



Connecting to Collections: A Report to the Nation



Institute of Museum and Library Services

1800 M Street NW, 9th Floor
Washington, DC 20036
202-653-IMLS (4657)
www.ims.gov

IMLS will provide visually impaired or learning-disabled individuals with an audio recording of this publication upon request.

Printed September 2010 in the United States of America

Written by John DiConsiglio
Graphic Design by Beth Singer Design, LLC
Publication Production by Ellen Arnold
Photographic Research by Katherine Bowen

Front cover photos, left to right: “Spirit,” a 1902 Dentzel carousel horse from the Shelburne Museum in Shelburne, Vermont; Register books, ca. 1900, from the District of Columbia Government Office of Public Records in Washington, D.C.; Image from the “Varsha Ritu” or “Rainy Season” mural in an Indian village in the state of Orissa; Australian landscapes from the University of California Botanical Garden.

Back cover photos, left to right: 17th-century Korean gilt wood bodhisattva from the Samuel P. Harn Museum in Gainesville, Florida; Australian landscapes from the University of California Botanical Garden; Last Will and Testament of Blanche I. Bruce, from the District of Columbia Government Office of Public Records in Washington, D.C.; Acoma jar from the Museum of Indian Arts and Culture Laboratory of Anthropology, Department of Cultural Affairs in Santa Fe, New Mexico.

Contents

- 1 **Connecting To Collections:** Our Cultural Heritage At Risk
- 8 **Making Connections:** The National Conservation Summit and Forums
- 18 **Carrying the Message Overseas:** The Salzburg Global Seminar
- 26 **The Bookshelf:** Arming Institutions with the Resources They Need
- 32 **State-to-State:** Statewide Partnership Grants Make a Mark Across the Map
- 37 **The Impact and the Future:** IMLS Preserves the Treasures of the Past and Supports the Institutions that Protect them



These original consecrated pages with excerpts from the Lotus Sutra were found inside the hollow body cavity of a 17th-century gilt wood bodhisattva. They have been removed for conservation (Samuel P. Harn Museum in Gainesville, Florida).



Special Thanks

Institute of Museum and Library Services staff in every department across the agency played a role in the *Connecting to Collections* initiative, which was led by:

Nancy Rogers

Senior Project Coordinator

Abigail Swetz

Program Specialist

Marsha L. Semmel

Acting Director, Deputy Director for Museums, and Director for Strategic Partnerships

Mary L. Chute

Deputy Director for Libraries

Mamie Bittner

Deputy Director for Policy, Planning, Research, and Communications

See page 41 for a complete list of initiative partners and contributors.

An American flag made in 1865, showing new repairs, is rolled for storage by staff member Mary Williamson (American Textile History Museum, Lowell, Massachusetts).



Connecting To Collections: Our Cultural Heritage At Risk

The Tucson Museum of Art (TMA) has a virtual treasure trove of cultural landmarks within its collection. Among the museum's trusts is an original Andy Warhol piece and a seven-foot-high statue of the Virgin Mary that dates back to the late 17th century.

"These are remarkable objects," says Susan Dolan, TMA's collections manager. "The public should see them."

But there's a good chance that these artistic masterpieces will never be put on display. Why? Their condition is so bad—and they are in such dire need of preservation—that they can barely be moved, much less exhibited. The Warhol has sustained severe water damage. And the wood and silver statue of Mary is so fragile that Dolan worries it might crumble to pieces.

Glance at libraries, museums, and archives around the country and a sad truth will become instantly clear: The Tucson Museum's woes are hardly unique.

In Washington, D.C., the Stuart-Hobson Middle School is home to irreplaceable parent-teacher association scrapbooks and historical school photos that date back to 1926. The documents shed light on everything from the ethnic origins of families to local outbreaks of scarlet fever. They tell the story of the nation's struggle with integration when the originally white-only school admitted African-American students after the 1954 *Brown v. Board of Education* decision. But these documents have sat in a little-used storeroom, weathering the ravages of humidity, bugs, and decay.

In Honolulu, Hawaii, the Bishop Museum is home to three magnificent traditional cloaks, one of which is 300 years old. The



Conservator Bob Barclay places this sacred feathered cloak, once worn by male members of the Hawaiian royal class, on its mount (Bishop Museum, Honolulu, Hawaii).

A Public Trust at Risk

A Public Trust at Risk: The Heritage Health Index (HHI) Report on the State of America's Collections, a project cosponsored by IMLS and Heritage Preservation, revealed that our nation's collections of objects, documents, and digital materials, though essential to America's cultural health, are imperiled by improper care and in need of protective action. The study's findings are sobering. The HHI found that —

- 190 million objects held by archives, historical societies, libraries, museums, and scientific organizations in the United States are in need of conservation treatment.
- 65 percent of collecting institutions have experienced damage to collections due to improper storage.
- 80 percent of collecting institutions do not have an emergency plan that includes collections, with staff trained to carry it out.
- 40 percent of institutions have no funds allocated in their annual budgets for preservation or conservation.

eight-foot-wide garments are made of bundles of tiny red and yellow feathers from now-extinct birds. But the cloaks themselves face an uncertain future. Without much-needed preservation, they risk withering into a pile of feathers.

These stories are everywhere—from the most famous museums to the smallest county libraries. At the American Museum of Natural History in New York City, humidity and temperature have damaged the skins of the mighty elephant exhibits. At the University of South Dakota's I.D. Weeks Library, nearly 300,000 photos of Jazz Age greats like Chet Baker have slowly deteriorated due to chemical exposure. A flash flood sent a seven-foot wall of mud and water through the Hamilton Library at the University of Hawaii. It destroyed more than 100,000 maps of early island explorations. And, at the Denver Public Library, 100 volumes of documents that chart the legacy, history, and lineage of families in frontier outposts are threatening to crumble after years of exposure to light and dust.

More than 4.8 billion artifacts are held in public trust by more than 30,000 archives, historical societies, libraries, museums, scientific research collections, and archaeological repositories in the United States. They are visited more than 2.5 billion times a year. These artifacts embody the richness and diversity of our heritage. They include rare books and manuscripts, photographs, documents, sound recordings, moving images, digital materials, art, historic and ethnographic objects, archaeological artifacts, and natural science specimens.

IN DANGER:

13.5 million historic objects—
from flags and quilts to
presidential china and
Pueblo pottery

189 million natural science
specimens

4.7 million works of art

153 million photographs
270 million rare
and unique books,
periodicals, and
scrapbooks

But these treasures face such overwhelming hazards that they are in danger of disappearing. In communities around the country, museums and libraries face losing their collections to everyday threats like exposure to light, humidity, high or fluctuating temperatures, and pest infestation. A 2005 study by the nonprofit organization Heritage Preservation, supported by the Institute of Museum and Library Services (IMLS), found that nearly 190 million objects in U.S. collections are in urgent need of treatment or attention.

"Each year, millions of Americans experience the cherished collections of maps, quilts, recordings, paintings, and countless other treasures held in our libraries, museums, archives, historic houses, and gardens. These priceless pieces of our past serve to enlighten, inform, and inspire all of us—from the schoolchild to the scholar. They help to give our communities a sense of place and identity," says Dr. Anne-Imelda M. Radice, former director of the IMLS. "But just as these chapters bear testimony to our rich past, so too are they being erased from our memory."

Priceless pages from our national diary—from art objects to historical artifacts, from scrapbooks compiled over generations to modern digital collections—are imperiled by hazards such as time, flood, and fire. And, although the stories these treasures tell are timeless, the collections themselves are not.

"Sadly, once we lose these collections, we cannot get them back—a possibility with profound impact for future generations of learners," Radice says.

For many in the conservation community, the HHI figures served as a wake-up call—a clear representation

American Heritage Preservation Grant Spotlights

Partnering with the Bank of America Charitable Foundation, IMLS launched the American Heritage Preservation Grants, a series of awards to small museums, libraries, and archives to treat, rehouse, and improve the storage environments of important collections.

Through this public-private partnership, 107 cultural heritage institutions have received grants of up to \$3,000 to preserve treasures, including works of art, artifacts, and historical documents that convey the essential character and experience of the United States.

Center for Wooden Boats — Seattle, WA

Year: 2009
Amount: \$3,000

The Center for Wooden Boats is having a custom canvas cover designed and installed on *Shrimpo*, a sailboat built in 1914 by America's Cup champion sloop designer Nathaniel Herreshoff. The cover will protect the boat from rain while in storage, thus preventing deterioration of the wooden hull. The design process will be shared with visitors and interpretive signage will discuss the importance of preventive care.



Union County Historical Society — Clayton, NM

Year: 2009
Amount: \$2,991

The Herzstein Memorial Museum, part of the Union County Historical Society in Clayton, New Mexico, is addressing the storage of 1,600 photographs and 1,500 negatives that represent more than 100 years of community history. Funds are helping the museum buy folders, boxes, shelving, and environmental monitoring equipment that will allow it to improve the care for its collection

while also making it more accessible to the community.



These WWII-era posters are important to the collective memory of their community and the nation (Delaware County Community College, Media, Pennsylvania).

Delaware County Community College — Media, PA

Year: 2009
Amount: \$3,000

The library at Delaware County Community College is using the funds to conserve 19 original World War II posters that were collected by a member of the

community in the 1940s. The posters were produced by various government and civilian agencies and were used to encourage the enlistment of men and women into military service, the purchase of war bonds, donation of blood, planting of Victory Gardens, and a general

feeling of patriotism to win the war. The preservation measures will allow the posters to be made available for exhibit at the college, loaned to community organizations, and used by history faculty at the college and requesting schools.

Eric Dow, a professional wooden boatbuilder from Maine, leads a group of volunteers and students in the installation of a new sheer clamp for *Shrimpo* (Center for Wooden Boats, Seattle, Washington).

“Saving collections is a theme that brings libraries and museums together. There is nothing that doesn’t need ... conservation, preservation, public awareness, public respect for collections.”

— Former IMLS director, Anne-Imelda M. Radice

The hides of these elephants in the American Museum of Natural History were threatened due to polluted air, fluctuations in temperature and relative humidity, and other perils (New York, New York).

of the problems plaguing the nation’s cultural institutions. “The HHI was a watershed moment in this field,” says Ellen Holtzman, program director for American art at the Henry Luce Foundation. “Everyone was aware of the conditions we face in this community. But we didn’t know the numbers. We didn’t realize the extent of the ongoing need. Having that data in front of us certainly opened some eyes.”

But compiling statistics was only the first part of a landmark conservation effort. “We now had all this information we had learned about our needs in terms of materials, staffing, funding, environmental issues, emergency response,” notes Debra Hess Norris, chair of the Art Conservation Department at the University of Delaware. “But how do you translate that into an initiative and really make a difference for large, small, and medium-sized institutions?”

To confront this crisis, IMLS launched *Connecting to Collections*, a national initiative to raise public awareness of the importance of caring for our treasures and to underscore the fact that these collections are essential to the American story. Since 2007, IMLS has traveled to cities across the country to inspire and inform collections care professionals and sound the alarm for action to save our nation’s collections. “*Connecting to Collections* is a fabulous outgrowth of the [HHI] study and a global model of what can be accomplished if we reach out to the entire community and we all work together,” Norris says.

A Call to Action

In response to the study's findings, the HHI made four recommendations to help institutions avoid serious conservation problems and the possible loss of the nation's most valued treasures:

- Institutions must give priority to providing safe conditions for the collections they hold in trust.
- Every collecting institution must develop an emergency plan to protect its collections.
- Every institution must assign responsibility for caring for its collection to members of its staff.
- Individuals in both the public and private sectors must assume responsibility for providing support.





A conservator works to ensure that the mount for a sacred feathered cloak (shown on page 1) will help to preserve the piece (Bishop Museum, Honolulu, Hawaii).

With its partners and colleagues, and with support from a variety of sources, IMLS held a national summit to engage leaders and explore strategies for preserving endangered collections.

IMLS launched a national tour with forums in Atlanta, Denver, San Diego, and Buffalo, addressing topics such as digitizing works and caring for living collections like plants and animals.

It held an international summit in Salzburg, Austria, that brought together 60 cultural heritage leaders from 32 countries to address the world's most pressing conservation dilemmas.

It created a Bookshelf—a collection of vital resources to help sustain the work of the preservation community—and distributed it free of charge to 3,000 small and medium-sized institutions.

It instituted a series of Statewide Planning and Implementation Grants to foster partnerships and cooperation among organizations and conservation professionals. Planning grants have been awarded to 57 states, commonwealths,

and territories and five Implementation Grants have been awarded.

Many of the artifacts that teach us about science, history, and art are at risk. But, thanks to the efforts of IMLS and other conservation organizations and professionals, there are success stories too.

At the Tucson Museum, a \$66,000 Conservation Project Support grant helped relieve space problems and paid for, among other items, rolling storage cases that contain Mexican folk art and pre-Columbian textiles. IMLS is also aiding the museum's efforts to restore the statue of the Virgin Mary.

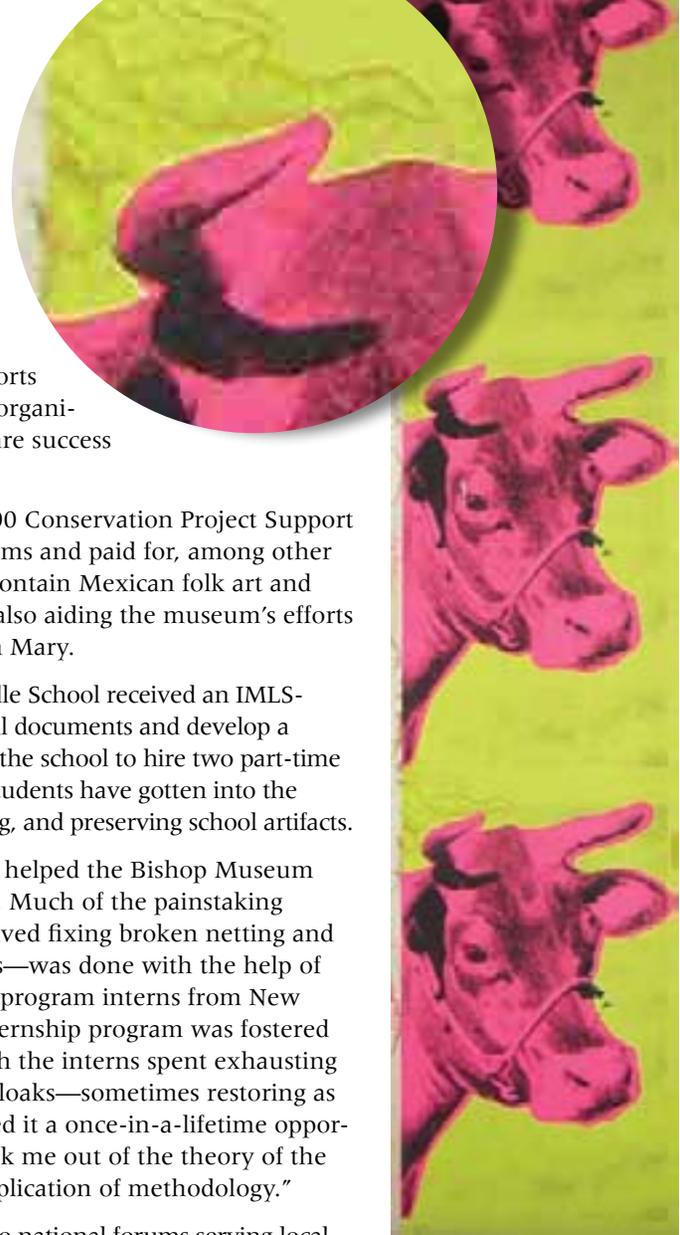
Washington's Stuart-Hobson Middle School received an IMLS-funded grant to rescue its historical documents and develop a school archive. The grant enabled the school to hire two part-time archivists. Under their direction, students have gotten into the preservation act, sorting, cataloging, and preserving school artifacts.

And in Honolulu, an IMLS grant helped the Bishop Museum repair its fragile feathered cloaks. Much of the painstaking restoration process—which involved fixing broken netting and reattaching loose feather bundles—was done with the help of two graduate-level conservation program interns from New York University. The summer internship program was fostered by IMLS initiatives. And although the interns spent exhausting hours sewing and mending the cloaks—sometimes restoring as little as an inch a day—they called it a once-in-a-lifetime opportunity. As one intern said, “It took me out of the theory of the classroom into the real-world application of methodology.”

From special conservation grants to national forums serving local museums and libraries, IMLS has helped inform the public and the preservation community about the dangers our nation's collections face—and how to rescue them.

IMLS gratefully acknowledges the expert work of our cooperating partners for this initiative: Heritage Preservation and the American Association for State and Local History.

DID YOU KNOW?
52 million
paper artifacts—from historic documents to baseball cards—need preservation.



Water damage is a serious concern for collecting institutions. This original Andy Warhol was donated (in its pictured condition) to the Tucson Museum of Art, where it will be conserved (Cow Wallpaper © 2010 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society [ARS], New York, New York).



Coming to the Rescue: IMLS Aids Katrina Recovery

Hurricane Katrina devastated cities, homes, and lives. It destroyed the cultural artifacts housed in the Gulf region's small and medium-size institutions—and in people's homes.

“People would say, ‘I lost my wedding pictures, I lost the family Bible.’ It was their connection to their history,” said former IMLS director Anne-Imelda M. Radice in an interview with the *Wall Street Journal*.

IMLS came to the rescue by giving aid to museums and libraries throughout the region for such activities as conservation of damaged objects, educational programming, archival storage, and the establishment of temporary facilities for damaged institutions. IMLS collaborated with such organizations as the Southeastern Museums Conference, the Bill and Melinda Gates Foundation, and the Southeastern Library Network in this effort to help and speed the recovery process after the devastating hurricane. Among the grant recipients were the following:

- The Lake Pontchartrain Basin Maritime Museum in Madisonville, Louisiana, used a \$25,000 grant to restore and stabilize Tchefuncte River Lighthouse, the oldest and most intact of the lighthouses in the New Orleans area.
- Longue Vue House and Gardens in New Orleans used its \$24,375 grant to repair severe flood damage and replace ruined servers, hard drives, and software.
- The Southeastern Library Network in Atlanta, Georgia, received \$866,284 for the Staffing Gulf Coast Libraries Project to create staff capacity and build professional development skills in 16 public library systems in Louisiana and Mississippi that suffered severe damage and destruction from hurricanes Katrina and Rita. The grant is providing staff to run temporary library facilities in communities while permanent libraries are being planned and rebuilt, in addition to providing continuing education, including collections care, for the staff involved. The project works in synergy with a grant from the Gates Foundation to support the recovery of libraries in the region.
- The William Carey University in Hattiesburg, Mississippi, was devastated by Hurricane Katrina. The building that housed the art museum was completely destroyed and all supporting collection materials were lost. A \$20,882 IMLS grant helped conserve 17 damaged works, support a registrar to assess and recover information about the collection, and create archival storage for works of art.



Timely restoration of the Tchefuncte River Lighthouse is credited with saving the structure from serious damage after hurricanes Gustav and Ike passed through just days after the exterior restoration was complete (Lake Pontchartrain Basin Maritime Museum, Madisonville, Louisiana).

IMLS

The Institute of Museum and Library Services is the primary source of federal support for the nation's 123,000 libraries and 17,500 museums. The Institute's mission is to create strong libraries and museums that connect people to information and ideas. The Institute works at the national level and in coordination with state and local organizations to sustain heritage, culture, and knowledge; enhance learning and innovation; and support professional development.

(right & below) A flash flood sent mud and debris through the Hamilton Library at the University of Hawaii, Manoa, destroying approximately 110,000 maps. Fortunately, due to its emergency disaster plan, the library was able to save this 1589 map, *Maris Pacifica*, by Abraham Ortelius.



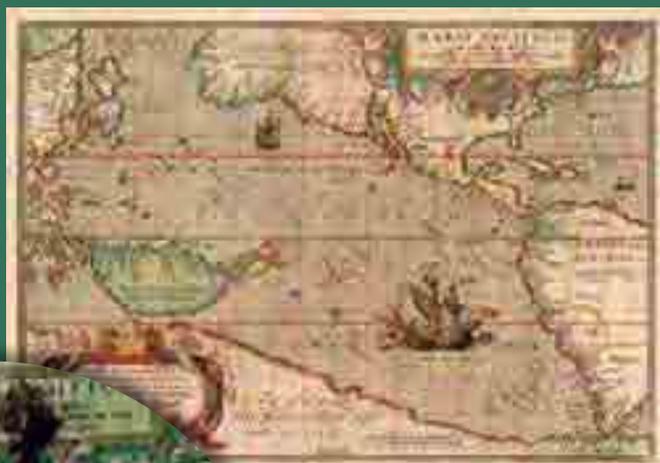
(left) In the wake of Hurricane Katrina, many institutions on the Gulf Coast were forced to implement emergency collections salvage plans to save artifacts, like this artwork by Moses Toliver, from irreparable damage (Ohr O'Keefe Museum, Biloxi, Mississippi).

(below) Books and government documents in ruins after a 2004 flood of the Hamilton Library in Hawaii.



(center) Staff at the Walter J. Brown Media Archives & Peabody Awards Collections opened the cans containing the Kaliska-Greenblatt Home Movie Collection to reveal deteriorated films that were curled and shrunken (Athens, Georgia).

(below) Until discovered and corrected, improper storage threatened to damage this photo of jazz trumpeter Chet Baker at the I.D. Weeks Library at the University of South Dakota, Vermillion.



(left) Stains on an American flag made in 1865 are gently sponge-cleaned off by a staff member at the American Textile History Museum in Lowell, Massachusetts.



Making Connections: The National Conservation Summit and Forums

This 17th-century gilt wood bodhisattva from Korea today resides at the Samuel P. Harn Museum in Gainesville, Florida. X-rays (performed in collaboration with the University of Florida, Shands Hospital) determined that sutra pages (religious documents) lay in both the head and the body of the figure. The pages in the body have been removed for conservation.



In Gainesville, Florida, the Samuel P. Harn Museum of Art has struggled to find space for all of the 7,500 items in its collection, from a 17th-century wooden bodhisattva to a crowd-drawing Monet.

At the University of California at Berkeley Botanical Garden, conservation professionals have long feared the prospect of a wildfire laying waste to its 37 acres—and the 20,000 plants that make up one of the country's largest living collections.

And, at the Georgetown County Library in South Carolina, staff has made a sustained effort to secure the grants and institutional collaboration needed to digitize 17,000 historical pieces—from maps and newspapers to photographs and family albums.

What do all of these institutions have in common? They are staffed by a gifted, dedicated, and diverse patchwork of professionals. By tending to archival, library, museum, digital, and living collections, they are the gatekeepers of our nation's memories.

And, unfortunately, they are struggling with the same issues that bedevil their fellow conservation experts around the country.

From Bridgeport to Biloxi, museums and libraries face damage to their collections because of poor conditions and everyday threats—from exposure to light, humidity, and high temperature to infestation by bugs and vermin. Natural disasters from floods to earthquakes threaten to destroy national treasures. And, among institutions with no emergency plan in place, collections can be decimated by burst water pipes or poor storage conditions. At the Museum of Indian and Cultural Arts in Santa Fe, New Mexico, a broken hot water pipe flowed unchecked for nearly 24 hours. More than 1,400 boxes of collections were temporarily submerged—including archeological material from 9,000 B.C.

Throughout the nation, collections at libraries, museums, and archives “are at risk of being lost, destroyed, damaged, or rendered inaccessible,” warns Allen Weinstein, former archivist of the United States. Weinstein notes that even the National Archives’ collections have been hurt by floodwaters. And no less a national treasure than the Declaration of Independence has been damaged by natural aging, exposure to light, and poor storage. “Operating costs—especially for energy, security, and personnel—are rising and increasing the challenge of providing the optimum storage environment. But even when resources are limited, we must all make it clear that preservation remains a high priority for our various institutions.”

As IMLS launched its *Connecting to Collections* initiative, the agency embarked on a campaign to share resources with and inspire conservation professionals. From 2007 to 2010, IMLS hosted meetings and forums on a five-city national tour, working in partnership with Heritage Preservation. The goal was to bring together professionals from all types of collecting institutions: museums, libraries, archives, and those with living collections.

The gatherings helped the staffs of collecting institutions create networks and trade success stories with colleagues in different types of institutions. They heard and shared ideas. More than 1,300 museum and library professionals shared ideas about everything from emergency planning to digitizing their collections and preserving those digitized materials.

“The prospect of meeting other people in our field, sharing what works and what doesn’t, that is incredibly valuable for a library of my size,” says Dwight McInvaill, director of the Georgetown County Library, a medium-sized facility that serves about 60,000 South Carolina residents. “This exchange of ideas isn’t something that happens every day.”

The National Conservation Summit June 27–28, 2007, Washington, D.C.

In 2007, IMLS kicked off its national outreach tour with *Connecting to Collections: The National Conservation Summit*. The

meeting brought together more than 300 museum, library, and archives professionals in Washington, D.C. In a series of presentations and discussions, a standing-room-only crowd of summit participants exchanged ideas about how to improve the care of their collections by working with outside experts, new technologies, the public, and funding sources.

Four representatives from each state—two from libraries and two from museums—were invited to attend the summit at the Donald W. Reynolds Center for American Art and Portraiture of the Smithsonian Institution. They were joined by representatives of granting agencies, conservation organizations, and others knowledgeable about the preservation of collections.

Former IMLS director Anne-Imelda M. Radice called the summit “a historic opportunity, not only to preserve our ability to look at the past, but to shape the way we look at the future.”

Throughout the summit, participants networked with conservation professionals and shared information and ideas. As one library director commented, “The conference was invaluable in informing us about the scope of the problem and letting us hear what others are doing to correct it.” Another said the summit instilled “a sense of urgency about the need to share and to protect our historical materials.”

Over two days, participants heard from four different panels of experts discussing critical subjects:

Connecting to Expertise: This panel encouraged participants to reach out to cultural institutions, independent conservators,



A broken hot water pipe in an off-site storage facility caused this flood, which endangered important archaeological materials, like this Acoma jar (Museum of Indian Arts and Culture, Santa Fe, New Mexico).



National Conservation Summit Goals

- To continue to provide librarians, museum professionals, and conservators with the tools and support they need
- To help the library and museum communities with emergency training, education, conservation information, partnership building and developing careers for a whole new generation of museum, library, and digitization specialists
- To continue harnessing the power of digital technology for preservation purposes and to make documents available via the click of a mouse
- To raise awareness among all Americans, especially community funders, about the dire need for conservation and preservation, both in cultural institutions and our homes

and other resources. H. T. Holmes, director of the Mississippi Department of Archives and History, shared lessons learned from Hurricane Katrina. Holmes saw firsthand how long-standing relationships between institutions paid off in a crisis. “One must be vigilant all the time about making and maintaining connections with one’s regional libraries, records repositories, museums, and with conservations experts,” he said. “In the case of a disaster, you’ll have no time to begin the process of reaching out to people in institutions who either may need help or may be able to offer you help.”

Connecting to Technology: This panel explored environmental controls, technological items within collections, and using technology for collections access. James Reilly of the Image Permanence Institute at the Rochester Institute of Technology noted that state-of-the-art methods and tools that are new and easy to use can address what he called “the most urgent preservation” dilemma: environmental controls. But he also stressed that even the most advanced technology is useless if staff isn’t comfortable with it.

Connecting to the Public: This panel discussed community outreach programs. Kathe Hambrick-Jackson noted that community support was hard to find for Louisiana’s River Road African American Museum when she founded it, but going out into the community and getting the word out helped the museum expand its collections and audience. “As we try to get people to visit the museum, I realized if they won’t come see us, I’ll go see them,” she says. Her staff attended local festivals, including cooking outings where they presented exhibits about African influences on Louisiana cuisine.

Connecting to Funders: This panel introduced fund-raising and donor cultivation strategies. Debra Hess Norris, vice provost for graduate and professional education and chair of the Art Conservation Department at the University of Delaware, outlined several fund-raising strategies, including pursuing multiple funding sources and securing large

and small grants simultaneously. “Fund-raising is continuous,” she said. “It’s ongoing. It’s 24/7. Follow up, listen, involve, and collaborate.”

Preserving America’s Diverse Heritage January 31–February 1, 2008, Atlanta, Georgia

The Muscogee Creek Nation is planning a new cultural center to celebrate the heritage of the Oklahoma tribe. Among the thousands of planned exhibits at the new center will be bandler pouches and recordings of older tribe members singing in native languages.

But there are two items that, according to Joyce Childers Bear, the Creek Nation historic preservation officer, may not be included in the collection. One is a series of books by the Smithsonian Institution Bureau of American Ethnology that provides a family tree of the Muscogee tribe. The yellowed, torn pages are badly in need of preservation work.

The other is a basket that her tribe made more than 100 years ago. The basket is in fair shape, but it may be the last of its kind. The complex diagonal weaving technique that the tribe used to make the basket hadn’t been passed down through the generations. That cultural knowledge, Bear worries, is lost forever.

So, as Bear recalls, the invitation to the IMLS forum in Atlanta couldn’t have come at a better time. Bear was eager to network with other preservation colleagues and hoped to find tips for everything from digitizing oral histories to finding collaboration partners.

Collections like those of the Creek Nation tribe tell the story of America’s diverse cultures. But those stories are imperiled. Many small and medium-sized institutions face overwhelming challenges, from handling culturally sensitive objects to difficulties in attracting funding. The Atlanta forum, Preserving America’s Diverse Heritage, provided both information and inspiration to help participants care for significant collections even as they mobilize support in their

From 2007 to 2010, IMLS hosted meetings and forums on a five-city national tour. The goal was to bring together professionals from all types of collecting institutions: museums, libraries, and archives.



Family portraits, days at the beach, the aftermath of hurricanes, and hundreds of other images depicting decades of events and people in South Carolina are digitally preserved for future generations by the Georgetown County Library (Georgetown, South Carolina).

communities. More than 250 conservation experts, government leaders, and museum, library, and archive professionals attended the forum at the High Museum of Art and the Woodruff Art Center, with a particular focus on the needs of small to medium-sized institutions.

The forum's speakers were top conservators and distinguished professionals from throughout the nation. They addressed issues of particular importance to diverse institutions—caring for objects of cultural sensitivity, photographs, and audiovisual materials—as well as issues that affect most collecting institutions, such as the need for improved storage and emergency planning. One panel discussed ways to enhance public outreach and education.

Keynote speaker Lonnie G. Bunch, director of the Smithsonian National Museum of African American History and Culture, recalled how ordinary objects have the power to move and challenge us while they help us remember. Recently, Bunch said, his museum received an odd new item—an old, ratty table made of cheap wood.

The table was from a plantation in South Carolina where it had been used by enslaved Africans more than 100 years ago. It wasn't much to look at, but the old table had a rich cultural history. "You can see indentations where people put their hands and their plates," Bunch said, "and you can imagine the stories, the discussions, the despair, the concerns, the anger, the hope, the belief in a better day, that went around that table."

Bear left the forum with new strategies for preserving her tribal treasures. The Creek Nation partnered with the Sam Noble Oklahoma Museums of Natural History to preserve its documents. And it invited members of a local Cherokee cultural center to teach them how to revive diagonal basket weaving.

IMLS on a Five-City National Tour



(right) Former director, Anne-Imelda Radice, speaks at the Buffalo, New York, forum. (far right) Attendees of the National Conservation Summit network at the Smithsonian American Art Museum's Luce Center for American Art.



(above) Forum attendees enjoy opportunities to make personal and professional connections. (right) Members of Girl Scout Troop 4563 from Arlington, Virginia, speak at the Summit about their projects on conservation.



(above) One of the collection items featured in the Girl Scouts' presentation was the Queen's Quilt from Lolani Palace in Honolulu, Hawaii. The quilt was begun by Queen Lili'uokalani and her retainers during her 1895 imprisonment in the palace.



(above) Moving grasses and a Monkey Puzzle tree are part of the collection at the University of California at Berkeley Botanical Garden. (right) Denver forum attendees walk to the Colorado History Museum for an evening reception. (below) Kathe Hambrick-Jackson, founder and executive director of the River Road African American Museum in Louisiana makes a presentation at the National Conservation Summit.



(left) A Hopi basket plaque from the Museum of Indian Arts and Culture in Santa Fe, New Mexico. (below) Watercolor of the Diana Pool at Brookgreen Gardens by Eliot O'Hara (Georgetown County Library, Georgetown, South Carolina).



(above) Connections Lab session at the Denver forum. (left) A blue macaw is present as participants sign in at the San Diego forum. The focus of this forum was on the care of living collections.

Collaboration in the Digital Age June 24–25, 2008, Denver, Colorado

At South Carolina’s Georgetown County Library, director Dwight McInvaill’s staff has collected more than 200 interviews, oral histories, and photographs that tell generations of local stories—from people who lived through the Great Depression to African-Americans who struggled through persecution

and prejudice. He has video interviews with World War II veterans and hurricane survivors. And he has tapes and photos of local families that trace the history of the southern county.

Now, he just has to figure out what to do with them.

Like thousands of collections across the country, those at

McInvaill’s library are at risk from hazards such as light, temperature, pests, and pollutants. And, like leaders at other institutions, McInvaill wants to transform his boxes of pictures, tapes, and videos into safer and storage-friendly digital works.

“These are priceless memories and stories,” he says. “We can’t risk seeing them turn into blank tape or dust.”

Americans are increasingly using the Internet to connect to museum and library resources. A recent IMLS study reports that, in 2006, 310 million of the 1.2 billion adult visits to museums were made online and 560 million of the 1.3 billion adult visits to libraries were made online. Yet the HHI report found that 60 percent of collecting institutions do not include digital preservation in their mission.

That was the theme of “Collaboration in the Digital Age,” the second IMLS forum. More than 239 people attended the Denver forum, which was designed to help museums and libraries think strategically and collaboratively about digitization and digital preservation. The Colorado Historical Society, the Denver

DID YOU KNOW?

59% of institutions have had their collections damaged by light;

53% have had their collections damaged by moisture.

Art Museum, and the Denver Public Library worked together to host the forum.

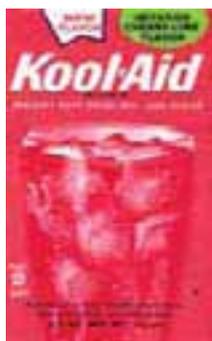
Digitizing special library and museum collections has numerous advantages—better collections management, less wear and tear on objects, greater public access. Moving older works from storage to cyberspace can protect valuable historical records from dangers such as moisture and insects.

At the same time, digitizing can make fragile, obscure, or stored collections accessible to the public. The Hastings Museum of Natural & Cultural History in Nebraska has a one-of-a-kind collection of Kool-Aid records, celebrating the town where the drink was invented. But some of the inventor’s notes and the drink’s early packaging are so fragile that it’s too risky to put them on display. “They are definite candidates for digitization and creating a research component for people to have access to without actually thumbing through the artifacts themselves,” said curator Teresa Kreutzer-Hodson.

But the challenges of digital technology are also formidable. They include cost, prioritization, and obtaining technical expertise. At the forum, speakers reviewed the fundamentals of digital content creation and preservation, emphasizing practical approaches to planning digital projects, increasing access to collections, enabling digital resources to serve multiple purposes, and protecting digital investments.

At Georgetown County Library, McInvaill took advantage of a \$350,000 grant and partnership with nine other county cultural agencies to create a collection of 17,000 digital images. The library has constructed a new wing to showcase its digital project, along with an enclosed café that shows digital museum highlights on eight large-screen monitors. The new digital exhibit has drawn crowds—and raves—from the community.

“The fact that the public sees how you have safeguarded their history—their families, really—with the photos and interviews on the screen, that has turned heads,” McInvaill says. “The public buy-in is phenomenal. They appreciate that we have preserved their families and stories in a permanent way.”



Packets of Kool-Aid are digitally preserved to tell the story of the popular drink for future generations (Hastings Museum, Hastings, Nebraska).



Amorphophallus titanum, known as the “Corpse Flower” due to its distinct smell, in full bloom at the University of California at Berkeley Botanical Garden. The plant typically requires at least seven years of growth before it blooms, but may go much longer.

It’s Alive! Petals to Primates: Preservation Challenges of Living Collections February 19–20, 2009, San Diego, California

The University of California Botanical Garden at Berkeley is nestled in a scenic California canyon. Tourists walk through its 37 acres to see nearly 20,000 different plants. The garden contains a third of all native state plants, as well as exhibits from Mediterranean and Asian climates. And although the beauty of the gardens may attract visitors, the site is equally important for biologists and other scientists. The Berkeley garden houses live type-specimens—invaluable living material for the study of plants.

And all of these items are a spark away from bursting into flames.

That’s the lesson director Chris Carmichael has learned as he’s watched California wildfires approach the canyon over the last few years. None has ever jumped the ridge and ignited a catastrophic blaze. But Carmichael knows his plants may be living on borrowed time.

“Wildfires are something I think about every day,” he says. “We are up in those hills, just north of the fires you see around here. All a fire has to do is crest one ridge and it’s on top of us. It’s never happened. But it definitely could.”

Like most living collections institutions, the Berkeley garden has a baseline emergency plan. But unlike animal collections, Carmichael’s charges are hard to evacuate in a crisis. “If it happens, we’ve always thought there’s nothing we could do except get ourselves out of the way.”

Carmichael was one of the 179 attendees at IMLS’s third forum, “It’s Alive! Petals to Primates: Preservation Challenges of Living Collections,” in partnership with the San Diego Zoo. The San Diego meeting addressed issues of pressing concern to the smaller institutions that are stewards of America’s collections of plants and animals, including the following:



Monet's *Champ d'avoine (Field of Oats)* before and after conservation (Samuel P. Harn Museum of Art, Gainesville, Florida).



- How to stay current on new directions in collections planning and management
- How to protect collections from natural disasters
- How to organize and care for the records and photographs that document collections
- How to attract funding for collections in tough economic times

Zoos, aquariums, botanical gardens, nature centers, and living history farms face a range of unique challenges in caring for and sustaining their living collections. These issues are rarely recognized by the public but are of major significance to the survival of animals and plants. For smaller institutions, these problems are especially acute. Carmichael notes that even among the preservation community, living collections have been seen as the field's "poor stepchildren."

"This field has struggled for attention," he notes. "In some ways, the baseline preservation concepts are the same as other collections. You are protecting the collection against loss and doing it in a manner that both preserves the collection and doesn't harm the people who work with it. But it gets instantly more complex when you realize that our bottom line is: We are trying to keep things alive!"

The panelists at the IMLS forum helped Carmichael deal with emergency preparedness issues that he once found

overwhelming. After networking with other professionals, Carmichael devised an emergency plan that prioritized vital aspects of his collection and worked with the university to map out evacuation strategies. "I thought our institution had worked through the issues in our disaster plan," Carmichael says, "but I came away [from the forum] with two pages of notes and ideas about what more we can do to address collection preservation and recovery post natural disaster."

Stewardship of America's Legacy: Answering the Call to Action June 16–17, 2009, Buffalo, New York

Laura Nemmers has a message for the visitors to the Samuel P. Harn Museum of Art at the University of Florida. As you stroll through the building, soaking in the 7,500 objects in the collection, enjoy the Asian art exhibits. And make sure you see Monet's 1890 oil canvas *Champ d'avoine (Field of Oats)*.

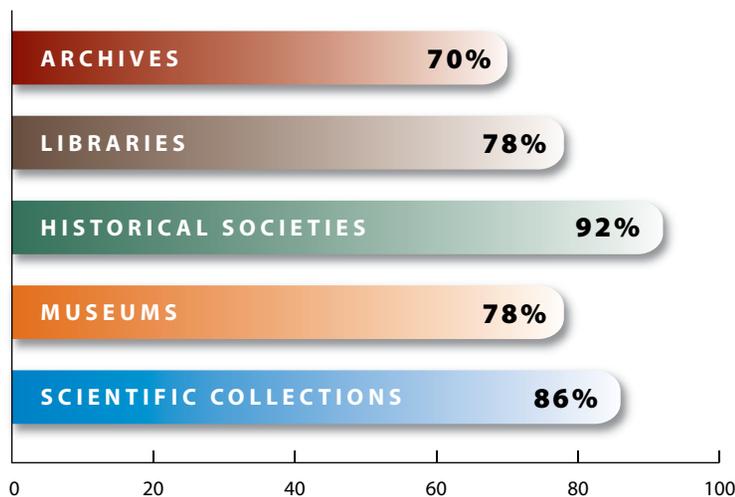
But also take a second to think about what goes on behind the scenes of a museum—how much effort, care, and funding it takes to present exhibits.

"I think it's important for the community to understand what we do beyond just putting things up on the wall," says Nemmers, the Harn's registrar.

Nemmers's museum deals with many of the same issues that plague small and medium-sized institutions across the country. She doesn't have enough staff or storage space. Only about 5 percent of her collection is photographed in the museum database for identification purposes and digitization. And she's always on the lookout for funding opportunities.

So public awareness wouldn't seem like a high priority. But Nemmers, like other conservation professionals, believes that generating interest from her community opens doors to addressing other collection concerns. "When you access something, you are agreeing to care for it in perpetuity. That takes a lot of money and a lot of time," she says. "But the public doesn't think about how these things come to be. I have a big interest in showing the public the process behind our jobs."

Institutions with No Emergency Plan for Collections



Increasing the Harn Museum’s public profile was one of the reasons Nemmers attended the IMLS forum, “Stewardship of America’s Legacy: Answering the Call to Action.” Planned in collaboration with Heritage Preservation, the American Institute for Conservation of Historic and Artistic Works (AIC), and the Art Conservation Department at Buffalo State College, the forum brought together frontline leaders in the movement to save America’s collections for future generations. At its conclusion, participants had concrete information and fresh inspiration for maintaining the health of collections, in their own institutions and in their communities, at a time of reduced resources.

The forum, held at the Albright-Knox Art Gallery and the Burchfield Penney Art Center, explored ways that committed individuals, ranging from small-town librarians to directors of national conservation training programs, can work together to improve collections care. Panelists discussed how conservation professionals can inspire and inform others, both nationally

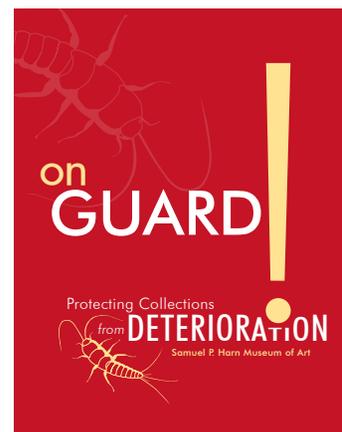
DID YOU KNOW?
2.6 billion items of historic, cultural, and scientific significance are not protected by an emergency plan and are at risk of serious damage if a disaster strikes.

and in their communities. Speakers addressed strategies to help make the case for collections funding, cutting-edge topics in collections care, using networks to tap into expertise, and engaging the public in sustaining the nation’s collections.

Nemmers made contacts at the forum that led to an internship exchange with an Alaska-based university program. She picked up storage and preservation tips. But she also used the forum information to launch a new public awareness exhibit at her museum study center. She wanted passersby to realize that the center was more than just a place to browse through magazines.

But Nemmers needed a “wow factor,” as she put it, to attract an audience. She started with an eye-catching exhibit name: “Lespisma Sacchrina & Other Agents of Deterioration.” She strung giant banners of silverfish outside the hall to illustrate one of the chief threats to preservation. The exhibit itself was interactive, with microscopes for kids and information on how dim lights and cooler temperatures can save a collection. And she showed how the museum preserves its treasures with the same care that someone might safeguard a family photograph. Nemmers also created a colorful brochure, *On Guard!*, which explains to the public why and how collections are protected at the museum.

“A lot of people said they walked out of there with a better understanding of what we do and what it means to preserve something of great importance,” Nemmers said. “Comments like that make me think that we really reached our goal.”



Readers of *On Guard!* learn how to protect collections (Samuel P. Harn Museum of Art, Gainesville, Florida).

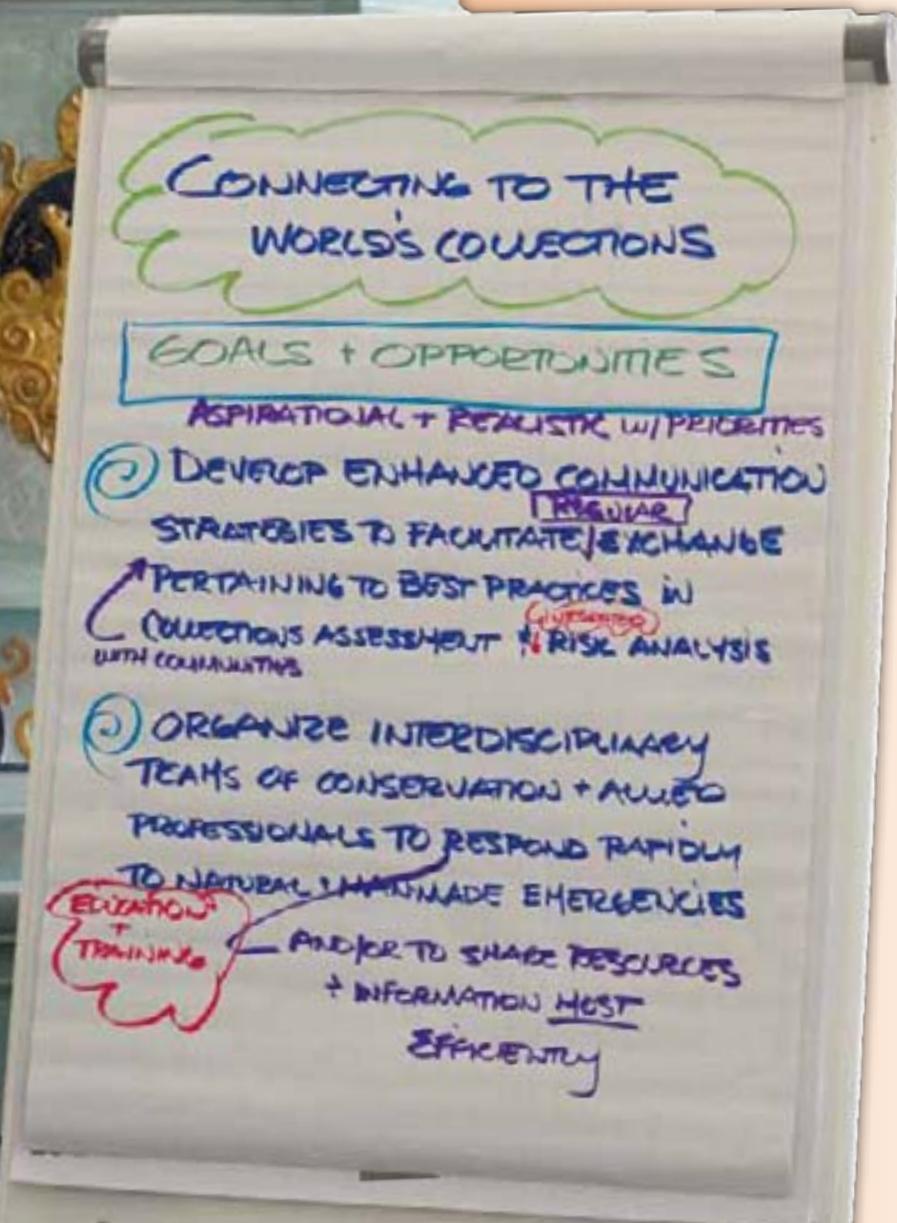
Carrying the Message Overseas: The Salzburg Global Seminar

African historians have a saying: “When an elder dies, a library burns.” It’s meant as a nod to the continent’s oral history tradition. Unfortunately, it’s also all too accurate when describing the region’s cultural conservation.

Without proper resources, education, and a commitment to preservation, African historical treasures can be as fragile as a memory. Only 20 percent of Africa’s museums, libraries, and archives have professional staff. Indeed, throughout the continent, there is only one staff curator or conservator per 500,000 people. It’s a region where oral exchanges and face-to-face discussion are critical to preserving culture—and where a lack of technology, education, and emergency preparedness can lead to the loss of a rich heritage.

Africa isn’t alone in this cultural crisis. According to Carolina Castellanos, a participant from Mexico in the IMLS-sponsored Salzburg Global Seminar on “Connecting to the World’s Collections: Making the Case for the Conservation and Preservation of Our Global Heritage,” in her country, where climate change threatens to destroy historical archives from buildings to documents, cultural heritage is still considered “elitist.” It’s not included on the country’s national agenda. Participants from Southeast Asia also noted that, although conservation professionals often participate in courses and workshops, they still need help with on-the-ground problem solving.

Around the world, experts recognize that preservation of cultural heritage isn’t just an American issue. The same challenges that IMLS has helped address with museums, libraries, and archives in the United States plague the entire world. In virtually every region of the globe, resources for proper preservation and treatment are sorely lacking, emergency plans



Working groups developed reports and plans of action during the seminar.

for collections are largely nonexistent, and public support for and knowledge about conservation is weak.

“There is a dire need for studies in conservation in my country,” says Asma Ibrahim, director of the Museum and Art Gallery Department for the State Bank of Pakistan. Ibrahim notes that areas like “risk management and safeguarding...are something we don’t have at all in Pakistan, and they are very important.”

In October 2009, 60 cultural heritage leaders from 32 countries gathered in Salzburg, Austria, for an historic meeting of conservation minds. The conference was conducted in partnership by IMLS and the Salzburg Global Seminar. It included representatives from Africa, Asia, the Middle East, South America, Australia, Europe, and North America. The meeting addressed the world’s most pressing conservation dilemmas. And it developed a set of practical recommendations to ensure the health of collections worldwide.

“In ten years’ time, this meeting will be looked on as a landmark in terms of how the profession is growing,” said Vinod Daniel, the conference cochair and the head of cultural heritage and science initiatives at the Australian Museum in Sydney.

Daniel stressed that no previous meeting of conservation professionals has been “as diverse as this.” Convened at an 18th-century rococo palace called Schloss Leopoldskron, the gathering drew conservation specialists and cultural leaders from libraries and museums, as well as leaders of major conservation centers and cultural heritage programs from around the world.

The group addressed central issues in the care and preservation of the world’s cultural heritage—from moveable objects such as paintings, sculpture, and photographic collections to immovable monuments such as buildings and archaeological sites, to intangible objects, such as oral histories.

The participants agreed that collections stewardship is central to the mission of all cultural heritage institutions. But



professionals in those institutions face a slew of challenges, from exciting the public’s interest to collaborating with other cultures to expanding access for native peoples. Still, as many noted, advances in research and preservation technologies are offering new solutions and strategies for addressing conservation needs.

“The profession must advocate. It must understand that cultural heritage is an issue of world concern. It’s an economic issue, a health issue, a growth issue,” says

Simon Cane, head of museum operations at the U.K.’s Birmingham Museum and Art Gallery. “That is the biggest message: that cultural heritage has a major part in the maintenance of a civil society and all that it entails.”

In his keynote address, Lonnie Bunch, the founding director of the Smithsonian National Museum of African American History and Culture, made the case for “Why Preserve?” He stressed the ability of objects to communicate complexity, pain, and memory to a wide array of audiences. “Historical objects can tell the story of a nation and an individual,” Bunch said.

He relayed the story of an unusual donation to his museum: the coffin of Emmett Till, a 14-year-old African-American who was lynched in Mississippi in 1955 for reportedly whistling at a white woman. Till’s murder became a rallying point for the civil rights movement. When Bunch learned that his original casket was being neglected in a Chicago cemetery, he contacted the Till family. “This is the kind of item that provides a window to a story,” he said.

Throughout the seminar, several themes emerged:

- A paradigm shift away from traditional perceptions of culture as “elitist”
- Building international connections among preservation professionals and with policy makers and the public



“In ten years’ time, this meeting will be looked on as a landmark in terms of how the profession is growing.”

Vinod Daniel, the conference co-chair and the head of cultural heritage and science initiatives at the Australian Museum

“The profession must advocate. It must understand that cultural heritage is an issue of world concern. It’s an economic issue, a health issue, a growth issue. That is the biggest message: that cultural heritage has a major part in the maintenance of a civil society and all that it entails.”

Simon Cane, head of museum operations at the U.K.’s Birmingham Museum and Art Gallery

- The importance of using both top-down initiatives from institutional executives and bottom-up mandates from conservators and public stakeholders
- The increased use of technology and Internet resources, including social networks, blogs, e-mail, and educational Web sites
- Listening to and learning from indigenous peoples about safeguarding their cultural heritage
- The impact of climate change on preservation and the pressing need for heritage conservation

The seminar produced a set of recommendations, contained in the Salzburg Declaration on the Conservation and Preservation of Cultural Heritage, which was unanimously endorsed by the participants. It also issued a report on the meeting’s most relevant discussions. And the Salzburg Seminar has spurred action around the world. The Salzburg participants “are not only trained conservators, librarians, or people who are in decision-making positions but people who want to accomplish something after this particular seminar,” says Nancy Rogers, IMLS Senior Project Coordinator.

In Croatia, the seminar’s declaration has been translated into Croatian under the auspices of the Croatian Library Association and published in the Proceedings of the 13th Archives, Libraries, and Museums Seminar. India held a Commonwealth Association of Museums meeting for summer 2010 at which conservation professionals introduced findings and recommendations from the Salzburg Seminar. And Israeli conservation experts are using the seminar’s information to introduce an accreditation system.

“I was hoping the event would energize and refresh my thoughts, and connect me to a network of inspirational people,” one participant said. “It did that and more—giving me new ideas, new challenges, and a chance to reflect on how wonderful it is to be a participant in the preservation of our global culture.”

Out of the seminar came the *Connecting to the World’s Collections* report, which presents a new collaborative platform for more effectively preserving the world’s cultural heritage.

The Salzburg Seminar identified and addressed the following crucial issues for global conservation professionals:

- Enhance public awareness and support for preservation by making cultural heritage collections relevant to grassroots and indigenous communities and better connect library and museum collections to societies.
- Make a case for conservation in the midst of decreasing government support.
- Increase communication among conservation professionals in various countries and organize effective interdisciplinary teams and partnerships.
- Become cultural ambassadors engaged in major governmental policy decisions on topics ranging from climate change to social and economic development.
- Strengthen emergency planning and preparedness for museums and libraries to facilitate the rescue of objects following catastrophic floods, fires, earthquakes, and man-made disasters.
- Consider redefining the concept of conservation beyond the “Western” model.



The panels and working group sessions of the seminar focused on crucial issues worldwide and relayed key messages.

KEY MESSAGE:

Advocacy and Public Awareness

Panelists from the U.K. and Singapore acknowledged that the public isn't entirely aware of preservation needs. Conservation professionals must help them understand the value of cultural objects and how preservation strengthens civil society.

Issues addressed included the following:

- The cultural heritage community must be unapologetic about the importance of preserving a fragile heritage and overcome the challenges of finding funds.
- Conservators have particular skills to bring to the table: knowledge of science, history, and deterioration. But they must improve their ability to communicate effectively. The public will not seek out conservators—conservators must take the initiative.
- Conservation is not for “elitists.” Cultural access and knowledge of proper care must now be a grassroots and democratic initiative.
- The public should not be kept separated from their heritage with “do not touch” signs in museums and libraries. Efforts to preserve cultural objects can be made engaging and fun with interactive exhibitions, school competitions, and Internet resources. New programs can involve access for people with disabilities, such as “touch-it” exhibitions for blind visitors. Cultural heritage institutions should bring attention to the less glamorous aspects of conservation through open lab days and connecting conservation to the public's own everyday objects.

KEY MESSAGE:

Education and Training

Panelists from Australia and the United States stressed that there is no “one-size-fits-all” model for conservation education. Conservation education programs can include multiyear degrees, short-term courses, workshops, internships, and apprenticeships. Learning about preservation can take place formally, informally, and socially in classrooms, the workplace, or online. Most important, the conservation profession must continue to learn about learning.

Issues addressed included the following:

- Educational efforts must be located within overarching issues of human rights, cultural identities, climate change, and sustainability.
- Technological advances such as blogs, open learning sites, YouTube, and Twitter should be mined for future initiatives. They provide opportunities for preservation outreach and life-long learning programs.
- In developing countries, short courses and workshops have been prevalent. But assessments have questioned their effectiveness. When participants return to their home countries, they often find themselves working in isolation and cut off from the international conservation community. Sustained contacts, interactions, mentoring, and other social connections are now the preferred avenue for effective learning and continuing development.
- The profession must diversify. In many developed countries the majority of professional conservators are well-educated, privileged young women. Cultural heritage professionals must engage and empower others in preservation activities. Knowledge must not be siloed. Partnerships can ameliorate the silo effect and bring professional organizations together.
- The global conservation job market faces challenges. Departments are downsizing and some international training programs have been forced to close. Even in the most active countries, there may not be jobs for all graduates.

“I was hoping the event would energize and refresh my thoughts, and connect me to a network of inspirational people. It did that and more—giving me new ideas, new challenges, and a chance to reflect on how wonderful it is to be a participant in the preservation of our global culture.”

Salzburg Global Seminar participant

“None of us here are speaking on behalf of an institution but rather for the benefit of the heritage world in general.”

Carolina Castellanos, cultural heritage consultant, Mexico



The Salzburg Seminar Highlights

From October 28 – November 1, 2009, conservation professionals from 32 countries met in Salzburg, Austria, to explore global themes related to conservation and preservation and develop recommendations for protecting collections around the world. “Connecting to the World’s Collections: Making the Case for Conservation and Preservation of Our Cultural Heritage” was cohosted by IMLS and the Salzburg Global Seminar.



(above) Schloss Leopoldskron, home of the Salzburg Global Seminar.



Lonnie Bunch, Director of the Smithsonian National Museum of African American History and Culture, delivers the keynote address on the power of conservation to preserve memory.





Members of the Emergency Preparedness Working Group discuss the need for connections between collecting institutions and local emergency responders.

“There is a dire need for studies in conservation in my country. ... risk management and safeguarding... are something we don’t have at all in Pakistan, and they are very important.”

Asma Ibrahim, director of the Museum and Art Gallery Department for the State Bank of Pakistan



Seminar attendees participated in working groups and plenary sessions to discuss the importance of, and the necessary steps toward, preserving the world’s treasures.

“This session is very relevant to what I do at the University of Botswana...bringing forward the indigenous knowledge of our people based on memory and oral traditions.”

Kay Raseroka, director of Library Services, University of Botswana, Gaborone, Botswana



Asma Ibrahim from Pakistan speaks during the Education and Training working group, which discussed the skills, attributes, and attitudes conservators need to practice in a changing world.



Success Story: Brazil

The Brazilian Federal Institute for Cultural Properties works with all of the nation's cultural heritage outside of museums. Brazil is so large that collaboration is imperative. Preserving historic sites involves identifying, registering, preserving, promoting, and protecting a wide spectrum of Brazilian cultural heritage. A protective network has been established across 27 bureaus to increase the legal protection for 1,117 properties, 862 of which are immovable.

**PROTECTIVE
NETWORK
ESTABLISHED**

**27 bureaus to increase
the legal protection for
1,117 properties,
862 of which are
immovable.**

KEY MESSAGE:

Indigenous Communities, Access, and Cultural Rejuvenation

Panel members from Australia, Canada, and Botswana discussed conflicts between traditional ideas of preservation and a new openness to access by native peoples. They agreed that it is essential that communities feel they own their museums and libraries, that their stories will be told and their culture kept alive.

Issues addressed included the following:

- Decisions made by the staff of museums or archives may not be sympathetic or fully informed regarding interpretation and care of indigenous materials. Unilateral choices made by an outside group can seem to be a reminder of colonialism. Conservators and collections managers need to listen to their constituencies, earn trust, and share decision-making and control. Communities are partners, not just recipients of learning.
- Preservation must be balanced with access. Indigenous peoples may feel alienated if objects with powerful sacred or emotional content are removed from their contexts and kept “dust free on shelves.” Using alcohol as a cleaning agent may represent spiritual “killing.” Asking elders to wear gloves to handle a sacred object may send negative messages.
- Technology can assist elders in sharing their knowledge with the next generation. For example, South African students are being given digital cameras to take home and photograph and interview their grandparents. Laptops are being made available to Aboriginal children in Australia. Musicians can be recorded playing local sacred music.

Elders can also be seen as conservation professionals and have something to teach other countries.

KEY MESSAGE:

Emergency Preparedness

Preventive conservation addresses the slow and relentless deterioration of historical objects, from letters to buildings. But emergency preparedness can stave off swift and catastrophic destruction. Panelists from the Netherlands, Peru, and the United States emphasized the need for every institution to establish a custom-designed plan for emergencies.

Issues addressed included the following:

- In a disaster, the number one priority must be saving human lives. But an important priority should also be the rescue of cultural heritage.
- A disaster plan must be initiated by the conservation staff. The plan should consider people, the building, and the collections, including electronic data, registration records, and archives. A full spectrum of catastrophes should be considered—including fire, flood, earthquake, and theft. The plan must be reviewed and revised regularly.
- Networks should be pre-established to monitor news, notify state and local officials, locate supplies and information sources quickly, conduct conference calls for advice and assistance, and stay in communication.
- Regular drills are key elements in emergency preparedness. Practice drills should involve not only the entire museum staff but also first responders such as fire brigades, police, and military personnel. Peruvian panelists described how a swift and coordinated response to an earthquake—led by teams of conservators, the local fire department, nuns, and colleagues—helped rescue museum treasures from a potential catastrophe.
- Not all collections are in institutions. Homeowners and caretakers of small collections should also be encouraged to establish their own emergency plans.



A septuagenarian artist guides his grandchildren to paint murals as part of the Orissa Village project.

KEY MESSAGE:

Collaboration

Panelists from the Getty Conservation Institute in the United States, the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome, and the Federal Institute for Cultural Properties in Brazil discussed the benefits and challenges of collaboration. Collaboration involves sharing intellectual, financial, and human resources and depends on the participants' generosity and farsightedness. Collaborators may sacrifice some control and name recognition. But true collaboration results in substantial benefits for institutions willing to step out of their comfort zones.

Issues addressed include the following:

- Components for successful collaborations include:
 - clear and meaningful objectives
 - detailed descriptions of outcomes
 - clearly identified, specific responsibilities
 - defined and agreed-upon plans of actions and deadlines
 - a common vision and approach
 - delineation of benefits expected for each collaborator
 - an understanding of the collaborators' respective strengths and weaknesses
- Barriers to collaboration include objects in too poor a condition to lend, conservators who will not share laboratories, people who wish to work alone, and people who feel they must compete to survive.
- Although collaborations should not take away from the core work of conservation organizations—collaboration should not be an end in itself—in some cultures, the process may be as important as the outcome. Collaborative projects generally take more time but better serve the common good. Each collaborating institution is encouraged to work “harder and smarter.”

KEY MESSAGE:

Sustainability

Panelists from the United States, Italy, and India emphasized principles of responsibility in stewardship and sustainability. Sustainability can be viewed as the balance of managing different assets, resources, and concerns through compromise in order to contribute to the overall good. As responsible caretakers, the conservation community must maintain and preserve cultural heritage for future generations. Heritage professionals must facilitate responsible access to material, manage its changes, and contribute to the health of society.

Issues addressed include the following:

- Climate change is a developing issue for the conservation world. It will have a dramatic effect on the deterioration of building materials such as wood, metal, and glass. Conservators must add their voices to global discussions on climate change.
- At the same time, conservation professionals must be more flexible in recommendations for humidity and temperature standards for collections care. Small institutions are burdened by soaring energy expenses. Cultural heritage cannot be saved “at any cost.” A responsible balance must be sought. It is difficult to turn historic structures into “green” museums.
- The Noah's Ark Project, a pan-European consortium of 10 public and private organizations, has created a synergy between the study of climate change and cultural heritage scientific research.

Success Story: India

The Salzburg audience heard the story of an Indian village in the state of Orissa that desperately needed improvements to its roads, water supply, and other necessities. As described by Anupam Sah of the Museum Art Conservation Centre in Mumbai, the Orissa Village project brought together artisans from throughout the region. They reconstructed traditional mural paintings that had deteriorated and disappeared, using historical pigments, binders, and techniques to beautify the village's walls and buildings. The murals attracted media coverage and scores of tourists, which helped bring improvements to the village's drinking water, sanitation, and electricity. The initiative, which spotlighted the impact of heritage conservation on the community's economic health, is ongoing, with further plans for stone restoration and wood conservation projects in the region.

The Bookshelf:

Arming Institutions with the Resources They Need

During the tumultuous 2008 hurricane season, two very different forces made their way toward Jacksonville, Florida, home to the Mandarin Museum and Historical Society.

One was Tropical Storm Fay. Its fierce winds and devastating flood waters threatened to wash the small museum grounds off the map.

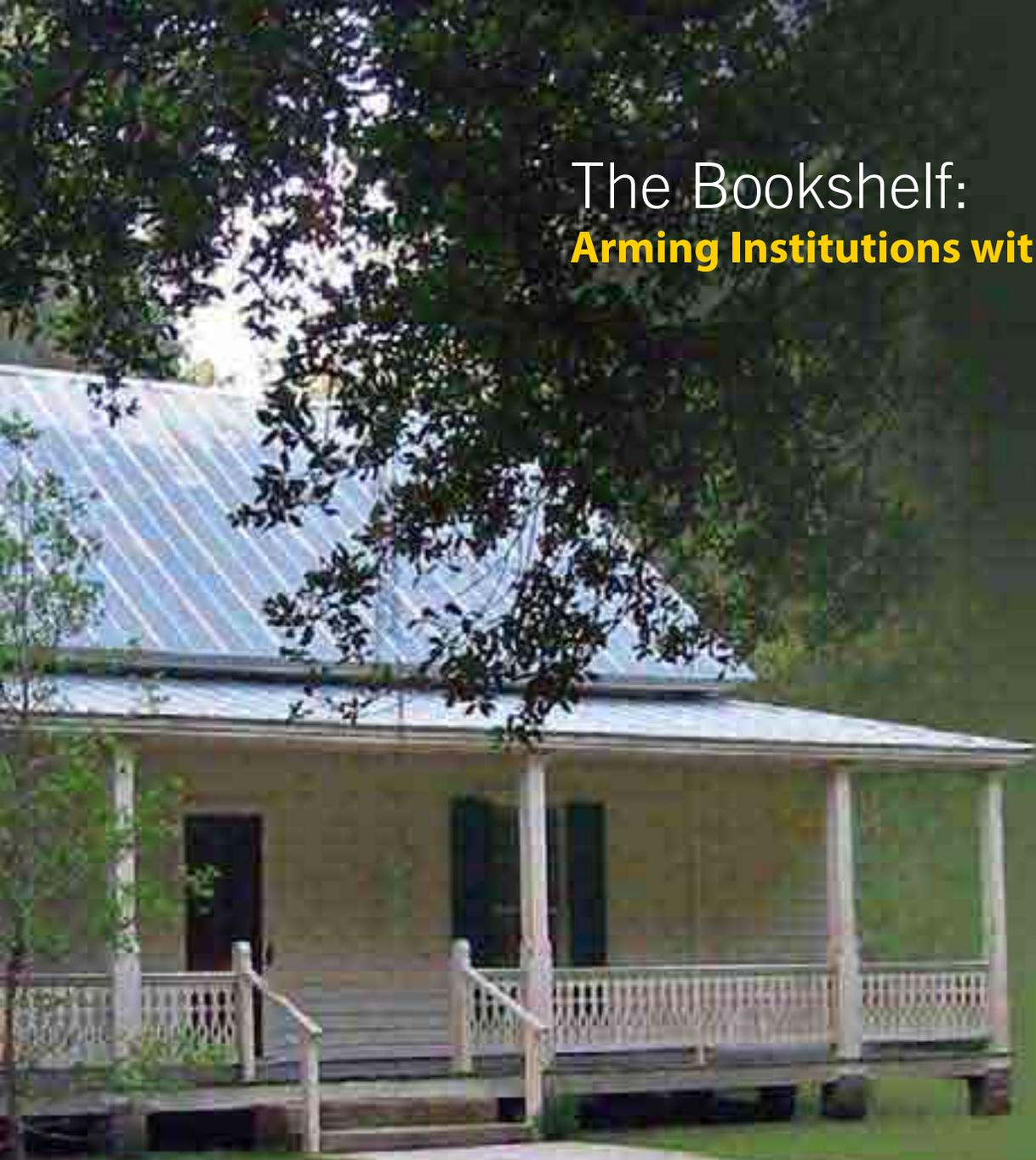
The other was a 40-pound box of books.

But these weren't just any books. It was the *IMLS Connecting to Collections Bookshelf* — a 23-text set of conservation must-reads and online resources. The texts are designed to help small and medium-sized institutions handle every collections care contingency, from emergency preparedness to digitizing documents, from caring for living collections to training staff and volunteers.

The Bookshelf “is a set of ‘power tools’ that provide immediate answers to conservation issues faced by museums, libraries, and archives,” says Terry Davis, President and CEO of the American Association for State and Local History, the lead partner on the project.

That's exactly what the Mandarin Museum needed. The small historical site consists largely of an 1870s farmhouse, barn, and sawmill as well as a renovated post office. The museum homestead is bordered by ancient live oak trees draped with Spanish moss. And while the museum had the blueprint of a disaster plan in place, it was fairly limited, notes Mandarin Executive Director Andrew Morrow.

The storm threatened to wipe out all remnants of village history, from the English and Spanish explorers who founded the region to the Civil War soldiers who were stationed on its grounds to the farmers and grovers who still call it home. Author Harriet Beecher Stowe had even wintered in the old village.



With the help of the *Connecting to Collections Bookshelf*, the Mandarin Museum and Historical Society in Jacksonville, Florida, was able to weather a hurricane with its treasures (including the pictured 1874 Webb-Jones farmhouse) intact.

DID YOU KNOW?

63% of Bookshelf recipients surveyed found the Bookshelf “useful in developing or updating their emergency plan”

Luckily, the Bookshelf arrived before the hurricane—albeit by just days. “With the Bookshelf, we were able to ascertain quickly what we still needed to do to prepare our museum for the storm,” Morrow says. The storm caused widespread flooding in area buildings. Debris and fallen trees littered the Jacksonville–area streets. And a few displaced alligators even crawled up to the Mandarin lawn.

But, as Morrow recounts, “with the guidance of the Bookshelf, I am happy to say that we came through the storm with our structures and collections intact.”

Since its inception in 2007, the IMLS Bookshelf has been a vital resource for nearly 3,000 small and medium-sized cultural heritage institutions. Survey figures reveal that 56 percent of Bookshelf recipients use the materials either weekly or monthly.

EXCERPT FROM: *Emergency Response and Salvage Wheel*

“Establish salvage priorities by groups of materials, not item by item. A library might use subject areas or call numbers; an archive, record groups; and a museum, material groupings.”

At the Independence Township Library in Clarkston, Michigan, Bookshelf resources have guided a collaboration with a heritage museum. Together, the two groups encouraged local organizations to place their historical records on long-term loan with the library. The Bookshelf “helped us review our storage procedures and assure these organizations that our heat, light, humidity, and security controls are a safe environment for their treasures,” says Independence Township Library’s Julia Meredith.

At the Reese Library Special Collections in Augusta, Georgia, Bookshelf items aided in a grant application to obtain data-loggers for monitoring environmental conditions. The library received the grant thanks, in part, to “the confidence I felt developing my argument using references provided by a vetted authority,” notes Reese’s Carol Waggoner-Angleton.

Bookshelf materials have helped Nashville’s Fisk University create a photograph preservation project. They have eased Utah’s Park City Historical Society building renovation. And at the Fireman’s Hall Museum in Philadelphia, access to Bookshelf material reenergized the museum’s collections care committee and inspired it to focus attention on conservation and preservation needs, says museum director Carol Smith. The museum employed Bookshelf texts to create a budget line item for conservation-related activities and to upgrade the building’s environmental conditions. “Having resources at our fingertips has made a tremendous difference,” notes Smith.

The Bookshelf itself is a set of texts that are essential for collections care, especially at small or medium-sized libraries and museums. The books and other materials focus on collections typically found in art or history museums and in libraries with special collections, with an added selection of texts for zoos, aquariums, public gardens, and nature centers. They address topics such as the philosophy and ethics of collecting, collections management and planning, emergency preparedness, and culturally specific conservation issues. Nearly 80 percent of Bookshelf recipients are small or medium-sized institutions. The largest percentage of recipients are history museums and historic houses/sites, followed by academic libraries.

The Bookshelf includes hardback and paperback books, pamphlets, posters, and DVDs. It also includes a User’s Guide that summarizes and indexes the resources. The User’s Guide offers a description of each resource and a series of common questions about collections care, along with references to sections of the Bookshelf that provide answers.

The Bookshelf also comes with an online companion, “A Guide to Online Resources.” Organized by topic and containing nearly 300 links, the online guide continually updates Bookshelf content to keep the resources current.

Former IMLS Director Anne-Imelda M. Radice poses with the Bookshelf and its recipients at the Kansas City Public Library. Pictured (left to right): Dr. Radice; Mary Beveridge, Manager, Missouri Valley Special Collections; and R. Crosby Kemper, III, Director, Kansas City Public Library.





The care and keeping of living collections, like this lizard at the Denver Zoo, is discussed in the Living Collections Bookshelf. Pictured left to right: Andy Gillock, keeper; Marsha Semmel, IMLS; Craig Piper, Director, Denver Zoo, and Nancy Rogers, IMLS.

The process of choosing the Bookshelf contents was exhaustive. IMLS and Heritage Preservation surveyed about 100 conservation and preservation professionals, who recommended more than 300 resources.

IMLS then convened two panels of experts, one for living collections and the other for core collections. The panelists narrowed the lists of recommended texts. Former IMLS Director Radice made the final selections. The selections emphasized resources that would be accessible to

nonspecialists and that provided the most up-to-date information. “We had to make sure core topics were covered and they were accessible to small and mid-sized museum and libraries,” says Kristen Laise, vice president of collections care programs at Heritage Preservation. “We kept in mind that the people reading this may not have a lot of background information or knowl-

EXCERPT FROM: *IPI Media Storage Quick Reference*, p. 1

“Storage is the single most important factor in determining the useful life of modern information media.”

edge in some areas. Conservators can be very scientific and technically minded. The texts needed to be user-friendly and understandable to the layperson or the museum volunteer.” Charlene Orr, executive director of Historic Mesquite, Inc., in Texas, which was selected to receive a Bookshelf in 2008, says, “With a small staff and budget, it is hard to amass such a collection of information. The Bookshelf will allow us to continue our mission of properly conserving artifacts.”

Special attention was paid to institutions with living collections of plants and animals, including aquariums, arboretums, botanical gardens, living history farms, and zoos. “We had to make sure that the resources were appropriate for them,” Laise says. “We picked plant books that a zoo might find useful and animal books that botanical gardens might find useful.”

EXCERPT FROM: *Caring for American Indian Objects: A Practical and Cultural Guide*, p. 1

“A general understanding of various cultural practices and points of view and a respect for these on the part of everyone involved are key to the appropriate care of American Indian cultural items.”

After selecting the contents of the Bookshelf, IMLS entered into a cooperative agreement with the American Association for State and Local History (AASLH) to manage the purchase, application, and mailing process. AASLH also helped select the recipients. “The reviewers looked for small and medium-sized institutions that presented clear and creative uses for the resources,” says Terry Jackson, AASLH’s Bookshelf project coordinator. “We wanted to see if [institutions] had a plan,” Jackson says. “We heard great things from them. They were going to use it to train volunteers or share it with the little museum down the road or meet once a month to discuss topics out of it.”

Recipients found a wealth of practical, accessible resources. “The issues some of these institutions deal with can seem overwhelming,” says Heritage Preservation’s Kristen Laise. “If you have, say, a pest management problem, you are panicked, you want answers quickly. There’s no time to wade through the Internet. Instead, you can go to the Bookshelf and pull out that one volume that will help solve your problem.”

Bookshelf recipients say the texts have made an immediate impact on their collections care.

Before receiving the Bookshelf, only 21 percent rated the quality of collections care at their institution as “high” or “high to medium.”

That number rose to 66 percent after the Bookshelf arrived. Surveys showed that 63 percent of respondents found the Bookshelf

DID YOU KNOW?
62% of bookshelf recipients surveyed found the bookshelf “helped improve conditions for their collections”

Bookshelf FAQ's

Why a Bookshelf?

The *IMLS Connecting to Collections Bookshelf* is intended to provide small and medium-sized libraries and museums with essential resources to improve the condition of their collections.

What Does the Bookshelf Contain?

The Bookshelf includes books, charts, and DVDs, as well as a guide to online resources and a User's Guide to all the materials. It addresses such topics as the philosophy and ethics of collecting, collections management and planning, emergency preparedness, culturally specific conservation issues, and the care of plants and animals. Among the recent publications in the Bookshelf: *The AIC Guide to Digital Photography and Conservation Documentation* (American Institute for Conservation of Historic and Artistic Works, 2008), *The National Trust Manual of Housekeeping* (British National Trust, 2005), the *Field Guide to Emergency Response* (Heritage Preservation, 2006),

and *Essentials of Conservation Biology* (Primack, 2006).

Who Received the Bookshelf?

The Bookshelf has been distributed free of charge to nearly 3,000 institutions in all 50 states, the District of Columbia, Puerto Rico, the U.S. Virgin Islands, Guam, and 45 countries overseas. Forty-two tribes in 22 states have received the Bookshelf. Recipients include attendees at the National Conservation Summit as well as institutions that applied to receive it.

How Was the Bookshelf Funded?

The Bookshelf was made possible through a cooperative agreement between IMLS and the American Association for State and Local History, with support from the Getty Foundation, the Henry Luce Foundation, and the Samuel H. Kress Foundation, and with the expert assistance of staff at Heritage Preservation.

“useful in developing or updating their emergency plan” and 62 percent found that it “helped improve conditions for their collections.”

The Beaufort County Library in Beaufort, South Carolina, drew heavily on one Bookshelf text, *Photographs: Archival Care and Management*, while working on a grant project. With the help of Bookshelf materials, the library garnered its largest donation to date. “Having that reference book in-house, by itself, was worth the time it took to prepare the IMLS application form!” says Beaufort’s Grace Cordial.

At the Henry Ford Estate on the campus of the University of Michigan, Dearborn, the museum’s small staff relies on the Bookshelf as an authoritative source for answering collection care questions. Curator Susan McCabe says nearly all areas of her museum have found a use for the Bookshelf resources, from the staffer charged with cleaning and preserving the collection to the executive creating the first disaster plan. McCabe has even called on the Bookshelf to help her instruct the undergraduate students she mentors each year.

EXCERPT FROM: *Photographs: Archival Care and Management*, p. 257

“Preservation activities are integral to all aspects of managing a photographic collection—from appraisal through research use and exhibition—and include systematic approaches to assessing and prioritizing preservation needs.”

The only reference materials Alicia Woods, the curator of collections at the Washington State Parks and Recreation Commission in Olympia, previously had on hand were books she had kept from her school days. The Bookshelf arrived just in time for her to begin developing the Parks’ Collections Facility. “The Bookshelf has helped us create a nice little library of resource material that is very user-friendly, covers virtually all our needs, and answers questions frequently,” Woods says. “This provides comforting peace of mind as we end each day, knowing we are doing the right thing, the right way.”

DID YOU KNOW?

Before receiving the Bookshelf, only **21%** rated the quality of collections care at their institution as “high” or “high to medium.” That number rose to **66%** after the Bookshelf arrived.

An IMLS Bookshelf recipient proudly displays one of her institution’s new materials on conservation.



The Bookshelf Bibliography

The texts shown comprise the IMLS Bookshelf, including texts specifically geared toward living and nonliving collections.

The Core Collection



Adelstein, Peter Z. *IPI Media Storage Quick Reference*. Rochester, NY: Image Permanence Institute, 2004.



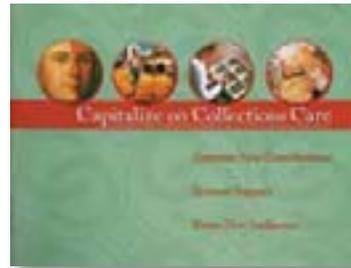
American Institute for Conservation of Historic and Artistic Works. *The AIC Guide to Digital Photography and Conservation Documentation*. Washington, DC: American Institute for Conservation of Historic and Artistic Works, 2008.



Canadian Conservation Institute, Department of Canadian Heritage. *Framework for Preservation of Museum Collections*. Wall chart. Ottawa: Canadian Conservation Institute, 2004.



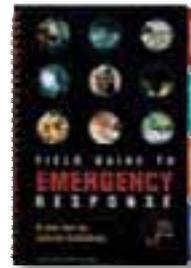
Gorman, G. E., and Sydney J. Sheep, eds. *Preservation Management for Libraries, Archives and Museums*. London: Facet Publishing, 2006.



Heritage Preservation, Inc. *Capitalize on Collections Care*. Washington, DC: Heritage Preservation Inc., 2007.



Heritage Preservation, Inc. *Emergency Response and Salvage Wheel*. Washington, DC: Heritage Preservation Inc., 2005.



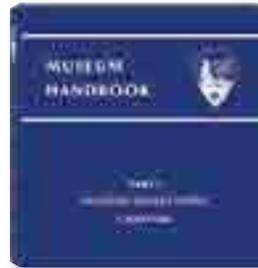
Heritage Preservation, Inc. *Field Guide to Emergency Response*. Washington, DC: Heritage Preservation Inc., 2006.



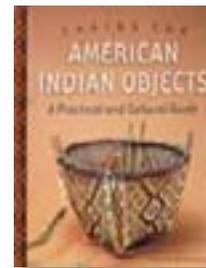
International Review of African American Art: Collecting, Conservation, and Collaborations, 22.1. Hampton, VA: Hampton University Museum, 2007.



Malaro, Marie C. *A Legal Primer on Managing Museum Collections*. Washington, DC: Smithsonian Institution Press, 1985.



National Park Service. *Museum Handbook Part I: Museum Collections*. Washington, DC: National Park Service, 2006.



Ogden, Sherelyn, ed. *Caring for American Indian Objects: A Practical and Cultural Guide*. St. Paul, MN: Minnesota Historical Society Press, 2004.



Ward, Philip. *The Nature of Conservation: A Race Against Time*. Marina del Rey, CA: The Getty Conservation Institute, 1986.

Living Collections



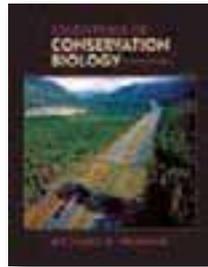
Burgess, Warren E. Dr. *Burgess's Mini Atlas of Marine Aquarium Fishes*, 2d ed. Neptune, NJ: TFH Publishing, 1992.



Fowler, Murray E., and R. Eric Miller. *Zoo and Wild Animal Medicine*, 6th ed. St. Louis, MO: Elsevier, 2007.



Leadley, Etelka, and Jane Greene, eds. *The Darwin Technical Manual for Botanic Gardens*. London: Botanic Gardens Conservation International, 1998.



Primack, Richard B. *Essentials of Conservation Biology*, 4th ed. Sunderland, MA: Sinauer Associates, Inc., Publishers, 2006.



Secretariat of the Convention on Biological Diversity. *Global Strategy for Plant Conservation*. Montreal: Secretariat of the Convention on Biological Diversity, 2002.



World Association of Zoos and Aquariums. *Building a Future for Wildlife: The World Zoo and Aquarium Conservation Strategy*. Bern, Switzerland: WAZA Executive Office, 2005.

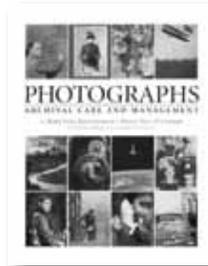
Nonliving Collections



Drewes, Jeanne M., and Julie A. Page, eds. *Promoting Preservation Awareness in Libraries*. Westport, CT: Greenwood Press, 1997.



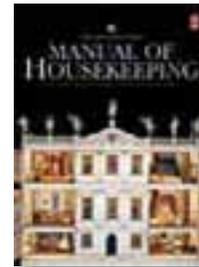
Long, Jane S., and Richard W. Long. *Caring for Your Family Treasures*. New York: Harry N. Abrams, Inc. Publishers, 2000.



Ritzenthaler, Mary Lynn, and Diane L. Vogt O'Connor. *Photographs: Archival Care and Management*. Chicago: Society of American Archivists, 2006.



Ellis, Margaret Holben. *The Care of Prints and Drawings*. New York: AltaMira Press, 1995.



National Trust. *The National Trust Manual of Housekeeping: The Care of Collections in Historic Houses Open to the Public*. Amsterdam: Elsevier, 2006.

Expert Panel

Two panels of experts in conservation and preservation were convened by IMLS to recommend materials for the Bookshelf, one specifically for living collections and the other for the core texts and materials for nonliving collections. The titles of the panelists are those they held at the time of the panels.

Ellen Cunningham-Kruppa, *Director of the William and Margaret Kilgarlin Center for Preservation of the Cultural Record*, University of Texas, Austin

Jeanne Drewes, *Chief of Binding and Collections Care*, Library of Congress

Catharine Hawks, *objects conservator*, private practice

Melissa Marsh Heaver, *Registrar*, Fire Museum of Maryland

Wendy Jessup, *conservator*, private practice

Sylvan Kaufman, *Conservation Curator*, Adkins Arboretum

William Langbauer, *Director of Science & Conservation*, Pittsburgh Zoo and PPG Aquarium

Debra Hess Norris, *Chairperson, Department of Art Conservation, Associate Dean of Social Sciences and History*, Winterthur/University of Delaware

Brandie Smith, *Interim Director of Conservation and Science*, Association of Zoos and Aquariums

Daniel J. Stark, *Executive Director*, American Public Gardens Association

State-to-State: Statewide Partnership Grants Make a Mark Across the Map



In spring 2010, Rhode Island was deluged with storms and flash floods. Over a period of three weeks, rains dumped more than eight inches of water in cities such as Providence and Cranston. The Pawtuxet River crested at nearly 12 feet above flood levels. Major roads were closed. Homes were evacuated. Schools were shut down. And tens of thousands of Rhode Islanders were left without power. President Obama ordered federal aid to support state and local response efforts. Federal Emergency Management Agency (FEMA) officials were called in to help.

The state's cultural institutions weren't entirely spared. Libraries and archives suffered some flood damage and some of them incurred minimal losses. Most were thankful the storms hadn't struck a year earlier.

At that time, spring 2009, most small and medium-sized Rhode Island cultural heritage institutions were laboring under a 20-year-old disaster plan. It was a photocopy of a Word document with out-of-date information and no contact numbers for FEMA or local emergency management teams. Although few preservation leaders realized it, the state's collections—in libraries, museums, historical societies, municipal offices, and archives—were at serious risk. Floods were far from their only worry. Anything from fire to mold to broken pipes could have sparked a collections catastrophe.

Two Angels and Three Shepherds by Allan Crite is in the collection of the African American Museum of Philadelphia, one of many institutions that participated in Pennsylvania's statewide survey, conducted by the Conservation Center for Art and Historic Artifacts.

The Rhode Island floods were a stark reminder that everyone needs a disaster plan and cultural institutions are no exception. Luckily, when the storms hit, Rhode Island preservation leaders had already begun preparing for the worst.

The Rhode Island Office of Library and Information Service (OLIS), in partnership with the State Archives, had been awarded one of the first \$40,000 Statewide Planning Grants from IMLS. Part of the *Connecting to Collections* initiative, the grant was one of a series of awards that the Institute has provided to organizations in 57 states and territories since 2008. For three years, these grants have fostered networks among organizations in states, commonwealths, and territories. The grants are designed to encourage people and institutions in each state to cooperate on a plan to benefit all. They have boosted efforts to provide safe conditions for collections, develop emergency plans, assign responsibility for collections care, and marshal public and private support for collections care.

In Rhode Island, the grant was primarily used to bring the state's cultural institutions together to collaborate on an online disaster plan template. The institutions adapted the Northeast Document Conservation Center's dPlan, which had received support from IMLS. OLIS convened a steering committee including, among others, representatives of cultural heritage institutions, courts, the state risk manager, and the Rhode Island Emergency Management Agency. The group proposed a dPlan that radically updated the state's outmoded disaster template.

Under the new plan, explains OLIS library program manager Donna Longo DiMichele, concise and complete information is provided on contacting local emergency management personnel, police, fire, and rescue teams. The new plan even includes GPS coordinates to help FEMA arrive rapidly at disaster scenes.

OLIS trained more than 200 people—"From tiny libraries and historical societies to large academic libraries and universities," DiMichele says—on implementing the dPlan. The grant recipients also publicized the planning process among state and local emergency management agencies, first responders, and the heritage community. DiMichele has even fielded calls from libraries and walked them through caring for wet materials with methods such as book fanning and using blotting paper.

In Pennsylvania, the Conservation Center for Art and Historic Artifacts (CCAHA) was awarded a \$40,000 grant to create a state strategic preservation plan. Pennsylvania's historic collections range from artifacts that tell the story of writing the Declaration of Independence to the records of hundreds of small communities. But preservation experts agree that millions of Pennsylvania's most important historic holdings are at risk. The financial resources available to care for them are limited and, in many cases, shrinking.

With the help of the IMLS grant, CCAHA—working closely with the Pennsylvania Historical and Museum Commission, the Pennsylvania Federation of Museums and Historical Organizations, and PALINET, a cooperative membership association of libraries and information centers in the



Poster depicting irreplaceable treasures included in the statewide survey of Pennsylvania's collections.

Statewide Planning Grant Spotlight

Alaska Archives Rescue Project

Alaska Division of Libraries, Archives, and Museums, Juneau

Award Amount: \$40,000

Partners: Alaska Historical Collections, Alaska Historical Society, Alaska State Archives, Alaska State Museum, Hoonah Indian Association, Museums Alaska, Tuzzy Consortium Library, and University of Alaska, Fairbanks.

Overview: Grant funds were used to hire a planning coordinator to collect and store information on collections, collection managers, and available expertise in collections-holding entities in Alaska. The coordinator developed a volunteer network called the Archives Rescue Corps, which works to protect the state's treasured collections, and held a series of collections care meetings/workshops.

Statewide Planning Grant Spotlight

Georgia's Heritage Health Index

Georgia Archives, Morrow

Award Amount: \$40,000

Partners: Georgia Association of Museums and Galleries, Georgia Department of Economic Development, Georgia Emergency Management Agency, Georgia Humanities Council, Georgia Public Library Service, Society of Georgia Archivists, and Southeastern Library Network.

Overview: The purpose of this project was to conduct a statewide survey of cultural institutions to measure the state of collections care and readiness for emergencies in Georgia. The survey and resulting database addressed key recommendations of the *Heritage Health Index* report. The goal of the planning project was to create the infrastructure for comprehensive identification and ongoing assessment of Georgia's cultural institutions.

mid-Atlantic—created and distributed a survey to more than 1,000 state cultural institutions.

The survey looked at the concerns of various organizations, from historic houses to museums to research libraries. In addition, a task force held eight focus groups throughout the state and met one-on-one with 120 preservation professionals to talk about their greatest challenges. In all, says CCAHA executive director Ingrid Bogel, 4,000 Pennsylvania institutions were represented, giving the project a comprehensive view of the state's collection management situation.

The study covered sites that operate on shoestring budgets and are entirely run by volunteers, as well as world-class museums and universities. In all cases, frustration emerged from both survey responses and focus group discussions, Bogel says. Institutions continually expressed their need for increased support and assistance. "Everyone felt under-resourced, both in terms of needing more hands and needing more money," Bogel says. "That was not a surprise."

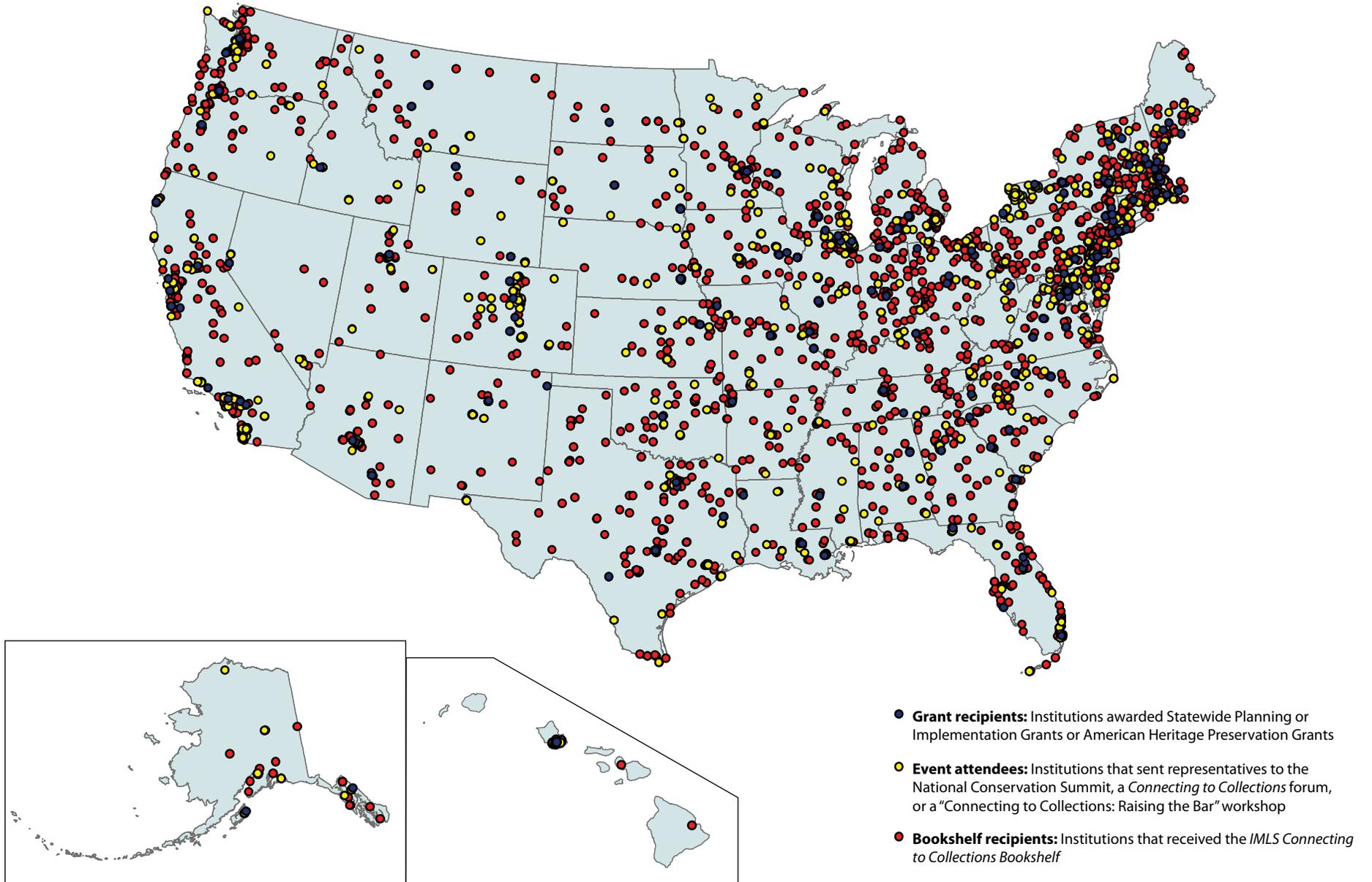
What did shock the surveyors, Bogel says, was how little most institutions knew about their own collections and how to care for them. There was still widespread need for inventory and catalog management, especially among smaller institutions. "The majority of institutions did not have emergency plans in place," Bogel notes. "There was also very little access to resources for doing conservation treatment."

Bogel says institution leaders were determined to preserve Pennsylvania's heritage, even as they relayed stories of their struggles with a chronic lack of resources. They also seized the opportunity to suggest solutions and strategies and expressed a willingness to cooperate. "There was a consistent feeling that any new strategies would need to be relevant for the small institutions as well as the large, and would need to reach out to all regions of the state, not just the heavily populated urban areas," Bogel says. Like other grant projects from Rhode Island to Oklahoma to California, Bogel's initiative stressed that institutions working together can accomplish almost any preservation goal. Or, as she puts it, "We learned



Rhode Island used their Statewide Planning and Implementation Grants to execute dPlan-RI, an online disaster-planning template for use by Rhode Island collections-based cultural heritage organizations.

National Impact of *Connecting to Collections: A Call to Action*



that a rising tide of strategies and resources can lift all boats.”

From Alaskan archives developing grassroots volunteer networks to Tennessee libraries surveying the environmental conditions of storage sites, from a South Dakota heritage fund sharing collection care resources to Oklahoma museums appointing a Cultural Trust Task Force, the IMLS Statewide Planning Grants have touched cultural institutions around the country. Since the grants began in 2008, IMLS has awarded funds in every state and in territories such as Guam and the Virgin Islands. Altogether, the grants have totaled more than \$2.1 million.

In 2010, Statewide Implementation Grants were offered for the first time to support activities identified through the Planning Grants. The Rhode Island consortium will use its Implementation Grant to develop tools and training opportunities for its disaster plan. California, Connecticut, Delaware, and North Carolina also received implementation grants totaling more than \$1.2 million.

With its \$250,000 Implementation Grant, the California Association of Museums (CAM) is focusing on sharing the HHI recommendations among California’s diverse heritage institutions. The implementation plan includes convening several disaster preparedness and response workshops to attract everyone from library and museum professionals to archeologists and archivists. “They have a lot in common. They are doing the same things, just on different scales,” says CAM executive director Celeste DeWald. At the meetings, disaster plans are being shared and cultural heritage professionals are pledging to collaborate on an emergency response network. “We recognized that an institution by itself is weaker than an institution that has a lot of friends,” DeWald says.

TOP PROPOSALS INCLUDED:

Project goals tied directly to the findings of the HHI.

“Major players” within the state and reached out to institutions of many sizes in an inclusive planning process.

A broad array of partners were engaged across the state with relevant collections oversight or disaster preparedness responsibility.

The IMLS statewide collaborative planning and implementation grants address the recommendations of the HHI. All of the plans supported foster effective partnerships among collections organizations, whether they are ongoing or new collaborations. The projects all demonstrate how organizations can work together to respond collectively to the HHI recommendations.

According to IMLS officials, the most outstanding proposals demonstrated the following characteristics:

- Project goals tied directly to the findings of the HHI.
- The application engaged a broad array of partners across the state, including museums and libraries of many disciplines, archives, representatives from the philanthropic community, and state government officials with relevant collections oversight or disaster preparedness responsibility.
- The proposed partnership coalition included the “major players” within the state and reached out to institutions of many sizes in an inclusive planning process.

Having different kinds of institutions at the table to address a common challenge has had surprising benefits in many states. As Susan Feller, the project manager for the planning grant led by the Oklahoma Department of Libraries, puts it, “this is the first time library and museum staff have ever attended networking meetings together.” Valuable connections were made at planning meetings, which led, Feller says, to libraries and museums partnering at community events. “Most importantly, there was an exchange of information regarding resources and methodologies,” she says. “In my time at the Oklahoma Department of Libraries, millions of dollars have flowed through my hands for a variety of programs. I can tell you that none have had the impact or the rate of return as the \$40,000 *Connecting to Collections* grant.”

Statewide Implementation Grant Spotlight

The California Association of Museums, Santa Cruz

Award Amount: \$250,000

Partners: California Historical Society, California State Archives, California State Parks, California Library Association

Overview: The partners have undertaken a statewide preservation information, education, and training project, called the California Preservation Assistance Service (CPAS). CPAS will deliver the following services to the California heritage community:

- a 24/7 collection emergency hotline, plus e-mail and telephone reference;
- eight two-day workshops on institutional disaster preparedness and response;
- eight disaster networking workshops, using scenario planning;
- four preservation project design workshops; and
- a Web site and a collections stewardship campaign targeted to trustees.

The Impact and the Future:

IMLS Preserves the Treasures of the Past and Supports the Institutions that Protect them

Thomas Jefferson wrote that it was “the duty of every good citizen to use all the opportunities which occur to him...or her, for preserving documents relating to the history of our country.”

The HHI reported that 4.8 billion artifacts held in public trust—housed everywhere from large art museums and small libraries to university archives and tiny town halls—require collections care. Whether it’s our nation’s most important documents or small town charters, whether it’s centuries-old maps or generations of photographs, each of these treasures must be protected and preserved. Within the collections community, everyone has a role to play in ensuring the future of our cultural heritage. And a call to action can spark the public’s interest and advocacy.

From major art museums in Arizona to middle school libraries in Washington, D.C., from botanical gardens in California to historical archives in South Carolina, from Native American cultural centers to traditional Hawaiian conservation efforts, the *Connecting to Collections* initiative has had an impact on thousands of cultural institutions across the country, all engaged in addressing Jefferson’s “duty.”



With the support of generous donors, 1902 Dentzel carousel horses are being restored to their original beauty at the Shelburne Museum in Shelburne, Vermont.



An IMLS grant funded the digitization of these artifacts from Buffalo Bill's life (the head of the last buffalo he shot, his Stetson hat, and an image of his grave, circa 1920), which are now easily accessible in a computerized catalogue (Buffalo Bill Museum and Grave, Denver, Colorado).

Building on the eye-opening figures of the HHI report, *Connecting to Collections* has raised public awareness of the importance of caring for our national treasures and underscored the fact that these collections are essential to the American story. Larry Reger, president of Heritage Preservation, notes the fact that a federal agency “had the foresight to act immediately on the results of the *Heritage Health Index* report, and that gave credence to the entire collections care effort and moved it forward. The cumulative effects of the various components of the initiative have been amazing, as they have interconnected, built on one another, and permeated the museum, library, and archives field.”

Whether by leading the charge in protecting fragile pieces of history or encouraging conservation professionals to work together on solving preservation puzzles, IMLS has endeavored to create strong libraries and museums that connect people to information and ideas. “This initiative is essentially about building a community—a community of ideas, a community of resources, a community of curators and archivists and librarians and scientists and the public,” says Debra Hess Norris, Chair of the Art Conservation Department at the University of Delaware. “It’s a unique coordinated response to what is a crisis in conservation.”

“IMLS is in the great position where they can disseminate information, research and materials to institutions around the country—particularly smaller ones that probably have little access to resources and maybe do not have knowledge about [conservation] issues,” says Ellen Holtzman, program director

for American art for the Henry Luce Foundation. Although the Luce Foundation makes few grants to government agencies, Holtzman says it was compelled to financially support the IMLS’s *Connecting to Collections* efforts, particularly the National Summit and the Bookshelf, since *Connecting to Collections* dovetailed with Luce’s own mission to support the care and treatment of art. “We are thrilled at the expansiveness and comprehensiveness of [IMLS’s] outreach,” Holtzman says. “We were happy to be a part of this impressive initiative that reached so many institutions.”



Connecting to Collections built upon IMLS’s ongoing efforts to care for our cultural heritage. Each year hundreds of cultural institutions across the country apply for and receive grants and technical assistance to help care for collections. One example is the Buffalo Bill Museum and Grave. Half a million people visit the museum each year, but museum director Steve Friesen reports that they were in danger of never seeing

some of the museum’s most interesting historical items—like Sitting Bull’s peace pipe and the head of the last buffalo Bill ever shot. The museum was understaffed and overcrowded. “We were exploding at the seams,” says Friesen. In addition to battling environmental issues like controlling humidity’s effect on its collections, the museum simply had no storage space for all of its artifacts.

To improve his museum’s collection care, Friesen applied for an IMLS grant designed to support database projects, an agency initiative that has aided institutions since 2004. With the help of IMLS, the museum database was quickly transformed from a stack of hand-written papers and incomplete catalogs to a computerized, searchable system with digital photographs of every item.

“We are a museum with a small staff and a small budget,” Friesen says. “We couldn’t have done all the cataloging and everything else without IMLS. People may not think about what it takes to care for these items, but when you point it out to them they are very concerned. They want to get involved. They want to make sure these exhibits are here for their children and grandchildren.”

Projects like these—as well as IMLS’s 25-year history of awarding Conservation Project Support grants—laid the foundation for the *Connecting to Collections* initiative. Through *Connecting to Collections*, IMLS and its partners have encouraged and invigorated the stewards of cultural collections. Heritage Preservation’s Larry Reger sees as a result “a significant heightened awareness of the importance of collections care in cultural heritage institutions nationwide and a determination to do something about it.”

IMLS is proud to issue this report to the nation on *Connecting to Collections: A Call to Action*. One of the most important things to note about the initiative is that it built strategically on IMLS’s existing programs and mission. The lessons learned, by both the field and the agency, will be sustained through continuous opportunities for IMLS funding as well as by ongoing efforts to widen the community of practice with new opportunities for networking, communications, and training. IMLS and its partners will continue to make an impact on the preservation landscape.

Continuing Support

IMLS will continue to support conservation and preservation through grants programs such as:

- American Heritage Preservation Grants: A special initiative of the Conservation Project Support Program, in partnership between IMLS and the Bank of America Foundation.
- Statewide Implementation Grants: to implement the plans or models created with the Statewide Planning Grants.
- The Conservation Assessment Program: An IMLS program, operated in conjunction with Heritage Preservation, that

supports a two-day site visit by a conservation professional to selected museums.

- Conservation Project Support: An IMLS program that awards grants to help museums develop and implement a logical, institution-wide approach to caring for their living and material collections. These also include museum and library grants for training, digitization, and other preservation activities.

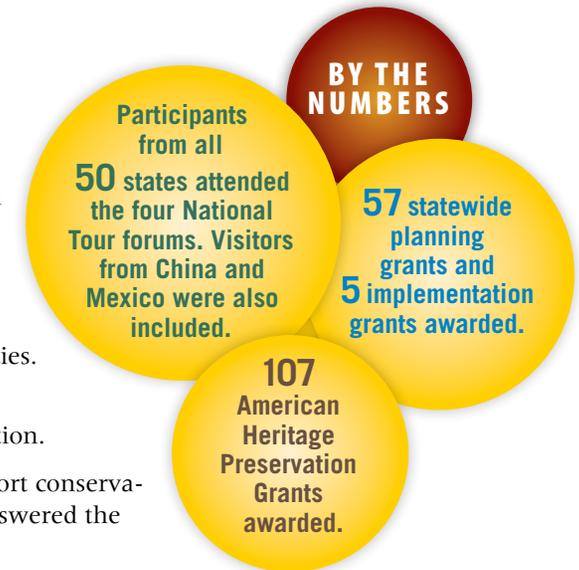
- National Leadership Grants, which produce new research, strategies, and access to data on preservation.

IMLS has raised awareness about the need to support conservation projects. Other organizations have recently answered the call to action, including:

- The Foundation of the American Institute for the Conservation of Historic and Artistic Works (FAIC): An IMLS grant to FAIC supported an international roundtable called “The Plus/Minus Dilemma: A Way Forward in Collections Environmental Guidelines” in May 2010. This gathering focused on the appropriate guidelines for environmental conditions in archives, library special collections, and museums in the U.S. The audience was approximately 600 conservation professionals and the discussion was recorded and posted on the “ArtBabble” Web site.

- IMLS joined with the Smithsonian Institution and the other cultural agencies (the National Endowment for the Arts, the National Endowment for the Humanities, and the President’s Committee on the Arts and the Humanities) to support the Haitian Cultural Recovery Project after the devastating earthquake in January 2010. IMLS funds are supporting the American Institute for Conservation’s “Conservation Collections Emergency Team,” which is sending volunteer conservators to Haiti to help recover damaged cultural and historic artifacts.

- IMLS also partnered with the Association for Library Collections and Technical Services of the American Library Association and the Library of Congress in launching the inaugural National Preservation Week on May 9–15, 2010. With the motto “Pass it On!”, Preservation Week’s goal is to strengthen



BY THE NUMBERS

Almost
3,000 sets of the
*IMLS Connecting to
Collections Bookshelf*
placed in museums,
libraries, and
archives.

42 tribes in
22 states have
received the
Bookshelf.

Approx.
1,000 smaller
museum, libraries,
and archives were
represented at the
National Summit and
the National Tour
forums.

the general public's awareness of preservation issues and highlight the role libraries, museums, and archives play in connecting people to preservation information and expertise. It builds on the interest of individuals, families, and community organizations in saving their personal documents and collections. See www.ala.org/preservationweek.

- Save America's Treasures, administered by the National Park Service in collaboration with the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and IMLS, helps to preserve cultural treasures throughout the U.S. See www.nps.gov/history/hps/treasures.

Conclusion

Although it is too early to predict the long-term effect that this call to action on behalf of America's collections will ultimately have within the museum, library, and archives community, it is clear that important conversations have occurred and continue to take place both within the U.S. and abroad.

An indication of impact is evident from a recent series of conversations with summit and forum participants. Nearly all reported updated collections policies, work on emergency plans, and new efforts to raise public awareness. They are interested in joining larger efforts to digitize their collections and seek additional leadership in forming cross-institution partnerships. Best of all, many reported leaving the convenings feeling recharged, with a renewed sense of enthusiasm for the work ahead. In short, the energy and dedication of people across the country entrusted to care for collections is a tremendous national asset and engenders great confidence that the next HHI will tell a different story.

The care of collections is an urgent, living issue that will continue to be informed by new scientific developments in conservation, such as data on the effects of global warming on artifacts and monuments; collaborative efforts worldwide; ongoing work in the area of conservation standards; and community engagement activities. These are the new frontiers,

Connecting to Collections: A Call To Action

Impacts & Outcomes

- Almost 3,000 sets of the *IMLS Connecting to Collections Bookshelf* placed in museums, libraries, and archives nationwide. Nearly 100 sets were sent abroad, many of them to developing countries.
- 42 tribes in 22 states have received the Bookshelf.
- Approximately 1,000 smaller museum, libraries, and archives represented at the National Summit on conservation and the four regional forums, each focused on a crucial issue in collections care.
- Participants from all 50 states attended the four National Tour forums. Visitors from China and Mexico were also included.
- 57 statewide planning grants and five implementation grants awarded. Museums, libraries, and archives in these states are engaged in understanding the collections care needs in their states and planning ways to meet them.
- A new grant program—American Heritage Preservation Grants—created, in partnership with the Bank of America Foundation; 107 awards for the conservation/preservation of objects made in two rounds of competition.
- Increased number of applications that have collections/archival positions or activities for African American History and Culture grants at IMLS.
- “Connecting to Collections: Raising the Bar” —two workshops involving 100 libraries, museums, and archives in 14 states, the workshops included the offer of a “Heritage Advocate Award” to one institution from each workshop for outstanding accomplishments in improving collections care or conducting public outreach about the significance of its collections. A series of webinars informed by the workshops will be released.
- Over a dozen public and private partners joined IMLS at the national level to support this effort.
- Extensive press coverage of the initiative, including articles in *USA Today* and the *Wall Street Journal* as well as local publicity in print, broadcast, and social media.

involving a window into our past and a looking glass into the future, so that the objects held in our cultural heritage institutions can continue to tell our individual and collective stories for the benefit of future generations.

Acknowledgments

IMLS is pleased to acknowledge the many organizations and individuals that contributed to the success of *Connecting to Collections*.

The IMLS *Connecting to Collections* initiative owes a great debt to its major partners, including: our fellow federal agencies, the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, and the National Endowment for the Humanities, and our private partners, the Getty Foundation, the Henry Luce Foundation, the Bank of America Foundation, the Samuel H. Kress Foundation, the Legler-Benbough Foundation, the UPS Foundation, the John R. Oishei Foundation, the Fatta Foundation, the Andrew W. Mellon Foundation, the Peck Stacpoole Foundation, Walt Disney World and Disney's Animal Kingdom, the Baird Foundation, the Chanticleer Foundation, Metal Edge, and the Berger Collection Educational Trust.

This work was made possible by our outstanding and knowledgeable partners. Our thanks to Heritage Preservation and its President, Larry Reger, and many staff members, including Moira Egan, Executive Vice President; Kristen Overbeck Laise, Vice President, Collections Care Programs; Elsa Huxley, Director of Meetings, Membership, and External Affairs; and Mary Rogers, Coordinator, Emergency and Collections



Care Programs. We are especially grateful as well to the American Association for State and Local History and Executive Director Terry Davis; Bob Beatty, Vice President of Programs, and Terry Jackson, Program Associate. We also appreciate the dedication of the American Institute for Conservation of Historic and Artistic Works, especially Eryl Wentworth, Executive Director, and Eric Pourchot, Director of Institutional Advancement. In addition, we want to recognize Selma Thomas, Founder and President, Watertown Productions; Jill Collins, President, Jill Collins, Public Relations Group; Giuliana Bullard, President, Duetto Communications; Susannah Seidl-Fox, Program Director, Culture and the Arts, Salzburg Global Seminar; Elizabeth Perry and Elisa Glazer, The Washington Corporate and Cultural Affairs Group; and Matt Burdetsky, Capital Meeting Planning.

Staffers at the Smithsonian Institution's National Air and Space Museum work to stabilize, exhibit, and store Apollo-era Astronaut Frank Borman's space suit.



David Marquis of the Upper Midwest Conservation Association performs conservation work on Guercino's *Erminia and the Shepherds* for the Minneapolis Institute of Arts.

Resources

For more information on collections care, see the following resources on the IMLS *Connecting to Collections* Web site at www.imls.gov/collections:

Connecting to Collections Video

The *Connecting to Collections* initiative is a call to action, spurring activity at the local, state, and national level to care for America's collections. This video was developed to underscore the importance of collections held in museums, libraries, and archives throughout the U.S., and to inspire communities to take action.

National Tour: Buffalo Webcast

The fourth and final stop on the *Connecting to Collections* National Tour was in Buffalo for the "Stewardship of America's Legacy: Answering the Call to Action" forum. The full conference is available for online viewing.

National Tour: San Diego Webcast

The third stop on the *Connecting to Collections* National Tour was in San Diego for the "It's Alive! Petals to Primates: Preservation Challenges of Living Collections" forum. The full conference is available for online viewing.

National Tour: Denver Webcast

The second stop on the *Connecting to Collections* National Tour was in Denver for the "Collaboration in the Digital Age" forum. The full conference is available for online viewing.

National Tour: Atlanta Webcast

The first stop on the *Connecting to Collections* National Tour was in Atlanta for the "Preserving America's Diverse Heritage" forum. The full conference is available for online viewing.

Summit Proceedings DVD

Video highlights from the National Conservation Summit are available in a two-disc DVD package, along with the full text of the conference keynotes. E-mail imlsinfo@imls.gov to request a copy.

Guide to Online Resources

The Guide to Online Resources is a companion to the IMLS *Connecting to Collections* Bookshelf, a core set of books, DVDs, online resources, and an annotated bibliography that was distributed free to nearly 3,000 collecting institutions. The Guide contains links to the most trusted collections care resources on the Web. Use it to find answers to common conservation and collections management questions.

Capitalize on Collections Care

This booklet on strategies for increasing support for the preservation of collections contains tips, principles, and information on available resources and tools. It can be ordered from Heritage Preservation or downloaded from the IMLS Web site.

Photo Credits

Front Cover

"Spirit" post-conservation.
Courtesy: Shelburne Museum.

Register books. Courtesy: District of Columbia Government Office of Public Records.

Image from "Varsha Ritu" or "Rainy Season." Courtesy: Anupam Sah.

Australian landscapes. Courtesy: University of California at Berkeley Botanical Garden.

Contents

Courtesy: Samuel P. Harn Museum in Gainesville, Florida. Photo: Randy Batista Photography.

Page 1

Sacred cloak. Courtesy: Bishop Museum.

Page 3

Shrimpo sheer clamp installation.
Courtesy: Center for Wooden Boats.

WWII-era posters. Courtesy: Delaware County Community College.

Page 4

The Akeley Hall of African Mammals. Courtesy: American Museum of Natural History.

Page 5

Conservator Bob Barclay with feathered cloak mount. Courtesy: Bishop Museum.

Cow Wallpaper by Andy Warhol. Courtesy: © 2010 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Tucson Museum of Art.

Page 6

Exterior restoration, and full photo, of Tchefuncte Lighthouse. Courtesy: Lake Pontchartrain Basin Maritime Museum. Photo: Jay C. Martin.

Page 7

Maris Pacifici map showing damage from flood waters. © University of Hawaii at Manoa Library. Maris Pacifici map after receiving conservation treatment for flood damage. Photo: Jeffrey Warda. © University of Hawaii at Manoa Library.

Mold-damaged artwork by Moses Toliver. Courtesy: Ohr-O'Keefe Museum of Art. Photo: Betty Fiske.

Books and government documents in ruins after a 2004 flood at the Hamilton Library. Courtesy: Susan Murata. © Susan Murata.

Photograph of Chet Baker at Sioux Falls Community Playhouse, 1957. © The University of South Dakota. University Libraries. Archives and Special Collections.

Textile Conservation Center/
American Textile History Museum.
© Textile Conservation Center.

Walter J. Brown Media Archives
& Peabody Awards Collections.
Photo by Jeffrey J. Martin.

Page 8

17th-century gilt wood bodhisattva statue. Samuel P. Harn Museum of Art, University of Florida, Gainesville. Photo: Randy Batista Photography. X-ray of bodhisattva's head. Courtesy: Samuel P. Harn Museum of Art and Shands Hospital, University of Florida, Gainesville.

Page 9

Flooded aisle at a New Mexico Museum of Indian Arts and Culture storage facility. Courtesy: Museum of Indian Arts and Culture/Laboratory of Anthropology, Department of Cultural Affairs. www.miaclab.org. Photo: Anita McNeece. Acoma jar. Courtesy: Museum of Indian Arts and Culture/Laboratory of Anthropology, Department of Cultural Affairs. www.miaclab.org. Photo: John Torres-Nez.

Page 11

(Top to bottom, left to right) Henry Smith. Courtesy: Committee on African American History Observances/Dreamkeepers Collection, Georgetown County Library, Georgetown, South Carolina. The Reverend Meredith B. Hudson (1864-1928) poses with his wife, Nancy Bennett Hudson for a studio portrait. Courtesy: Samuel Hudson

Photograph Collection, Georgetown County Library, Georgetown, South Carolina. Jean and Ed Mason pose near the lookout in front of the Bland Cottage in 1935. Courtesy: Pawleys Island Civic Association Collection, Georgetown County Library, Georgetown, South Carolina. Girl in costume. Courtesy: Georgetown County Museum Collection, Georgetown County Library, Georgetown, South Carolina. House destroyed by Hurricane Hazel. Courtesy:

Georgetown County Hurricane Collection, Georgetown County Library, Georgetown, South Carolina. Houston Parson. Courtesy: Committee on African American History Observances/Dreamkeepers Collection, Georgetown County Library, Georgetown, South Carolina. A man with his large fish. Courtesy: Morgan-Trenholm Collection, Georgetown County Library, Georgetown, South Carolina. Group of eight in bathing suits on Pawleys Island. Courtesy: Georgetown County Museum Collection, Georgetown County Library, Georgetown, South Carolina. African-American man in ox cart. Courtesy: Georgetown County Museum Collection, Georgetown County Library, Georgetown, South Carolina. Eloise Cooper standing in front of the Waccamaw Center for Mental Health. Courtesy: Committee on African American History Observances/Dreamkeepers Collection, Georgetown County Library, Georgetown, South Carolina. Garden City Point after Hurricane Hugo. Courtesy: Georgetown County Hurricane Collection, Georgetown County Library, Georgetown, South Carolina. House destroyed by Hurricane Hazel. Courtesy: Georgetown County Hurricane Collection, Georgetown County Library, Georgetown, South Carolina.

Page 13

Moving grasses and Monkey Puzzle. Courtesy: University of California at Berkeley Botanical Garden.

Hopi basket plaque. Courtesy: Museum of Indian Arts and Culture/Laboratory of Anthropology, Department of Cultural Affairs. www.miaclab.org. Photo: John Torres-Nez.

Watercolor of the Diana Pool at Brookgreen Gardens by Eliot O'Hara. Courtesy: Brookgreen Gardens Collection, Georgetown County Library, Georgetown, South Carolina.

Page 14

Packets of Kool-Aid. Courtesy: Hastings Museum.

Page 15

"Trudy" in bloom. Courtesy: University of California at Berkeley Botanical Garden.

Page 16

Close-up of Monet's *Champ d'avoine (Field of Oats)*, pre-conservation. Samuel P. Harn Museum of Art, University of Florida, Gainesville and Rustin Levenson Art Conservation Associates. Monet's *Champ d'avoine (Field of Oats)*, after conservation. Courtesy: Samuel P. Harn Museum of Art, University of Florida, Gainesville and Rustin Levenson Art Conservation Associates.

Page 17

Cover of On Guard! publication. Courtesy: Samuel P. Harn Museum of Art, University of Florida, Gainesville and Anika Khan, Harn Museum of Art Graphic Design Intern. Image: Bryan Yeager. Hands Off! page in On Guard! publication. Courtesy: Samuel P. Harn Museum of Art, University of Florida, Gainesville. Photo: Randy Batista Photography.

Page 18

Working group report. Photos: Anne Bauchinger, Kurt Kaindl, and Herman Seidl.

Page 22

(Clockwise) Schloss Leopoldskron, Salzburg, Austria. Plenary in Parker Hall; George Abungu; Plenary in

Parker Hall; Tim Whalen, Hanna Pennock. Photos: Anne Bauchinger, Kurt Kaindl, and Herman Seidl.

Lonnie Bunch, Director of the Smithsonian National Museum of African American History and Culture, giving the keynote address. Photos: Anne Bauchinger, Kurt Kaindl, and Herman Seidl.

Page 23

Emergency Preparedness Group. Photos: Anne Bauchinger, Kurt Kaindl, and Herman Seidl.

(Clockwise, group of four photos) Loh Hen Noi; Margie Johnson Reese, Anupam Sah, Kay Raseroka; Larry Reger, Hany Hanna, Franz Grupp; Richard McCoy. Photos: Anne Bauchinger, Kurt Kaindl, and Herman Seidl.

Asma Ibrahim. Photos: Anne Bauchinger, Kurt Kaindl, and Herman Seidl.

Mural painters. Courtesy: Anupam Sah.

Page 26

1874 Webb-Jones farmhouse. Courtesy: Mandarin Museum and Historical Society.

Page 27

Photo with Bookshelf recipients. Courtesy: Kansas City Public Library. Photo by John Gladman.

Page 32

Two Angels and Three Shepherds by Allan Crite. Courtesy: Conservation Center for Art and Historic Artifacts. © African American Museum of Philadelphia.

Page 33

Pennsylvania statewide planning grant poster. Courtesy: Conservation Center for Art and Historic Artifacts.

Page 37

"Spirit" post-conservation. Courtesy: Shelburne Museum. "Ranger" during restoration. Courtesy: Shelburne Museum.

Page 38

Head of the last buffalo shot by Buffalo Bill. Courtesy: Buffalo Bill Museum. Buffalo Bill's Stetson. Courtesy: Buffalo Bill Museum. Photograph of Buffalo Bill's grave, 1920. Courtesy: Buffalo Bill Museum.

Page 41

Apollo-era space suit. Courtesy: National Air and Space Museum, Smithsonian Institution (SI 2002-6975). Photo: Mark Avino. Apollo-era Astronaut Borman's space suit being conserved. Photo by Eric Long, National Air and Space Museum, Smithsonian Institution (SI 2001-11472-6).

Page 42

Conservation work on Guercino's *Erminia and the Shepherds*. Courtesy: Minneapolis Institute of Arts.

Back Cover

Acoma jar. Courtesy: Museum of Indian Arts and Culture/Laboratory of Anthropology, Department of Cultural Affairs. www.miaclab.org. Photo: John Torres-Nez.

Australasia ferns landscape. Courtesy: University of California at Berkeley Botanical Garden.

Last Will and Testament of Blanche I. Bruce. Courtesy: District of Columbia Government Office of Public Records.

17th-century gilt wood bodhisattva statue. Samuel P. Harn Museum of Art, University of Florida, Gainesville. Photo: Randy Batista Photography.



my and all Wills or Testaments
made, do make, publish
Last Will and Testa
I direct that, as soon as
cease, all my just debts, ac
cluding the cost of such monu
named Executrix may de
out of my Estate: and I
eruction, and of the interm
er discretion ~ Confident
at the wishes I have exp
I do devise and bequeath my
C. Bruce.
I hereby ratify and confir
wife Josephine B. Bruce
all gifts, settlements, or
ty, real, personal, and
by my testator or her

