sense, NAGPRA is a continuation of the 1978 American Indian Religious Freedom Act. In section 1 of the 1978 law it states *“On and after August 11, 1978, it shall be the policy of the United States to protect and preserve for American Indians their inherent right of freedom to believe, express and exercise the traditional religions of the American Indian, Eskimo and Native Hawaiians, including but not limited to access to sites, use and possession of sacred objects and the freedom to worship through ceremonials and traditional rites.”* In order to honor tribal beliefs and fully implement this law, sacred items had to be returned to tribal communities

The empty case represents where sacred items would normally be on display. Out of respect for tribal communities and the items themselves, those works will not be viewed at this exhibit. To this day, the Great Lakes tribes use sacred items for their ceremonies. New sacred items are being created from the environment and old ones are being returned from museums.

Eric Hemenway is an Anishnaabe/Odawa from Cross Village, MI. He is the Director of Repatriation, Archives and Records for the Little Traverse Bay Bands of Odawa Indians. He is a former member of the National NAGPRA Review Committee.

## Further reading:

Little Traverse Bands of Odawa Indians official website | [www.ltbbodawa-nsn.gov](http://www.ltbbodawa-nsn.gov)

View the exhibition | <http://www.harborspringshistory.org/museum/temporary-exhibits>

More about NAGPRA | [http://www.nps.gov/nagpra/TRAINING/NAGPRA\\_at\\_20.html](http://www.nps.gov/nagpra/TRAINING/NAGPRA_at_20.html)

Get help implementing NAGPRA at your institution | [www.nathpo.org](http://www.nathpo.org)

# What It Means to Be American: Exploring American Identity Online and Across the Country

Dan Holm, Program Producer  
National Museum of American History

What does it mean to be American? How do you even try to answer that question? American identity is a vast, multifaceted, and complicated subject. [What It Means to Be American](#), a national initiative launched last year by the Smithsonian's [National Museum of American History](#) and [Zócalo Public Square](#), is an exploration of that amazing complexity. Through live events in cities across the United States and nationally syndicated humanities journalism, we are engaging Americans in a wide-ranging discussion of American history and identity.

Over the last year, What It Means to Be American events have explored the American experience through thoughtful conversations with scholars and prominent Americans. The public has joined with actors and activists, politicians and pianists to discuss big, visceral questions about the American experience. In Phoenix, former Supreme Court Justice Sandra Day O'Connor and Girl Scouts USA CEO Anna Maria Chávez discussed the role of women in the west and the impact of the west on women. In Washington, D.C., rock legend Eddie Van Halen recounted his story as a Dutch immigrant and how he has continually reinvented himself and how to play the guitar. In Los Angeles, La Bamba writer and director Luis Valdez and Selena producer Moctesuma Esparza discussed the challenges and benefits of making films addressing the Mexican-American experience. In Honolulu, a panel including actor Daniel Dae Kim and scholar Maya Soetoro-Ng discussed what Hawaii can teach the rest of America about race. This spring the program heads to the British Museum in London to discuss the complicated relationship between the United Kingdom and its former colony. Future events will continue to ask compelling questions--how is social media changing democracy? Do we still know how to be good citizens?

**“This spring the program heads to the British Museum in London to discuss the complicated relationship between the United Kingdom and its former colony.”**

While seven national -and one international- programs in fifteen months is a large order, it still doesn't tackle the huge scope of the initiative. Every Tuesday and Friday, the website [www.WhatItMeanstoBeAmerican.org](http://www.WhatItMeanstoBeAmerican.org) publishes original humanities journalism.

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The site aims to bring together the expertise of scholars from a range of disciplines with first person stories from everyday Americans. From chef and food writer Simon Majumdar, to History and Asian American Studies professor Valerie Matsumoto, to American rest stop photographer Ryann Ford, authors have addressed the many ways in which our complex history is woven into contemporary issues. Articles from this project have been syndicated in publications around the world, including TIME.com, The Houston Chronicle, The Washington Post, and the Singapore Straits-Times.

What It Means to Be American has been an experiment in what it means to try and have a national conversation. Working with Zócalo Public Square, a non-profit ideas exchange based in Los Angeles, has been an amazing way for the Smithsonian to reach new audiences, while promoting thoughtful civil discourse on these important issues. Through this ambitious project, we hope to connect Americans to the work of scholars inside and outside the Smithsonian, while reflecting the complexity and diversity of the American experience.

Dan Holm is a program producer at the Smithsonian's National Museum of American History and a project coordinator for the What It Means to Be American series.



A NATIONAL CONVERSATION  
HOSTED BY THE SMITHSONIAN  
AND ZÓCALO PUBLIC SQUARE

Share your American story | <https://twitter.com/hashtag/wimtba>  
Learn more about the project | <http://www.whatitmeanstobeamerican.org/>  
Explore Zócalo Public Square | <http://www.zocalopublicsquare.org/>

## Become an AAM member, join the Curator's Committee

Curator's Committee (CurCom) is a Professional Network (PN) committee within the American Alliance of Museums (AAM). *CurCom Update* is a periodic newsletter distributed to CurCom members and available online at: <http://www.curcom.org>.

To join CurCom, you must be an individual professional member of AAM. Simply login to the AAM website and add the PN on your profile.

Questions?

Contact membership at 866-226-2150 or [membership@aam-us.org](mailto:membership@aam-us.org)



# Curators' professional network of AAM

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## Appointments and committee chairpersons

AIC Liaison (open)

AAM Liaison (open)

Archivist (open)

Ethics Committee 2012

Sheila Hoffman (chair, see NEMA rep)

James Burns (see chair)

Nathan C. Jones, General Patton Museum of Leadership

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Elizabeth Varner (see MAAM rep)

2016 Exhibition Competition Judge

David Kennedy (see board members-at-large)

2015-16 Label Writing Competition

John Russick (chair), Chicago History Museum

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Membership Committee

Stephanie Antequino (see SEMC rep)

National Program Committee 2016

Ellen Endslo, NPC Rep (see immediate past chair)

Keni Sturgeon, Science & Education at Pacific Science Center

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Elisa Phelps (see board members-at-large)

Ron M. Potvin, John Nicholas Brown Center

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