

JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY

Advisory Board Handbook





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JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY

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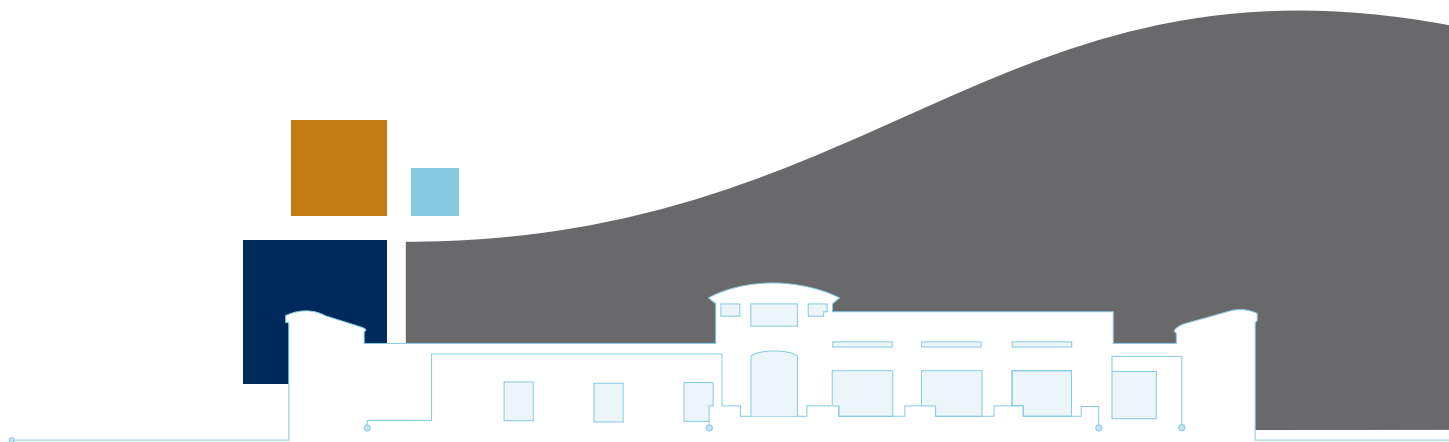
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JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY

Advisory Board Handbook



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| Board Members 2014



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY



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| Advisory Board Duties and Responsibilities



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY



JULE COLLINS SMITH MUSEUM OF FINE ART

Advisory Board Duties and Responsibilities

JCSM Mission Statement:

Art changes lives. Our mandate within the larger mission of Auburn University is to preserve, enhance, research and interpret the collections entrusted to us. Through the presentation of compelling exhibitions and programs to our diverse audiences, we foster the transformative power of art.

JCSM Core Values Statement

The Jule Collins Smith Museum of Fine Art at Auburn University acknowledges that the following points are the guiding principles by which we will work and plan for the future of this institution.

- **Power of Art:** Central to our core values is the belief in the transformative powers of art. We are dedicated to providing our audience with unparalleled experience of direct interaction with a unique work of art whether through our diverse exhibition schedule or through our museum's growing permanent collections. These works of art are at the heart of our museum identity.
- **Professionalism:** In all we do we will treat all colleagues, visitors, and staff members with respect, recognizing that we are at all times representatives of JCSM, the University, and the museum profession. Together we welcome the responsibility of being accountable for the care and preservation of those collections entrusted to us.
- **Excellence in Education:** Key to our mission is providing a welcoming learning environment for our faculty, students, community and regional members. It is our intention that through academic research, visual appreciation and direct encounters with visual expression from different eras and places of origin we will provide significant and possibly even life-changing educational opportunities. In teaching that art is the result of discipline, study and the ability to face the uncertainties of creative experimentation, we encourage all students with diverse experiences to explore new and challenging ideas.

- **Leadership and Innovation:** We will strive to achieve best practices in all we do and to empower and encourage those around us to discover original ways to motivate and inspire. The creative expression that is central to our institution shapes how we will plan, teach and face challenges.
- **Diverse Community:** We are committed to reaching and sustaining a broad audience base representative not only of our whole university but of our entire regional community. As we expand our constituency we seek to be all inclusive and not discriminate against race, creed, color, religion, age, disabilities, gender, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status.

The Jule Collins Smith Museum of Fine Art Advisory Board Duties and Responsibilities

The Advisory Board (AB) of The Jule Collins Smith Museum of Fine Art (JCSM) is different from a Board of Trustees of a private museum. The museum is administered by Auburn University, and it is the university's Board of Trustees which is ultimately responsible for the operation of the museum. The Board of Trustees sets the policies for the museum, oversees its operation, and ensures that the museum is responsibly managed. The Director of the museum reports to the Associate Provost, the Provost, the President, and, ultimately, the Board of Trustees of Auburn University. By contrast, the Advisory Board of the museum does not have fiduciary responsibility and is not legally liable for any improprieties occurring within the museum's governance. The Advisory Board's role is to advise JCSM's Director. After noting these primary differences, the Advisory Board does perform an important and active role in maintaining the health and vigor of the museum. Although the Director is responsible for the daily operational administration of the museum, the Advisory Board aids by advising on those general principles that guide the museum. The Board advises the Director in establishing priorities, assists in raising funds, helps conceptualize the mission of the museum, works with long-range plans, and evaluates the performance of the museum in a number of key areas. This is why the Advisory Board of the Jule Collins Smith Museum of Fine Art should be composed of individuals coming from diverse backgrounds and possessing a wide array of special talents and experiences.

A member of the Advisory Board (AB) is a constant ambassador and proponent of the arts to the general public. AB members serve the organization's welfare in all possible ways. Specifically, an AB member's responsibilities ideally should embrace all of the following:

- Demonstrate personal support for the Museum and inspire other members of the community and Auburn University;
- Give all meetings and other activities pertaining to the JCSM high priority on his/her calendar of commitments. Support as many JCSM programs by personally attending as time permits;
- Be familiar with and stay current with all the facts upon which the AB must base their collective opinions and suggestions—to seek answers when they seem to be lacking;
- Diligently work on committees assigned by the Director and President of the AB and to attend committee meetings regularly;
- Recognize that an essential function of a good board is fund-raising and to cooperate fully in achieving the Museum’s financial goals by making his or her own gifts as generous as possible and by participating in annual fund-raising efforts;
- Be involved fully in all deliberations affecting the ongoing philosophy and future planning of the AB; AB members should be both knowledgeable pursuers of “old business” and aggressive proposers of “new business.”

Essential to the success of the AB is its committee structure. Each of the museum’s five committees has a specific charge: Collections and Acquisitions, Development and Finance, Education and Programming, Exhibitions, and Long Range Planning. These five committees discuss and advise the Director who then establishes the museum’s priorities. It is vitally important that each of these committees create long-term goals, articulate them to the entire Board and periodically evaluate the committee’s success or failure in meeting these goals. Every member of the AB must serve on at least one committee.

AB members lead by example. They must be members of the museum and in addition they must be willing to donate a minimum of a \$1,000 per year to the Advisory Board Endowment. Charitable contributions of \$1,000 or higher may be made as quarterly payments, or they may be made as gifts-in-kind, or they may be completed by assisting the Director and/or Development Officer in soliciting funds in this amount.

AB members will help develop a network of patrons to promote JCSM and its membership/fund raising activities.

AB members are nominated by the Executive Committee who recommends the candidate to the full AB. Should AB members agree to this nominee they are then recommended through the Office of the Provost to the University President for appointment for a three-year term. After the term is served a member may be asked to continue to serve for another three-year term based upon their past level of participation as an AB member. The number of members to the Advisory Board shall be no less than 20.

The Advisory board may include several non-voting ex-officio members. They can include the Auburn University President and Provost or their representatives, as well as the chair of the Art Department and other members of the University administration deemed appropriate by vote of the Executive Committee.

In order to have a system of succession in place the President and Vice President are elected by the members of the Advisory Board for a two-year term which can be renewed once. Like the Director of JCSM, the President of the Board is a member of all Museum committees. The Vice President may choose to attend all meetings as well. Working with the Director and referring to the preferences expressed by Board members, the President and the Director appoint committee chairs and members to the various museum committees.

The Advisory Board is governed by this document and a Code of Ethics Policy which are periodically reviewed and revised by a majority vote of the full Advisory Board. All members of the Advisory Board will sign a letter of commitment to the Advisory Board annually.

Executive Committee

The President, Vice President, outgoing president and the chair of each committee compose the Advisory Board Executive Committee which also serves as the nomination committee. The future of the JCSM depends heavily on financial support from Auburn alumni, friends, corporations, foundations, as well as citizens of the community and region. To help the museum meet its financial objectives and to develop positive relationships with the aforementioned constituency, we note that one of the primary roles of the Executive Committee is to provide assistance in the coordination of all fund-raising and Advisory Board membership recruiting activities. A primary emphasis will be on securing gifts and memberships to the museum at the \$1,000 level and above.

Role and Responsibilities of the Executive Committee

President of the Advisory Board

- is familiar with the museum's mission, areas of excellence, goals and needs in order to develop a compelling case for enlisting support;
- has overall responsibility for motivating the volunteer AB and sees that responsibilities accepted by the volunteers are carried out in a timely manner;
- resides over both Advisory Board and Executive Committee meetings;
- participates in solicitation and cultivation activities;
- works closely with the Museum Director and Development Officer to assure that the support required and needed by volunteers is provided in a timely manner;
- makes a personal gift that will inspire others to emulate his or her generosity.

Executive Committee Members

- are familiar with the museum's mission, areas of excellence, goals and needs in order to develop a compelling case for enlisting support;
- act as spokespersons, ambassadors and advocates on behalf of the museum in their communities and among various segments of the museum constituency;
- recruit individuals to become museum members at the higher levels;
- recruit individuals to make charitable contributions to the museum at the \$1,000 level or higher;
- locate and recommend those candidates to be nominated by the full AB as appointees of the University President to serve as future members of the AB. This is done by the Director through the Office of the Provost. The University President makes these appointments for a three year term. After the term is served a member may be asked to continue to serve for another three year term based upon his or her past level of participation as an Advisory Board member;

- nominate those Advisory Board members who have served successfully for three or more terms to be given the non-voting status of Emeritus Member of the Advisory Board which welcomes their attendance to any committee and full Advisory Board meeting though it is no longer mandatory;
- as chairs of their individual committees, work closely with the Museum Director, and members of their committees in the planning and implementation of pertinent committee activities; and
- make a personal gift to the museum that will inspire others to emulate their generosity.

JCSM Advisory Board Committees

Collections and Acquisitions

During every meeting of the Collections and Acquisitions Committee, the Curator after consultation with the Director presents those artworks that have been offered for acquisition into the collection either through auction, direct purchase from the owner or gift to the museum. The committee reviews these pieces and recommends that the pieces be accepted by JCSM. The head of the committee will present these recommendations to the full Advisory Board at the next meeting. Other updates concerning the collection shall also be presented at these meetings such as conservation efforts and loan requests.

The Collections and Acquisitions Committee will adhere to JCSM's Collections Management Policy and Code of Ethics. They will under the guidance of the Curator and Director periodically review and if necessary make suggestions on the collections management policies to reflect professional best practices in collection ethics, acquisition and accessioning, disposition of non-accessioned objects/materials, incoming and outgoing loans, access to the collections, and deaccessioning. This committee may request periodic reviews of the condition of works belonging to the Museum's permanent collection.

The committee will be apprised of all budgetary concerns including funds that are raised through direct donations or acquisition endowment income as well as line item budget funds designated for the acquisition of works of art and the care and preservation of the museum's permanent collection. The committee serves to advise the Director, who has the authority on the expenditure of funds for the purchase of works of art.

Development and Finance Committee

The future of the Jule Collins Smith Museum of Fine Art depends heavily on financial support from Auburn alumni, friends, corporations, foundations, as well as citizens of the community and region. The primary role of this committee will be to provide assistance in the coordination of all fund-raising and membership recruiting activities for the museum. The main objective of this committee is to help the museum meet its financial objectives and to develop positive relationships with the aforementioned constituencies. This committee spearheads all development activity working in tandem with the Director and museum Development as they assist to solicit funding for future collections, exhibitions and programs. The committee members have access to the operating budget in order to have a full understanding of current needs.

The Development and Finance Committee is an active volunteer committee that works with the museum Director and Development Officer to establish and reach annual fund raising and membership goals. This committee will adhere to JCSM's Code of Ethics. The committee's primary emphasis is securing gifts and memberships to the museum at the \$1,000 level and above and working with the Director, Development Officer and the Auburn University Foundation Office to maintain and build endowments.

Education and Programming Committee

The Education and Programming Committee is responsible for advising the Director and Education Curators on subjects related to the educational mission of the museum and the effectiveness with which that mission has been implemented. This committee will adhere to JCSM's Code of Ethics where applicable. One of the most unique aspects of the museum is the breadth of its educational mission. The museum's educational mandate is to reach all aspects of Auburn's diverse regional community, including preschoolers, K-12 students, Auburn University students, faculty, staff, retirees, working adults, and families. To meet this mission, the Education and programming Committee works with the museum's Education Curators to assist in their development and implementation of programming intended to reach and engage these audiences. This includes supporting their efforts in coordinating a corps of volunteers and training docents as well as promoting all of the programs initiated by the Education Curators and assisting them in locating funding for these programs. This committee seeks to engage a diverse regional audience with our programs. This committee will also adhere to JCSM's Code of Ethics.

Exhibitions Committee

This committee works with the Curator in consultation and with approval of the Director to consider potential exhibitions for the museum. Members of the committee may also present ideas or material related to exhibitions for the museum. Exhibitions may be curated from the museum's own permanent collection (often augmented by works borrowed from other collections) or contracted through loans from other museums or exhibition services. This committee will also adhere to JCSM's Code of Ethics.

Long Range Planning Committee

The Long Range Planning Committee considers and makes recommendations on a strategic plan for all aspects of the museum's mission (see Mission Statement). This includes an assessment of all the museum's stakeholders' interests and an ongoing plan of action for the museum's future direction, establishing goals for each area of museum operations as well as securing the financial means to achieve them within a reasonable time line. All planning should be done working within the parameters of best practices as established by the AAM and other museum professional organizations. Again, adherence to JCSM's Code of Ethics is essential in all long range planning.

Advisory Committee Roles and Responsibilities:

Previous discussion in this document outlines the role of specific committees of the Advisory Board. The following are general responsibilities to be addressed by those participating in the committee work of the Advisory Board, either as a chair or as a committee member.

Committee Chairs

- become familiar with the museum's mission, areas of excellence, goals and needs in order to develop a compelling case for enlisting support;
- encourage an active committee that partners with the museum Director and appropriate staff to accomplish those long range goals established;

- has overall responsibility for motivating their committee members and sees that responsibilities accepted by these volunteers are carried out in a timely manner;
- participate in solicitation and cultivation activities, that would establish sponsorships, funds or endowments to create greater opportunities for the museum to meet the goals of its mission; and
- makes a personal gift that will inspire others to emulate his or her generosity.

Committee Members

- become familiar with the museum's mission, areas of excellence, goals and needs in order to develop a compelling case for enlisting support;
- act as spokespersons, ambassadors and advocates on behalf of the museum in their communities and among various segments of the museum constituency;
- recruit individuals to become museum members;
- recruit individuals to make charitable contributions to the museum at the \$1,000 level or higher. This includes annual membership in the 1072 Society for acquisitions and other programs such as Business Partners, as well as sponsorships, special funds or endowments;
- work closely with the museum Director, and museum staff especially those directly assigned to work with specific committees to generate support and implement future activities;
- make a personal gift that will inspire others to emulate their generosity.

Advisory Board Committee Guidelines:

- Committee members are culled from the Advisory Board and are assigned to committee work based on their expressed preference. Advisory Board members must serve on at least one committee but may choose to serve on other committees as well. Two additional members from outside the Museum Advisory Board may be recruited at the discretion of the Chair of the Committee. The committee also includes the Advisory Board President, Vice President, the museum Director and those museum staff assigned to work with the committee;
- The chairperson of each committee is appointed by the Museum Director with recommendations from the President of the Advisory Board ;
- A full meeting of each committee will be held three times annually.

Ex Officio Advisory Board Members

The Executive Committee of the Advisory Board may invite individuals because of their role at the University and expertise to attend Advisory Board meetings as Ex Officio members.

III | Code of Ethics



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY



Code of Ethics

Introduction

The Jule Collins Smith Museum of Fine Art at Auburn University (JCSM) has prepared this Code of Ethics in accordance with the specifications and guidelines of the Association of Art Museum Directors and the American Alliance of Museums. It is noted and recommended that this document continue to be reviewed periodically under the advisement of JCSM's director, members of the museum staff, the university administration and the museum's Advisory Board.

- This document is intended to provide professional guiding principles that will enable the staff, Advisory Board, docents and volunteers of JCSM to legally, ethically and effectively be accountable in the performance of their duties in a way that both supports the museum and university missions as well as realizes their responsibilities as stewards of objects held in public trust.
- In addition all above-mentioned individuals must be aware of the ethics policies published by their respective professional organizations as well as the standards of behavior defined by the Auburn University Board of Trustees and those Ethics policies of the State of Alabama.
- All additional volunteer constituents of JCSM (to include the Advisory Board, docents, members of any and all fundraising committees, gift shop attendants, interns, work-study students, and any other individual or group assisting the museum) are expected to follow the guidelines set forth in this Code of Ethics.
- It is ultimately the responsibility of JCSM's director to set an example of ethical behavior and actions as well as to ensure that the content of this Code of Ethics is communicated to all staff, volunteers and anyone directly associated with the ongoing business of JCSM.

Background

JCSM first opened to the public in 2003 and serves as an academic unit of Auburn University under the advisement of the Office of the Provost. As part of the university, JCSM supports and advances Auburn University's mission, which is defined by its land-grant traditions of service and access for the citizens of the State through its instructional, research and outreach programs. Like the university, JCSM will provide broad access to the institution's educational resources. The Auburn University Board of Trustees is committed to sustain JCSM as an integral part of the University and as an exceptional cultural resource for the State of Alabama.

Implementation of the Code of Ethics:

- JCSM's Code of Ethics should be made available to each museum staff member in addition to all other Auburn University personnel policies. The director or other staff members who work with volunteers; i.e. docents and interns, are responsible for familiarizing themselves and their volunteers with the relevant sections of the code and safeguarding that they comply with its provisions.
- Members of the Advisory Board should also agree to the specifications of this Code of Ethics and receive a copy at the time of their appointment enabling them to become familiar with it, particularly those sections pertaining to collections and donor relations.

JCSM Mission Statement

Art changes lives. Our mandate within the larger mission of Auburn University is to preserve, enhance, research and interpret the collections entrusted to us. Through the presentation of compelling exhibitions and programs to our diverse audiences, we foster the transformative power of art.

JCSM Core Values Statement:

The Jule Collins Smith Museum of Fine Art at Auburn University acknowledges that the following points are the guiding principles by which we will work and plan for the future of this institution.

- **Power of Art:** Central to our core values is the belief in the transformative powers of art. We are dedicated to providing the unparalleled experience of direct interaction with a unique work of art whether through our diverse exhibition schedule or through our museum's growing permanent collections. These works of art are at the heart of our museum identity.
- **Professionalism:** In all we do we will treat all colleagues, visitors, and staff members with respect, recognizing that we are at all times representatives of JCSM, the University, and the museum profession. Together we welcome the responsibility of the care and preservation of those collections entrusted to us.
- **Excellence in Education:** Key to our mission is providing a welcoming learning environment for our faculty, students, community and members. It is our intention that through academic research, visual appreciation and direct encounters with visual expression from different eras and places of origin we will provide significant and possibly life-changing educational opportunities.

In teaching that art is the result of discipline, study and the ability to face the uncertainties of creative experimentation, we encourage all students with diverse experiences to explore new and challenging ideas.

- **Leadership and Innovation:** We will strive to achieve best practices in all we do and to empower and encourage those around us to discover original ways to motivate and inspire. The creative expression that is central to our institution shapes how we will plan, teach and face challenges.
- **Diverse Community:** We are committed to reaching and sustaining a broad audience base representative not only of our whole university but of our entire regional community. As we expand our constituency we seek to be all inclusive and not discriminate against race, creed, color, religion, age, disabilities, gender, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status.

Code of Ethics for Governance

JCSM, as an academic unit of Auburn University, has as its official governing authority the AU Board of Trustees and the university's academic administration as represented by the AU President and the Office of the Provost. The Provost and by extension the Associate Provost serve on behalf of the Board of Trustees and the President to oversee the affairs of the museum. The museum's director reports directly to the Office of the Provost. The governing authority entrusts the director with responsibility for developing the mission, vision and goals of the museum. In turn, the director works closely with museum staff and seeks counsel from members of the Advisory Board and other volunteers to develop and refine the mission, vision and goals and to ensure their implementation.

The museum's professional staff, Advisory Board, docents, and other volunteers and interns should recognize and understand that their work for or on behalf of JCSM must be done in support of its mission and public trust responsibilities. This would include the museum's permanent collections and educational programs as well as its physical, human and financial resources which are established, sustained, secured and interpreted as part of this mission. Among the most fundamental responsibilities of the museum are the ongoing development, research and preservation of its permanent collection which is an essential part of its educational goals of teaching and research.

The museum has policies and procedures in place that direct its operations such as Exhibitions Planning, Collections Management and the Advisory Board Duties and Responsibilities. These documents support the mission, vision and goals of the

museum as defined in its Long Range Plan. Members of the governing authority, staff, Advisory Board and volunteers of the museum should be committed to the institution's purposes and responsibilities as reflected in these established guidelines.

The museum follows all employment and contractual practices, including hiring and termination as determined by Auburn University. As part of the university, JCSM is committed to non-discrimination with respect to race, creed, color, religion, age, disability, gender, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status. Recruitment, appointment, training, promotion, demotion, compensation, retention, discipline, and/or other employment practices are based on those instituted by the university and state.

Code of Ethics for Public Accountability

All museum operations are directed and informed by professional standards and best practices. JCSM staff members observe and are encouraged to keep up with those latest developments and accepted standards in their fields and their areas of responsibility which are accepted by their peers and professional associations, such as the American Alliance of Museums and the Association of Art Museum Directors. JCSM employees should recognize that the work we do involves great responsibility and is a public trust. Museum staff must perform their duties with the utmost integrity and agree to always act with objectivity and maintain rigorous ethical principles and standards.

Museum staff members are encouraged to fully participate in a wide range of professional and personal activities comparable to professionals in other disciplines and consistent with their professional and staff responsibilities. But they may not engage in activities that suggest any financial interests which would represent a conflict of interest with the museum and/or the university, including such engagements as defined in applicable law, university regulations, or collective agreements. Since the museum's success is dependent on its reputation as a prominent cultural institution, its staff has an obligation to help it maintain that reputation by serving in a dignified, trustworthy, reliable and loyal manner. Museum staff members are never wholly separated from their institution and therefore should always be mindful of the impression they make. They must never consider themselves or their activities entirely independent of the museum and must consequently be concerned not only with their personal motivations and interests but also with how their actions might be interpreted by those in the community.

All materials or items developed, written, designed, drawn, painted, constructed or installed by employees or volunteers on behalf of JCSM are considered to be the property of the museum (and Auburn University) with the museum having all rights

to the property. However, this proprietorship does not pertain to scholarly articles and monographs written by faculty members and museum curators. JCSM stresses that complete academic honesty be the basis for all didactic and published museum materials. The museum fully recognizes and respects all intellectual property rights of artists, scholars and critics.

Museum staff should treat the public courteously at all times and handle all correspondence and inquiries in an efficient and prompt manner. They should willingly share their knowledge to assist the general public in so far as the legal parameters of the profession. They should be willing to provide assistance to those specialists and serious scholars who request access to any material or documentation in our care, except in those areas of confidentiality such as personal data and appraisal information.

All confidential information relating to the source of material owned by or on loan to the museum, as well as security arrangements of the museum, or the security arrangements of private collections or any place visited in the course of official duties must not be disclosed. Confidentiality must also be observed in respect to any item brought to the museum by donors or potential donors for examination. Information on such items should not be exchanged or shared with another museum, dealer, or donor except in the case of a legal obligation to assist the police or other proper authorities in investigating possible stolen or illicitly acquired or transferred property or as allowed by law. It is the responsibility of all museum staff to observe all laws concerning the security and privacy of all confidential records and information, pertaining to individuals or groups who support the museum.

Members of the governing authority, staff, Advisory Board and volunteers of JCSM should not participate in any activities which may be understood as conflicts of interest. Any employee or volunteer associated with JCSM must follow all state ethics and laws as well as university rules concerning outside activities and conflicts of interest. Staff members and Advisory Board members as well as all other volunteers shall not, at any time, engage in any activity for profit, such as selling art to the museum, providing paid authentications for works of art or having an undisclosed interest in a property being acquired by the museum. No JCSM employee shall perform appraisals. The museum shall maintain a list of appraisers but shall not provide an endorsement. The museum's welfare and security should always be considered first should a conflict of interest arise.

The slightest suggestion or appearance of misconduct should at all times be avoided by the museum's professional staff and their families. This would include refusing any gift, tips, favors or other dispensations that could be interpreted to influence their professional performance.

Any form of compensation, gift or other item of considerable value received in good faith by a museum worker from anyone who has dealings with the museum is expected to be reported to the director.

Given the nature of the strong interest in art that usually motivates the professional staff into museum work; collecting art is deemed an appropriate activity and may enhance their expertise. However, private collecting by the director and staff of the museum should never conflict with the interests of the museum. Because the possibility of conflict exists, the issue should be openly discussed by all those involved.

- The director and museum staff must never compete with the museum for an art object. The museum should always have first option of acquiring an object before it is added to a staff member's personal collection.
- The director and museum staff who collect art should provide JCSM with an inventory of their collection which should be kept in their personnel file.
- Personal collections owned by museum staff should never be stored at the museum nor should any personal research or conservation take place without the knowledge of the Collections and Acquisition Committee of the Advisory Board.
- Objects on loan for an exhibition that are from the collection of a member of the museum staff should be credited anonymously.
- Should a museum staff member wish to dispose of part or all of his/her personal collection it should first be offered to JCSM at fair market value.
- Museum staff should not be involved in the sale of art, nor should they be employed by an art dealer or retain an interest in an art dealership. This does not apply to museum staff who create and sell their own art.
- Neither relatives nor friends should engage in any transaction on behalf of a museum that is not in compliance with these stated policies.

JCSM is dedicated to adhering to essential ethical principles in all relationships with business suppliers. Those staff members who are authorized to procure materials on behalf of the museum should do so with the best interest of the museum at heart and act with objectivity, honesty and commitment.

Code of Ethics for Finance and Development

JCSM's director and assistant director oversee all financial matters and reporting for the museum as it relates to supporting the museum's mission, vision and goals. In all

financial matters, the museum complies with the directives, policies and procedures of the Office of Business and Finance at Auburn University and supports its mission and statement of purpose.

JCSM's Development staff works in collaboration with the university's Office of Development. All development activities are conducted in support of the mission of JCSM and in accordance with the mission of the AU Foundation which is devoted to maintaining the highest standards of ethical conduct in fundraising. Members of the governing authority, staff, Advisory Boards and volunteers must respect and maintain the confidentiality of all donor and development information, discussions and materials. With the exception of museum materials provided for public distribution, it will be considered a breach of confidence to share such materials or information with other organizations or individuals outside JCSM and Auburn University.

Code of Ethics for Collections

An important educational resource for the museum is its permanent collections which are established, preserved, exhibited and interpreted in support of the museum's mission and in accordance with the policies and procedures outlined in the museum's Collection Management Policy. This policy also includes a plan for the future development of collections. All items in the museum's possession, whether part of the permanent collection or on temporary loan, are to be accurately documented to facilitate provenance, identification, interpretation and conservation. The museum's registrar, working with the university's Office of Risk Management maintains adequate insurance coverage for all objects including those pieces in the permanent collection, objects in transit, items on loan and other objects not owned by the museum but temporarily on loan.

The museum will maintain secure and serviceable facilities and storage for its collections. Provisions for preventative conservation methods and techniques, including suitable environmental protection against the known causes of deterioration of works of art will be mandated. Decisions about conservation or restoration will be jointly decided by the director, curator and registrar, who are familiar with current ethical issues and professional best practices for conservation and restoration. Periodic condition assessments of the collections are required of the curatorial staff as well as arrangements for over-all and specific maintenance in keeping with professionally accepted standards.

JCSM's permanent collection represents an important educational resource for both present and future generations. It is our responsibility to make this collection judiciously accessible given the fragility of certain objects, but every effort will be made to respond to scholarly inquiries for information and visual documentation of

objects. The museum's curatorial staff will also upon request arrange and supervise at a mutually convenient time and place for objects from the collection to be studied and/or examined. Again, any and all sensitive or confidential material in the museum's records cannot be disclosed to unauthorized persons.

The plan for future development of the collection identifies the priorities of the museum and serves as a basis for the consideration of potential purchases and appropriate gifts. This plan is a work in progress and is revised periodically by the curator and director in consultation with and the Collections and Acquisitions Committee of the JCSM Advisory Board.

Identifying possible future acquisitions is the responsibility of the museum's director and curator. All gifts and bequests to the museum should ultimately be unrestricted. In addition, any conditions or limitations relating to an acquisition should be detailed clearly in the deed of gift or other written documentation. Museum acquisitions should be determined as to those objects that the museum is prepared and able to care for properly. Careful consideration should be made as to the appropriateness of any proposed acquisition whether it is offered for purchase or as a tax-benefit gift from the museum's Advisory Board, staff members, their relatives or close associates.

The museum will take every precaution and advance due diligence to avoid the acquisition of stolen artworks as well as those removed in contravention of treaties and international conventions to which the United States is a signatory, or illegally imported into the United States. JCSM will not knowingly secure any object for the collection that resulted in damage or destruction to its original site or involved less than accurate release to owners or governmental entities.

JCSM, within all legal considerations, will take responsible steps to cooperate in returning to the country of origin any object that may have inadvertently come into the museum's possession, should it be demonstrated that the object is part of the country's cultural heritage and was exported or otherwise transferred in violation of the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (1970).

Also JCSM respects the terms of the *Convention for the Protection of Cultural Property in the Event of Armed Conflict* (The Hague Convention, 1954) and will desist from the acquisition of cultural objects from any occupied country.

Since the permanent collection is a vital and important educational resource for the campus and community, JCSM's director and curator are charged with the responsibility of refining the collections and upholding a high standard of aesthetic quality and historic importance. Should it be found that certain objects do not meet the standards as described in the museum's Collection Management Policy then careful consideration will be given to the deaccessioning of those objects. (See section for deaccessioning procedure in JCSM's Collection Management Policy).

In the interest of avoiding any perception of conflict of interest, museum staff members, or members of their immediate families, may never receive or purchase for their own or another individuals' collections, even at public auction, objects deaccessioned from the museum's collections. Likewise, no one shall be allowed to use items from the museum's collections even temporarily, for any personal use. Because future development of the museum's collections was our donor's original intent any and all funds for acquisition, the monies (principal and interest) received from the sale of any accessioned work of art shall be applied solely to the future purchase of artwork for the museum's collections. All insurance claims for the loss of a work of art shall be used only for new purchases as well. The donor credit line from any sold work should be transferred to objects acquired with such funds.

Code of Ethics for Educational Programs and Special Events

JCSM, under the umbrella of Auburn University, serves as an important educational entity and outreach resource that both promotes teaching and research and serves as a facilitator for innovative and imaginative engagement between the university and our diverse local, state, national and international audiences. All of JCSM's educational programming should be based on rigorous scholarly research and best practices in the field. They should present correct material and not promote any cultural or social bias. JCSM's audiences are comprised of diverse campus and community demographics which vary in ages from young children to seniors as well as differing socio-economic backgrounds. Therefore all of our educational programs should be correspondingly varied and diverse in order to reflect the concerns, interests, values and needs of these audiences.

Special events are planned and implemented to promote the objectives of museum development in the areas of membership and fundraising but must always support, reflect and promote the mission, vision and goals of the museum and Auburn University as well as the wider community. In accordance with university policies and ADA guidelines, the museum ensures that its facilities and programs are accessible to those with special needs.

Code of Ethics for Marketing and Public Relations

Only the director or members of the staff who have been authorized by the director will make statements to the media on behalf of the museum. All information provided to the public will be consistent with museum policy and all museum marketing and public relations staff will deal with the media in a truthful, business-like and evenhanded manner.



| Collections Management
Policy

IV



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY

Collections Management Policy

JCSM Mission Statement

Art changes lives. Our mandate within the larger mission of Auburn University is to preserve, enhance, research and interpret the collections entrusted to us. Through the presentation of compelling exhibitions and programs to our diverse audiences, we foster the transformative power of art.

JCSM Core Values Statement

The Jule Collins Smith Museum of Fine Art at Auburn University acknowledges that the following points are the guiding principles by which we will work and plan for the future of this institution.

- **Power of Art:** Central to our core values is the belief in the transformative powers of art. We are dedicated to providing the unparalleled experience of direct interaction with a unique work of art whether through our diverse exhibition schedule or through our museum's growing permanent collections. These works of art are at the heart of our museum identity.
- **Professionalism:** In all we do we will treat all colleagues, visitors, and staff members with respect, recognizing that we are at all times representative of JCSM, the University, and the museum profession. Together we welcome the responsibility of the care and preservation of those collections entrusted to us.
- **Excellence in Education:** Key to our mission is providing a welcoming learning environment for our faculty, students, community and regional members. It is our intention that through academic research, visual appreciation and direct encounters with visual expression from different eras and places of origin we will provide significant and possibly even life-changing educational opportunities. In teaching that art is the result of discipline, study and the ability to face the uncertainties of creative experimentation, we encourage all students with diverse experiences to explore new and challenging ideas.
- **Leadership and Innovation:** We will strive to achieve best practices in all we do and to empower and encourage those around us to discover original ways to motivate and inspire. The creative expression that is central to our institution shapes how we will plan, teach and face challenges.

- **Diverse Community:** We are committed to reaching and sustaining a broad audience base representative not only of our whole university but of our entire regional community. As we expand our constituency we seek to be all inclusive and not discriminate against race, creed, color, religion, age, disabilities, gender, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status.

Collections Management Policy

As noted in the Jule Collins Smith Museum of Fine Art (JCSM) at Auburn University's mission statement on the preceding page part of the museum's mandate *within the larger mission of Auburn University is to preserve, enhance, research and interpret the collections entrusted to us.*

This statement verifies that the museum's collections are understood as an important and valuable resource and therefore warrants a stated policy that establishes directives and procedures for future development. The Director of the JCSM is charged with periodic review of this policy and may recommend revisions and amendments. Revisions will be submitted to the Auburn University Office of the Provost as well as recommendations sought from the Advisory Board.

I. Statement of Purpose

The objective of *The Jule Collins Smith Museum of Fine Art* (henceforth known as JCSM) is the advancement of learning through the collection, preservation, exhibition and elucidation of visual arts objects and to provide related educational services for the purpose of increasing and enriching the public's knowledge and appreciation of the arts. The acts of acquisition, accession and deaccession shall reflect these stated purposes. The Director in consultation with the Curator of Collections and Exhibitions shall make all recommendations regarding acquisitions, deaccessions, loans from the collections, conservation of objects in the collections, and Collections Management Policy amendments.

II. Scope of the Collections

A stated purpose of JCSM is the strengthening of its permanent collection through the acquisition of art objects for the purpose of research, the preservation of our global cultural heritage and the ongoing education of Auburn University's students and faculty as well the citizens of the state of Alabama.

JCSM, has primary holdings in 19th-century Audubon prints, Belleek porcelains, 20th-century American modernism, and 19th- and 20th-century European and American

art. While fine and decorative art of any genre and origin is of enormous value to the mission of the museum, the heart of its collections at this time concerns the history and development of American and European art. Recognizing that a museum's collection is often composed of diverse collections that together define the permanent collection, we anticipate that in the future, with gifts and acquisitions of the highest quality, JCSM's permanent collection will broaden its holdings.

III. Collection Ethics

JCSM's staff, volunteers and Advisory Board will adhere to the standards of professional conduct, ethics and methodology set by the Association of Art Museum Directors, the American Association of Museums and its affiliated standing professional committees and advisory groups and JCSM's own Code of Ethics. Additionally, in all matters of collections management and care, all persons associated with JCSM will adhere to all applicable local, state and federal legislation and all pertinent international agreements including: the African Elephant Conservation Act; the Native American Graves Protection and Repatriation Act; the Treaty of Cooperation between the United States and Mexico for the Recovery and Return of Stolen Cultural Properties and the Archeological Resources Protection Act.

In addition, JCSM's stewardship of collections entails the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility, and responsible disposal. JCSM ensures that:

- Collections in its custody support its mission and public trust responsibilities;
- Collections in its custody are protected, secure, unencumbered, cared for, and preserved;
- Collections in its custody are accounted for and documented;
- Access to the collections and related information is permitted and regulated for donor privacy and preservation of each object;
- Acquisition, disposal, and loan activities are conducted in a manner that respect the protection and preservation of natural and cultural resources and discourages illicit trade in such materials;
- Acquisition, disposal, and loan activities conform to JCSM's mission and public trust responsibilities;
- Disposal of collections through sale or trade is solely for the advancement of JCSM's mission. Proceeds from the sale of objects are to be used only for further development of the collection through new acquisitions.
- The unique and special nature of human remains and funerary and sacred objects will be respected in decisions concerning such collections;
- Collections-related activities promote the public good rather than individual financial gain.

Acquisition of Objects

Objects may be acquired by purchase, commission, bequest, gift, exchange, field collection and/or abandonment. No objects shall be knowingly or willfully accepted or acquired which are suspected to have been illegally collected contrary to state or federal law, regulation and/or convention. JCSM subscribes to the provisions of the International Council of Museums (ICOM) Statement on “Ethics of Acquisitions” (1970). In brief, “there must be a full, clear and satisfactory documentation in relation to the origin of any object to be acquired.” JCSM will not accept objects for the collection where there is cause to believe that the circumstances of their collection involved needless destruction of historic sites, structures, habitats, districts or objects.

IV. Acquisitions Criteria

The strength of JCSM ultimately lies in the quality of the objects that it collects. JCSM should seek objects of historical and artistic significance that are excellent examples of the artist’s work or are clearly representative of a culture, a style or technique. In establishing criteria for determining whether an object shall be acquired, the following should be considered:

- Does the object help fulfill the museum’s mission?
- How will the work fit into the collection? Does it fill a gap or will it further elucidate our understanding of objects already part of the collection? Is it relevant to and consistent with the purposes and activities of the Museum;
- Can JCSM provide for the storage, protection and preservation of objects under conditions that insure their availability for future generations and in keeping with professionally accepted standards;
- Will it generate further research and scholarship?
- Will the object be utilized in the foreseeable future? Items will have permanency in the collections as long as they retain their physical integrity, their identity and their authenticity, and/or as long as they remain viable for the purposes of JCSM.
- Will the acquisition of the object cause JCSM major future expenses (i.e., conservation, insurance, new areas of collecting)? Should a work need to be conserved, JCSM will request that the donor pay to have this done as part of the gift unless special circumstances are presented.
- Is the provenance documented? (If the transaction is discovered to be fraudulent in any manner, JCSM will return the object, and seek full compensation if possible. All moral, legal and ethical implications of the acquisition are to be fully evaluated.
- All donations of objects are considered outright, unconditional gifts to be used at the discretion of JCSM. Title to all objects shall be free and clear, without restriction to use or future disposition.

- The Auburn University Foundation requests that all items with monetary values equal to or above \$5000 must be accompanied by an IRS appraisal, paid for by the donor.
- The Auburn University Foundation does not require a formal appraisal for in-kind gifts valued under \$5000. However, donors shall whenever possible try to provide documentation (copies of recent auction sales, catalogue listings, etc.) that will provide an estimated value for accounting purposes. University accounting requires that the donor include an estimated valuations on all items received.

V. Methods of Acquisition

JCSM may acquire objects for the collection by gift, bequest, purchase, commission, transfer, exchange, field collection and/or abandonment.)

The Curator of Collections and Exhibitions may bring potential items for acquisition to the attention of the Director who must agree that the works merit possible acquisition and should be presented to the Advisory Board's Collections and Acquisitions Committee for its endorsement. Committee recommendations are then made to the full Advisory Board by the Chair of the Collections and Acquisitions Committee.

The Advisory Board's Collections and Acquisitions Committee understands that in certain situations (i.e. yearend gifts, sales and auctions) immediate action is warranted. In that case the Director will attempt to inform two or more members of the committee of the pending situation and garner a consensus on behalf of the committee regarding their recommendation to accept the acquisitions or proposed gifts of art. Working in cooperation with the Director, this subcommittee will act on behalf of the entire Advisory Board and facilitate end-of-year procedures for donors and those rare situations that necessitate immediate action. "End of year" is defined as proposals that arrive *after* the Fall Advisory Board meeting and *before* the end of the calendar year.

JCSM's Collections and Acquisitions Committee is chaired by an appointed Advisory Board member. This committee shall recommend official action to the Advisory Board as described herein on works of art proposed for acquisition to, or disposal from, the collections of the Museum. Like all committees of the Museum Advisory Board, when a quorum is present, a majority of votes cast shall govern the committee. Anyone (including the general public, museum members, staff and Advisory Board members) may bring possible items for acquisition to the attention of the Curator and/or Director. To allow for proper investigation, any such proposals are to be presented to the Curator and/or Director with sufficient time prior to the Collections and Acquisitions Committee meeting in which the object would be evaluated. All further actions, including any arrangements with dealers, must await the Director's clearance. *No Advisory Board member or staff member may obligate JCSM to the acceptance of any object.* No staff member shall offer appraisals of the monetary value of objects to donors, or reveal

JCSM's insurance value, for the purpose of establishing a fair market value of possible gifts. Donors must obtain an independent appraisal from an authorized appraiser. Records of such appraisals will be kept by JCSM in perpetuity. Staff members will not appraise or otherwise place a monetary value on objects casually brought to JCSM for analysis.

If an Advisory Board member is approached with an offer of works of art to JCSM, that member should suggest that the donors contact the museum Director or Curator. The Advisory Board member is then released of further obligation regarding that offer.

Once the potential donor contacts museum staff, the Director and Curator may assess the offer according to the established Acquisitions Criteria. They determine if the museum is interested in pursuing the offer further. Final determination regarding the offer is the responsibility and obligation of the Director who may decline the offer or bring it to the Collections and Acquisitions Committee with his/her recommendations for their review.

The Director with curatorial assistance shall be responsible for:

- Screening all proposed gifts for quality, authenticity, market value, suitability for the collections.
- Investigating the art market for objects deemed desirable additions to the collections by purchase, and performing necessary research.
- Presenting for consideration by the Collections and Acquisitions Committee any objects recommended for addition to the collections. At the Director's discretion, gifts may be presented anonymously to the Collections and Acquisitions Committee to facilitate unbiased decisions. The quality of the object, its condition, and relative merit in comparison with the best objects in the collections and elsewhere shall be demonstrated by the Director and/or Curator.
- Presenting for consideration by the Collections and Acquisitions Committee any proposals for disposal of objects whether it is by sale, gift, exchange, or destruction.

Acquisition of objects by purchase shall require a Bill of Sale to be completed by the vendor. Acquisitions of objects by donation/gift shall require a Deed of Gift to be signed by the donor.

For the enlightenment of JCSM's Advisory Board, the Director shall periodically compile an analysis of the collections and shall consult with the Advisory Board regarding directions for future acquisitions.

VI. Accessioning Procedures

Objects on the premises for the purpose of possible acquisition shall be treated as temporary loans while they are evaluated for recommendation to the Collections and Acquisitions Committee for review. A temporary loan form shall be completed as proof that an object is under consideration to be accepted into the collection and it should be dated for no more than 6 months.

Once an object has received Advisory Board authorization, the JCSM Registrar should change its status as an item on loan for approval to a new acquisition for the JCSM permanent collection. All paperwork (i.e. Purchase Orders, Deed of Gift forms, and Gift- in-Kind forms or IRS forms) prepared for either AU Procurement or the AU Foundation should be completed in a timely fashion by JCSM staff to assist donors or sellers. The object should be added to the JCSM collections Auburn University properties list for insurance purposes. In the case of a gift, an official acknowledgement should be sent from the Director's office in addition to the document that will be sent by the AU Foundation. Donors should also receive a copy of the Deed of Gift and other necessary paperwork (i.e. Gift- in-Kind forms and IRS forms) which should include an adequate description of the objects involved and the conditions of the transfer.

The Registrar will assign an accession number chronologically according to the year and sequence of accession and will establish an individual accession file for each object as well as enter it into the museum's computer database. The accession number should be physically attached to the object at that time. The Registrar will also assign the object a permanent storage location and have the artwork photographed. Accessioning an artwork into the collection is the chief responsibility of the Registrar and will consist of inspecting the object so as to create a written description of its physical condition; including the creator's name, nationality, gender, and life dates; the object's title, date, medium, dimensions, provenance and appraised or purchased value. Also listed should be the donor of the artwork and or a reference to how it was acquired; i.e. museum purchase.

Accessioning by the Registrar will take place within 30 working days of the receipt of the signed Deed of Gift or after the object has been accepted into the museum's collection.

The Registrar should also develop and maintain artists' files that contain all pertinent and available information about the artist.

Objects not accessioned shall be documented by Auxiliary Collections inventory numbers. As in the case of permanent collection objects, a record of location and donor/vendor shall be kept. Such objects shall be subject to collection insurance guidelines as well as proper storage and display procedures.

Collection records shall be the responsibility of the Registrar and supervised by the Curator who will be responsible for ongoing scholarly research on the object and will assist in obtaining appropriate provenance, attribution and dates. No original paperwork should ever be disposed of which includes memos, correspondence, invoices, payment papers, transfer of rights documents, deeds of gift, accessioning work sheets, condition

reports and all other documents vital to the object's history. All records shall be kept current and housed in the Registrar's office. JCSM donors' privacy should be maintained at all costs and thoughtful discretion should be used in making any of these records public. Arrangements should be made to have duplicate copies of collection records kept in a safe place off-site.

VII. Deaccessioning

Deaccessioning is the process of removing permanently from the Museum's collection accessioned objects. The deaccession process shall originate with the Director in consultation with the Curator. They may consult with outside expertise to verify their decisions. In all cases deaccessioning should be done with great caution and scrupulous deliberation. Deeming an object as unfashionable, unpopular or obscure are not appropriate criteria. Objects that have been lost or stolen should be listed as such and not removed from collections through deaccessioning.

The deaccessioning process demands that the following criteria are taken into consideration:

- Whether the object is outside the scope of the mission and stated purpose of JCSM.
- Whether the object lacks physical integrity and cannot be conserved or has deteriorated beyond usefulness.
- Whether the object has been found to be inauthentic or misidentified.
- Whether the object is a duplicate of lesser quality of something already in the collection.
- Whether JCSM is unable to properly preserve the object.
- Whether the object has doubtful potential utilization in the foreseeable future.
- Whether the object is deemed of "unsuitable" quality (documented by a written appraisal by an outside professional). Deaccessioning this object would improve or strengthen JCSM's collections and further its goals.
- Whether evidence has come to light that the work was stolen from another individual or institution or that it was illegally exported or imported in violation of the laws of the jurisdiction in which the museum is located.

Deaccession Method:

Objects/materials shall be deaccessioned only upon the recommendation of the Director who will also propose the exact method of this action. In some instances a transfer to or exchange with another institution may be deemed appropriate. In the case of the sale of a deaccessioned object the following charter which was formally approved by the Auburn University Board of Trustees on 2/2/07 should be observed:

The collections of the Jule Collins Smith Museum of Fine Art at Auburn University are a unique asset of the University and ultimately, the State and people of Alabama. However, the acquisition, accession, deaccession and preservation of Museum collections are singular in the following critical sense: the Museum's accessioning and deaccessioning process must be at the discretion of the professional staff and Director, with the advice of the Museum's Advisory Board. Proposed dispersal of accessioned holdings must be done with the approval of the President of Auburn University. The art holdings of the Museum are distinct properties intended for the edification and appreciation of our students, faculty and community at large, and were given and /or purchased for the purpose of instruction and preservation of our cultural heritage. It is essential that the Museum follow established professional protocol if the Museum is to be recognized by its peers and establish a high level of trustworthiness among our constituency. The highly valued items of the Museum's permanent collection must be understood within the context of their singular importance as educational and cultural resources, which differentiate them from other material assets or property of the University.

Any and all proceeds of the sale of accessioned art objects in the permanent collection of the Museum will be used solely for the future acquisition of other art objects for the Permanent Collection. The process by which the Museum will dispose of objects from the Museum's collection will be through public auction to assure that fair market value is realized. By following this professional practice, which is the standard for the Association of Art Museum Directors and the American Association of Museums, these restricted funds from any sales would enable the Museum to perpetuate the original donor's name. It will also enhance the quality of the collection and the reputation of the Museum and Auburn University. Such a respect for the past and a commitment to the present and future collections of the Museum is a matter of integrity and ensures the longevity and success of the Jule Collins Smith Museum of Fine Art at Auburn University.

The sale or gift of deaccessioned object/materials from JCSM to its employees, members of the University administration or Advisory Board members, or to their representatives, family or partners is forbidden. Advisory Board members and staff shall adhere to the highest ethical standards and shall avoid any conflict of interest or the appearance of conflict of interest.

When procedures for deaccessioning objects/materials have been executed, accession records shall be marked DEACCESSIONED with the date of authorization. Information regarding the final disposition, the date, the destination of the item, and value or consideration received shall be recorded on the accession card which will then contain the entire history of the object while in JCSM custody. Accession records for deaccessioned objects/materials will be kept in perpetuity to preserve collections history.

Donors or their heirs should be contacted whenever possible to let them know that an item that was given is being deaccessioned and will be available for sale at public auction. The proceeds from the sale of the object will be credited to the original donors as such: Gift of Mr. And Mrs. Jones, by exchange, or similar wording.

VIII. Disposition of Non-Accessioned Objects:

Non-accessioned objects/materials become part of the JCSM's Auxiliary Collection. These items were donated to JCSM often through the settlement of an estate but do not fall within the collection policy guidelines, and are deemed by the Director in consultation with the Curator of being inappropriate or unworthy either by their physical state or aesthetic/educational nature to be accessioned as part of the permanent collection.

A list of non-accessioned objects will be kept in the permanent files and are to be labeled Auxiliary Collection. The decision to dispose of an item from the Auxiliary Collection is done upon the recommendation of the Director to the Collections and Acquisitions Committee. These items may be given by gift or exchange to another Auburn University department or another tax-exempt educational institution, sold with funds accruing to the benefit of the Museum's permanent collection, used as study pieces, or destroyed. They do not have to follow the Board of Trustee charter for deaccessioning.

JCSM does not sanction the sale or gift of non-accessioned items to its employees, Auburn University administration, or Advisory Board members or to their representatives, family or partners.

IX. Loans

Outgoing Loans:

Because all works of art are at risk of damage or loss during transit and while being handled for the purpose of shipment to another location, the decision to loan objects from the collections shall be carefully and prudently considered and permitted only when the loan is of demonstrable benefit to JCSM or to the advancement of scholarship.

All loan requests should be made whenever possible at least six months prior to the date when the loan will begin. This should be done in writing to JCSM's Director. Loan requests will be approved or declined by the Director, with the advice of the Curator. Works of art from JCSM's collections may be loaned to other organizations under the following conditions.

- Careful consideration of the security and other facility aspects of the borrowing institution insofar as they might affect the safety, preservation, condition, or adequate display of the work of art. The borrowing institution's AAM Facilities report must be provided and analyzed. If it is found acceptable, this report shall be kept on file with the signed loan agreement. In the case of a touring show an AAM Facilities report from each venue should be sent to JCSM for consideration.

- The nature and purpose of the borrowing organization and display of the borrowed work, whether for educational, cultural, promotional, commercial or other purposes must be considered in the context of JCSM's mission. The Director should only consider lending materials from the collections to museums, historical societies, libraries, and other organizations that comply with the standards accepted by AAM. Loans should not be made to businesses or private individuals and only under special circumstances (such as scholarly research) to private art galleries.
- Careful consideration of the value of the object to be loaned and any insurance issues that might be involved.
- Careful consideration of the condition of the work, e.g. whether the work is too fragile to travel or its size and weight might present shipping and installation problems or potential risk. Also the length of the loan must be considered in the case of overexposure to light.
- Careful consideration of JCSM's ongoing exhibition and display needs insofar as the requested work is concerned.

Should it be decided to loan a work of art for exhibition, a written agreement specifying the conditions for that loan will be produced by either JCSM or the borrowing institution. It will be signed by both JCSM's Director as well as the authorized representative of the borrowing institution and remain in the object's file. Any and all special restrictions deemed necessary by the Curator, Registrar and Director should be placed on the loan form to ensure the object's safety based upon the AAM Facilities report and the object's physical condition.

JCSM must have the complete itinerary for a loan and all other information (shipping, insurance, security) before a final decision is approved to loan a work of art from JCSM's collection. The Registrar will be responsible for maintaining contact with the borrower while the loan is in effect to assure all agreements are honored. All outgoing loans will be for a specified time period. JCSM will not make permanent loans. At the end of a loan period not to exceed one year, the loan may be renewed for another specified period that should not exceed one year, after careful review by the Curator which should include verification of the condition of the object.

Records will be kept for all correspondence, research related to the loan, loan agreements, verification of insurance coverage, and all packing and shipping arrangements.

Objects shipped on loan shall be repacked in the same materials and crates in which they were shipped from JCSM. All shipping arrangements to and from the exhibition site(s) are prearranged and should be adhered to unless otherwise agreed upon by lender and borrower. Damages, whether in transit or on the borrower's premises and regardless of responsibility, shall be reported immediately to the lender.

Insurance in the amount of the value determined by JCSM must be placed on all loans and carried in force from the time the objects leave the museum until the objects are returned in satisfactory condition.

Objects must be given special care to protect them against loss, breakage, or deterioration. Small objects must be displayed in locked cases or have other appropriate security measures in place. Loans must be displayed in public areas that have security enforced.

No restoration, repair, or cleaning may be performed without express consent of JCSM.

Objects must be returned to JCSM at the end of the agreed upon loan period, unless otherwise arranged.

All objects shall be identified as on loan from the Jule Collins Smith Museum of Fine Art at Auburn University, Auburn, Alabama, if used for exhibition or reproduction.

The Jule Collins Smith Museum of Fine Art is to receive two copies of any publication or catalog of the exhibition for which Museum objects have been lent.

Incoming Loans:

JCSM shall accept objects on loan only for exhibition purposes or as possible gifts or for purchase consideration. The Director shall approve all incoming loans on the basis of:

- Exhibition needs
- Ability of the museum to properly care for the object (to secure, insure and preserve)

Objects left in the custody of the museum:

Any object left in the custody of JCSM for study or review with the consent of the Director and Curator is considered a loan and should be handled as such with complete paperwork issued by the Registrar. All such objects will be secured and cared for by JCSM staff according to the standards used in the care of the JCSM's collection.

Any object left on JCSM premises without notification or approval of the Director and Curator will not be considered on loan. Staff other than the Director and Curator may not accept objects for study or review on their behalf or in their stead. If an object is left without such approval the Curator or Registrar must contact the owner and request the removal of the object. If the owner of the object cannot be contacted or remains unknown for seven years, the object shall be deemed an unrestricted gift that JCSM may dispose of or accession as determined by the Director in consultation with the Curator.

During this seven-year period such objects, not officially on loan to JCSM but remaining in its custody until ownership is determined, shall be designated as x files or unknown and assigned x-prefixed inventory numbers indicating the year an object was first noted.

The Registrar should be notified of all objects personally owned by staff that are kept on the museum's premises as office décor, so they are not mistaken as museum or university property. Any objects leaving the building without the express permission of the Registrar, Curator or Director will be inspected by Security staff and proof of ownership requested.

Inventory Procedures

Inventory:

It is the responsibility of the Director and Curator, in collaboration with the chair of the Advisory Board Collections and Acquisitions Committee, to conduct periodic spot-check and comprehensive inventories of the collections once every five years to ascertain the presence and location of all objects in the collections and to determine conservation needs. Such inventories will be conducted using the accession records as a checklist and should address all areas of the collection.

Missing Objects:

Objects deemed to be missing from the collections after a thorough search of the museum facility conducted by museum staff, will be brought to the attention of university administration and other proper authorities (police and insurance) will be notified.

X. Care of the Collections

The care of the JCSM collections encompasses not only the preservation and protection of objects but also the maintenance of the full range of records and inventories of its collections. The daily management and care of the collections will be chiefly the responsibility of the Registrar under the supervision of the Curator and in consultation with the Director. Objects on display or in storage shall be protected from detrimental forces such as excessive or fluctuating temperatures and humidity, dust, ultra-violet light, insects, vermin or improper handling. (Note that all pest control procedures should be strictly restricted to the use of chemicals and systems that have been proven to not adversely affect humans and or artwork.)

At all times, JCSM staff members shall be aware of their responsibilities to preserve and protect collections objects. The Director shall have ultimate oversight responsibilities to maintain adequate protection for all aspects of the collections

All of the museum's collections will be housed in storage spaces within JCSM that have controlled access as well as temperature and humidity control. Within these secured storage areas the Registrar will ensure that all objects are appropriately stored to protect them from theft, loss, damage and deterioration. Objects will not be relocated in storage or moved into or out of storage areas without the approval of the Registrar or Curator. Objects will not be relocated in galleries or moved into or out of the galleries or staff offices without the approval of the Registrar or Curator. The Registrar will maintain a log of the location of each object by accession number, which will be updated each time the object is moved.

No one but the Registrar, Preparator, Curator or their trained assistants will move, carry, or otherwise handle any art object. Should additional assistance be required, by

volunteers or other staff members it is to be done expressly under the supervision of the Registrar, Preparator or Curator. In all cases personnel will observe those best practices set forth in established professional guidelines for handling art and artifacts.

The Director, Curator and/or Registrar shall monitor conservation needs and the movement of all collections objects within the museum. Objects/materials in need of conservation shall be treated as soon as possible. Conservation shall be performed only by qualified professionals using approved techniques and substances.

XI. Insurance

All collections are to be listed by the Registrar on the university collections inventory sheets so that they are covered by the policy provided by the university's Risk Management and Insurance Office. The Registrar shall maintain up-to-date records for insurance purposes.

Priority shall be given to in-house contractual security for the collections with insurance as an adjunct to this.

Each outgoing loan shall be insured by the borrower at JCSM's stated value and each incoming loan shall be insured at the lender's stated insurance value while on loan to JCSM.

XIV. Access to the Collections

JCSM believes the collections should be used to advance scholarship and, therefore, will make them accessible to the university and community for education and research. A primary consideration of availability of items for examination and use will be based upon the condition of the item(s) and availability of other sources and information. Access to the collection is secondary to its preservation. The following are procedures for access to objects from the JCSM collection:

- A written request stating the purpose for access and anticipated use of their research and need for access. An appointment should be arranged that is convenient for staff.
- Authorization for access will be given or denied by the Director.
- Access to an object from the collections must be conducted under the supervision of the Registrar, Curator or Director.
- Photographs for further research of the object or publication of this research may be requested and when available provided by JCSM. No other photography is allowed.
- At all times, copyright, public information and privacy laws will be strictly enforced.

XV. Disaster Planning

A plan in case of natural or man-made disaster is in place for the museum. These procedures will be reviewed periodically.

XVI. Documentation

The museum will keep accurate records both in hard copy and electronically as specified throughout this policy.

XVII. Appraisals

Periodic appraisals will be conducted for insurance values only.

XVIII. Security

The museum limits access to collections storage areas to curatorial and administrative staff. Professional standards to safeguard collections and those objects on loan are observed.



| Exhibition Policy



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY



Exhibition Policy and Procedures

JCSM Mission Statement:

Art changes lives. Our mandate within the larger mission of Auburn University is to preserve, enhance, research and interpret the collections entrusted to us. Through the presentation of compelling exhibitions and programs to our diverse audiences, we foster the transformative power of art.

JCSM Core Values Statement

The Jule Collins Smith Museum of Fine Art at Auburn University acknowledges that the following points are the guiding principles by which we will work and plan for the future of this institution.

- **Power of Art:** Central to our core values is the belief in the transformative powers of art. We are dedicated to providing our audience with unparalleled experience of direct interaction with a unique work of art whether through our diverse exhibition schedule or through our museum's growing permanent collections. These works of art are at the heart of our museum identity.
- **Professionalism:** In all we do we will treat all colleagues, visitors, and staff members with respect, recognizing that we are at all times representatives of JCSM, the University, and the museum profession. Together we welcome the responsibility of being accountable for the care and preservation of those collections entrusted to us.
- **Excellence in Education:** Key to our mission is providing a welcoming learning environment for our faculty, students, community and regional members. It is our intention that through academic research, visual appreciation and direct encounters with visual expression from different eras and places of origin we will provide significant and possibly even life-changing educational opportunities. In teaching that art is the result of discipline, study and the ability to face the uncertainties of creative experimentation, we encourage all students with diverse experiences to explore new and challenging ideas.
- **Leadership and Innovation:** We will strive to achieve best practices in all we do and to empower and encourage those around us to discover original ways to motivate and inspire. The creative expression that is central to our institution shapes how we will plan, teach and face challenges.

- **Diverse Community:** We are committed to reaching and sustaining a broad audience base representative not only of our whole university but of our entire regional community. As we expand our constituency we seek to be all inclusive and not discriminate against race, creed, color, religion, age, disabilities, gender, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status.

Exhibition Policy and Procedures

I. Purpose

The exhibition policy is intended to provide an outline of the process used to create exhibitions at JCSM, as well as to establish a method for reviewing the development process and to identify those staff and Advisory Board members who are accountable at all levels of the implementation of exhibition from idea to de-installation. In all cases the exhibitions at JCSM should reflect its statements of mission and core values, representing sensitivity to diverse perspectives and levels of knowledge and education. It should also reflect JCSM's commitment to excellence in education as a university art museum.

II. Authority

The Curator of Collections and Exhibitions (curator) in consultation with the Director is responsible for the implementation and monitoring of JCSM's exhibition planning guidelines. After thorough assessment of the educational value of any idea for a proposed exhibition as well as an analysis of cost and schedule availability with input from various staff members, the proposal is brought to the Advisory Board Exhibition Committee for further discussion and final recommendation.

III. Process

Ideas for exhibitions may come from a wide variety of constituents which include staff, museum volunteers, university faculty or the general community. All suggestions should come in written form to the curator who will give them due consideration in terms of educational value, cost, scheduling and if deemed appropriate, the curator will present the proposal to the director. Together after a thorough discussion, they will decide if the project is suitable and should be considered by the Advisory Board Exhibition Committee.

The following criteria should be used by the Advisory Board Exhibition Committee in considering exhibitions for JCSM:

- Does the exhibition enhance further understanding of the arts and does it reinforce our mission?
- Is the curatorial content compelling, intellectually stimulating and relevant to a diverse audience?
- Is there something new to be seen and taught through this exhibition that has not been examined recently by a similar exhibition featured at JCSM? (We should strive for diverse art historical time periods, art styles, various cultures, media, as well as relevant, and challenging ideas).
- Will this exhibition provide appealing educational programming opportunities for a majority of our constituents?
- How will we fund this project? Will we need outside sponsorships and will those funds be readily available?
- How complicated would installation be and are we prepared for the challenge?
- Does this exhibition promote and adhere to JCSM's ethics policy guidelines?

IV. Scheduling

As a part of Auburn University, JCSM is tied into the university calendar and most exhibits should reflect this schedule with major exhibition changes occurring at the beginning of the fall, spring and summer semesters. In scheduling exhibitions we should consider who are our different audience groups and can the various entities on campus, in the community and within the museum participate in this project.

V. Exhibition Development

Budget

All aspects of the exhibition budget for each exhibition should be considered including: installation costs, participation fees, shipping and research. Once a reasonable estimate of these costs for an exhibition are established it should be presented and discussed with the Assistant Director, Development Officer and Director so that a plan of action as to how this exhibition will fit into the museum's overall budget is understood.

A second part of exhibition budget development would include the costs for any and all educational programs that may be associated with the exhibition. This would include speakers, and/or materials associated with learning outcomes such as gallery publications or handouts.

The final part of the overall exhibition budget should estimate the costs for printed materials such as invitations, receptions and advertising. The Assistant Director will need all of these numbers in preparing the overall budget annually.

Project

The museum's Curator of Collections and Exhibitions is the supervisor for all exhibitions whether the exhibition is drawn from JCSM's permanent collection, originates as an in-house project utilizing loaned objects or was developed by another institution and for which JCSM serves as a venue. When a second curator is involved (i.e. guest curator, another staff member, etc.) the museum's Curator of Collections and Exhibitions will work collaboratively with that person to assure that the professional standards of JCSM are upheld. This includes:

- Overseeing that the scholarly information presented in gallery guides, catalogs, wall text and label copy are accurate and free of any political or social bias. All written materials must be completed in a timely fashion scheduled by the curator and graphic designer to allow for sufficient planning and implementation, including proofreading and editing.
- Working with the JCSM's design team involving the preparator and graphic designer to develop the conceptual design and floor plan, including colors, layout and text.
- Working with and monitoring the status of the registrar's activities as to shipping schedules and arrangements, checklists, loan forms, and other correspondence.
- Overseeing the registrar who is also responsible for the unpacking and packing of exhibitions as well as completing all reports concerning the condition of the objects.
- Overseeing the preparator who is responsible for the preparation and painting of gallery walls, fabrication of temporary exhibition-related structures, placement of exhibition casework, in-house matting and framing, fabrication and installation of exhibition labels and didactics, and final lighting. The installation of all art objects for an exhibition is completed in conjunction with the registrar and curator.

VI. Evaluation

A walk through of the exhibition by the Director and other staff should be scheduled a day before the formal opening of the show to the public. This will allow time for any minor adjustments or changes to be made, should it be deemed necessary by this in-house group.

Ideally exhibition evaluation materials should be created through the collaboration of members of the education, marketing and curatorial departments and should be generated for each exhibition. An evaluative tool can be something as simple as a comment book placed in the gallery or as formal as an evaluation card with exhibition-specific questions that is made available to visitors. The evaluation can include questions about the exhibition content, visual appeal, quality of didactic materials, and layout.

At the close of the exhibition, comments gleaned from the evaluative process should be included in the final exhibition folder. They can also be presented to the Advisory Board's Exhibition Committee for discussion.

VII. Record of Exhibitions

A file should be compiled in the course of every exhibition's development and duration and maintained in the registrar's office as a permanent record of that exhibition project. It should include whenever possible:

- The exhibition contract
- Pertinent correspondence
- A complete checklist of the exhibition
- Loan forms
- Pertinent artist information
- Visuals of the installation
- Installation floor plan
- Project budget, and revisions
- Wall text and labels
- Credit line regarding sponsorship of the exhibition and copies of any documentation of that sponsorship
- All educational programming information related to the exhibition, including lesson plans, school activities, and recordings of lectures or public presentations
- All publications related to the exhibition including catalogues, brochures, newsletters, rack cards, invitations, audiovisual and digital media
- Press releases, media coverage
- Shipping arrangements
- Exhibition evaluations
- Visitation count
- Any other relevant materials



WV | Long Range Plan



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY



Long Range Plan 2011-2016

Adoption, September 16, 2011

JCSM Mission Statement:

Art changes lives. Our mandate within the larger mission of Auburn University is to preserve, enhance, research and interpret the collections entrusted to us. Through the presentation of compelling exhibitions and programs to our diverse audiences, we foster the transformative power of art.

JCSM Core Values Statement

The Jule Collins Smith Museum of Fine Art at Auburn University acknowledges that the following points are the guiding principles by which we will work and plan for the future of this institution.

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- **Professionalism:** In all we do we will treat all colleagues, visitors, and staff members with respect, recognizing that we are at all times representatives of JCSM, the University, and the museum profession. Together we welcome the responsibility of being accountable for the care and preservation of those collections entrusted to us.
- **Excellence in Education:** Key to our mission is providing a welcoming learning environment for our faculty, students, community and regional members. It is our intention that through academic research, visual appreciation and direct encounters with visual expression from different eras and places of origin we will provide significant and possibly even life-changing educational opportunities. In teaching that art is the result of discipline, study and the ability to face the uncertainties of creative experimentation, we encourage all students with diverse experiences to explore new and challenging ideas.

- **Leadership and Innovation:** We will strive to achieve best practices in all we do and to empower and encourage those around us to discover original ways to motivate and inspire. The creative expression that is central to our institution shapes how we will plan, teach and face challenges.
- **Diverse Community:** We are committed to reaching and sustaining a broad audience base representative not only of our whole university but of our entire regional community. As we expand our constituency we seek to be all inclusive and not discriminate against race, creed, color, religion, age, disabilities, gender, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status.

Long Range Plan Summary

This plan was adopted in October 2011 and this current revision was presented for adoption in January 2012. As an academic unit of Auburn University and a vital part of the cultural life of the regional community, JCSM is dedicated to an ambitious program of scholarship, new visual arts initiatives, and expanded educational opportunities for students, scholars and members of our diverse community. This revised strategic plan will serve as our roadmap defining our priorities, as well as those strategies we have devised to achieve these goals over the course of the next five-years. This plan shall be reviewed annually to measure progress in achieving these goals. This plan is the result of the creativity, hard work and vision of the museum staff and members of our Advisory Board led by Long Range Planning Committee Chair, Batey Gresham. Our thanks go to all who participated in its development and who have made the commitment to achieve the vision set forth in this plan. Under the continued leadership of the Office of the Provost we promise to serve as good stewards of the resources and collections that we hold in public trust for the people of the state of Alabama.

Integration with Strategic Goals of Auburn University

Auburn University has achieved a top 50 ranking among public institutions for 15 consecutive years and is among a small and distinctive group of institutions designated as a land, sea, and space grant university. It is an academic institution with strong traditions and deep ties to its alumni and community. Key to the university's mission is instruction, research and outreach. The Jule Collins Smith Museum of Fine Art has integrated these essential elements into our own mission

statement and has also aligned its future priorities with six strategic priorities that reflect Auburn University's enduring commitment to both its historic roots as well as future imperatives. The university priorities are:

- Elevating academics and enriching the undergraduate experience
- Building the foundation for a stronger and larger research enterprise
- Redesigning extension and outreach for greater impact
- Supporting, developing, and strengthening our people
- Committing to continuous improvement
- Building the financial resources needed to advance

JCSM is a valuable resource and asset to the university and community. One factor that is irrefutable is our influence on the quality of life for this region. With our growing collections and excellence in exhibitions and programming that incorporate global as well as local cultures, JCSM contributes to the university's emphasis on internationalization and cultural diversity. Among JCSM's highest priorities is to continue to be a vital participant in the academic fabric of our university by elevating and enriching the Auburn experience for students and faculty. We are dedicated to supporting an educational environment that is pedagogical, and encouraging of scholarship and research. Interdisciplinary collaboration is also at the center of the museum's planning and we have developed solid relationships with the university library as well as many of our colleagues in various colleges who often serve as lecturers, discussion facilitators, advisors and program co-sponsors. We have developed a strong involvement and important presence in Auburn's regional communities and schools (K-12) making a true difference in visual arts education as well as other areas. Through this outreach as well as by serving the diverse audiences we have ranging the spectrum from retirees to families with young children we strengthen, support and help develop our communities. We serve as not only a symbolic gateway to the university but also as a bridge to the community. Because of our unique role and place we welcome the responsibility to be a catalyst for creative interaction and cultural engagement.

Budgetary Considerations

JCSM having recognized the importance of this Long Range Planning document will annually prepare its budget giving full consideration to these goals and allocating resources and/or finding outside funding that will allow the museum to achieve these priorities. Recognizing ongoing budgetary constraints, we acknowledge that through thoughtful, innovative and active planning we will strive to attain the successful outcomes of this document.

Goal I: Strengthen and advance JCSM's Collections and Exhibitions Program with the intention of the museum continuing to reach its full potential as a premier cultural center for the state and region.				
OBJECTIVE	ACTIONS	WHO	WHEN	COMP.
A. Develop an excellent, vibrant and varied ongoing three year exhibition schedule that is relevant to the university and the community and helps establish a solid reputation for JCSM	<p>Provide exhibitions that contextualize and use the permanent collection</p> <p>Provide exhibitions of art work not represented in our collection</p> <p>Provide a balanced and varied exhibitions program representing various periods, cultures, art processes – including various traveling shows from other institutions</p> <p>Continue to seek out and plan for “Auburn Collects” exhibits which focus on art collections in the community and/or alumni</p> <p>Curate exhibitions with scholarly publications that can be toured to other museums</p>	<p>Director</p> <p>Curator</p> <p>Exhibitions Committee</p>	Immediately and ongoing	
B. Improve accessibility of the collections database	<p>Continue with data input including digitized imagery</p> <p>Create an "App" or other interface that will allow collections database to be available to scholars and/or campus through internet and the museum's website</p>	<p>Curator</p> <p>Registrar</p>	Immediately and ongoing	
C. Engage in scholarly research	<p>Produce a minimum of one scholarly publication annually reflecting academic research on either collections or other exhibition related materials</p>	<p>Curator</p> <p>Educators</p> <p>Director</p>	Immediately and ongoing	
D. Continue to develop and evaluate the permanent collection	<p>Continue to engage and encourage past donors</p> <p>Identify and encourage potential future gifts of museum quality</p> <p>Evaluate collections and begin deaccession considerations and process</p> <p>Continue to foster collection education through the 1072 Society</p> <p>Target potential acquisitions and the funding sources that may assist in providing funds</p>	<p>Director</p> <p>Curator</p> <p>Assistant Director</p> <p>Development Director</p> <p>Collections Committee</p>	Immediately and ongoing	
E. Continue to preserve the permanent collection and improve how it is organized and stored	<p>Prioritize conservation and reframing of collections</p> <p>Annually conduct a physical inventory of vaults, assuring that all objects are tagged and in assigned storage, office, or exhibition area</p> <p>Plan to acquire additional storage equipment, materials and tools for all vault areas</p>	<p>Director</p> <p>Curator</p> <p>Registrar</p> <p>Collections Committee</p>	Immediately and ongoing	

OBJECTIVE	ACTIONS	WHO	WHEN	COMP.
F. Improve and enhance exhibition and other public spaces	<p>Improve acoustics through installing ceiling tiles in Grand Gallery</p> <p>Lessen the presence of damaging western light exposure in Grand Gallery</p> <p>Address issue of creating seating areas for collegial discussion in galleries</p>	<p>Director</p> <p>Assistant Director</p> <p>Curator</p> <p>Educators</p>	Immediately and ongoing	
G. Develop an ongoing indoor/outdoor sculpture program	<p>Address issue of direct sunlight in sculpture niche</p> <p>Identify foundations and other funding and /or gift sources and encourage donations or long term loans</p> <p>Plan for first large scale outdoor sculpture invitational to begin fall 2013 to coincide with JCSM 10th anniversary</p> <p>Investigate donor interest in developing permanent and temporary outdoor sculpture installation on museum grounds as well as on main campus</p>	<p>Director</p> <p>Assistant Director</p> <p>Curator</p> <p>Development Director</p> <p>Exhibitions Committee</p>	Immediately and ongoing	
Goal II: Engage a wide-ranging and diverse audience				
OBJECTIVE	ACTIONS	WHO	WHEN	COMP.
A. Continue to identify who our current and potential future audiences are	<p>Utilize evaluation process in planning for programs, exhibitions, and enriching the general visitor experience</p> <p>Develop and work with focus groups that include faculty, students and other community members</p> <p>Emphasize programs that will engage new and underserved audiences</p> <p>Investigate the creation of an information/interactive application for greater audience development</p> <p>Use new technologies to reach established and new audiences, i.e. AU students and young professionals</p> <p>Cultivate greater audience participation among young professionals who might form their own museum interest/support group</p> <p>Create multilingual support materials which would enable us to better reach other audiences</p>	<p>Director</p> <p>Assistant Director</p> <p>Marketing</p> <p>Educators</p> <p>Information Technology</p> <p>Development Director</p> <p>Advisory Board</p>	Immediately and ongoing. Review evaluations every six months	
B. Collaborate with community and university organizations	<p>Create projects that will bring different aspects of the community into the museum as well as make the museum more visible in the community</p> <p>Establish relationship with international programs and students</p> <p>Continue to develop ongoing collaborative partnerships with various colleges and programs on campus that are inspired by our exhibitions and/or collections</p> <p>Establish ongoing partnerships with area businesses, organizations and civic groups</p>	<p>Marketing</p> <p>Development Director</p> <p>Educators</p> <p>Curator</p> <p>Director</p>	Immediately and ongoing – assess annually	

Goal III. Create an open learning environment				
OBJECTIVE	ACTIONS	WHO	WHEN	COMP.
A. Continue to enhance our academic discourse as a university art museum	Encourage academic research on collections and exhibitions, engaging outside scholars as well as conducting ongoing in-house study Plan and conduct an in-depth symposium every three years Create smaller focused academic exhibitions Utilize various technologies as well as publications to make scholarship accessible	Director Curator Educators Information Technology	Immediately and ongoing	
B. Continue to engage K-12 students, teachers and their families	Investigate utilizing various technologies to develop and expand programming and outreach Create exceptional educational opportunities for individuals, classes and tours that inspire Expand educational opportunities into the Greater Lee County school system as well as surrounding rural counties Continue to engage private schools, homeschoolers, and other non-traditional education programs Continue to develop workshops for K-12 teachers Continue to develop interactive educational opportunities within exhibitions	Educators Docents Information Technology	Immediately and ongoing —assess annually	
C. Continue to build, engage and retain adult community audiences	Build on information gathered through evaluative process and focus groups regarding the effectiveness of programming including, classes, lectures, films, musical events, craft fairs and other occasions Develop a strong communication and marketing plan to keep diverse audiences informed of events	Marketing Educators Membership Education Committee	Immediately and ongoing —assess every 6 months	
D. Engage the university (staff, faculty and students)	Create a welcoming environment for student members that makes JCSM part of their Auburn experience Inform faculty of exhibition schedule well in advance, encourage their input, participation and utilization of the museum as an open classroom Facilitate and/ or initiate museum studies classes and or internships	Membership Educators Curatorial Ad hoc Faculty Committee Education Committee	Immediately and ongoing -assess every 6 months	
E. Continue to build, engage and retain docent and volunteer programs	Enroll new docents into the program annually Have docents become involved in the National Docent Conference Identify other volunteer opportunities and innovate new programs Maintain an annual program to recognize volunteers	Educators Membership Gift Shop Manager Advisory Board	Immediately and ongoing -assess every 6 months	

<p>F. Enhance educational resources available on website including museum collections</p>	<p>Provide curricula downloads for teachers and interactive for students</p> <p>Work with university library to have digitized database available online or through creating an "App"</p> <p>Identify and secure funding from private and/or public resources to provide a mobile website for JCSM, as well as an "App" for greater accessibility to collections</p>	<p>Development Director</p> <p>Educators</p> <p>Curator</p> <p>Registrar</p> <p>Information Technology</p> <p>Museum Designer</p> <p>Marketing</p>	<p>By 2015</p>	
<p>Goal IV. Continue to develop and support our human resources: museum staff and volunteers</p>				
<p>OBJECTIVE</p>	<p>ACTIONS</p>	<p>WHO</p>	<p>WHEN</p>	<p>COMP.</p>
<p>A. Provide ongoing enrichment and informative opportunities for staff members</p>	<p>Include educational staff travel in annual budget</p> <p>Regularly schedule activities to assure personal growth and good morale</p> <p>Regularly hold staff meetings to keep people informed as to current issues, events, procedures and safety requirements</p>	<p>Director</p> <p>Assistant Director</p>	<p>Immediately and ongoing</p>	
<p>B. Provide ongoing enrichment and informative opportunities for Advisory Board members</p>	<p>Provide orientation program for new board members</p> <p>Schedule meetings to coincide with educational programs and opportunities</p> <p>Provide update letters for Advisory Board members three times a year</p> <p>Encourage Advisory Board members to join AAM and attend those meetings</p> <p>Develop opportunities to identify those current members, interested alumni, and other patrons who would make great future Advisory Board members</p>	<p>Director</p> <p>Advisory Board President</p> <p>Executive Committee</p>	<p>Immediate and ongoing</p>	
<p>C. Establish a staffing plan for the future</p>	<p>Anticipated museum growth will affect future staff needs as follows: special events coordinator; associate curator; full time (K-12) educational assistant; facilities/security manager</p>	<p>Director</p> <p>Assistant Director</p> <p>Curator</p> <p>Development Director</p>	<p>As AU budget will allow</p>	
<p>Goal V. Create Financial Stability</p>				
<p>OBJECTIVE</p>	<p>ACTIONS</p>	<p>WHO</p>	<p>WHEN</p>	<p>COMP.</p>
<p>A. Increase endowment by \$3.75 million by 2016. Lay groundwork for \$20 million capital expansion</p>	<p>Continue to work with Advisory Board and Auburn University Foundation Program to identify and cultivate those potential donors who have the capacity and desire to support the museum by endowing staff positions, taking advantage of naming opportunities or establishing or donating to endowments</p>	<p>Director</p> <p>Development Officer</p> <p>Advisory Board</p>	<p>Immediately and ongoing – review at Advisory Board Finance meetings</p>	

<p>B. Continue to increase support for both the 1072 Society reaching 100 members) and the Business Partners program (reaching 30 by 2016)</p>	<p>Attract support for these groups through personal solicitation by staff and Advisory Board</p> <p>Provide special programming and interesting events to recognize these groups for the important support they offer JCSM and encourage continued support</p>	<p>Director Development Director Membership/Development Coordinator Curator Advisory Board Finance and Development and Acquisitions Committees</p>	<p>Immediately and ongoing</p>	
<p>C. Greater emphasis on corporate sponsorships and foundation support</p>	<p>Work with Advisory Board and Auburn University Foundation Program to identify and cultivate those potential corporate sponsors</p> <p>Research and contact various foundations that support the visual arts as part of their mission</p> <p>Work with staff to find granting possibilities as they develop exhibitions and projects</p>	<p>Director Development Director Membership/Development Coordinator Curator Advisory Board Finance and Development and Acquisitions Committees</p>	<p>Immediately and ongoing</p>	
<p>D. Increase museum paid memberships to 1000 by 2013. Also continue to increase the online AU student members by 200 each year</p>	<p>Plan membership drives with incentives for specific groups, i.e. faculty, seniors, AU students</p>	<p>Development Director Membership/Development Coordinator Educators Advisory Board</p>	<p>Immediately and ongoing</p>	
<p>E. Increase revenue from visitor services</p>	<p>Take advantage of university online and other marketing to increase gift shop and café sales by 10%</p> <p>Increase number of special event rentals</p>	<p>Director Assistant Director Marketing/Special Events Gift Shop Manager Advisory Board Finance and Development Committees</p>	<p>Immediately and ongoing</p>	
<p>F. Increase revenue from visitor services</p>	<p>Take advantage of university online and other marketing to increase gift shop and café sales by 10%</p> <p>Increase number of special event rentals</p>	<p>Director Assistant Director Marketing/Special Events Gift Shop Manager Advisory Board Finance and Development Committees</p>	<p>Immediately and ongoing</p>	



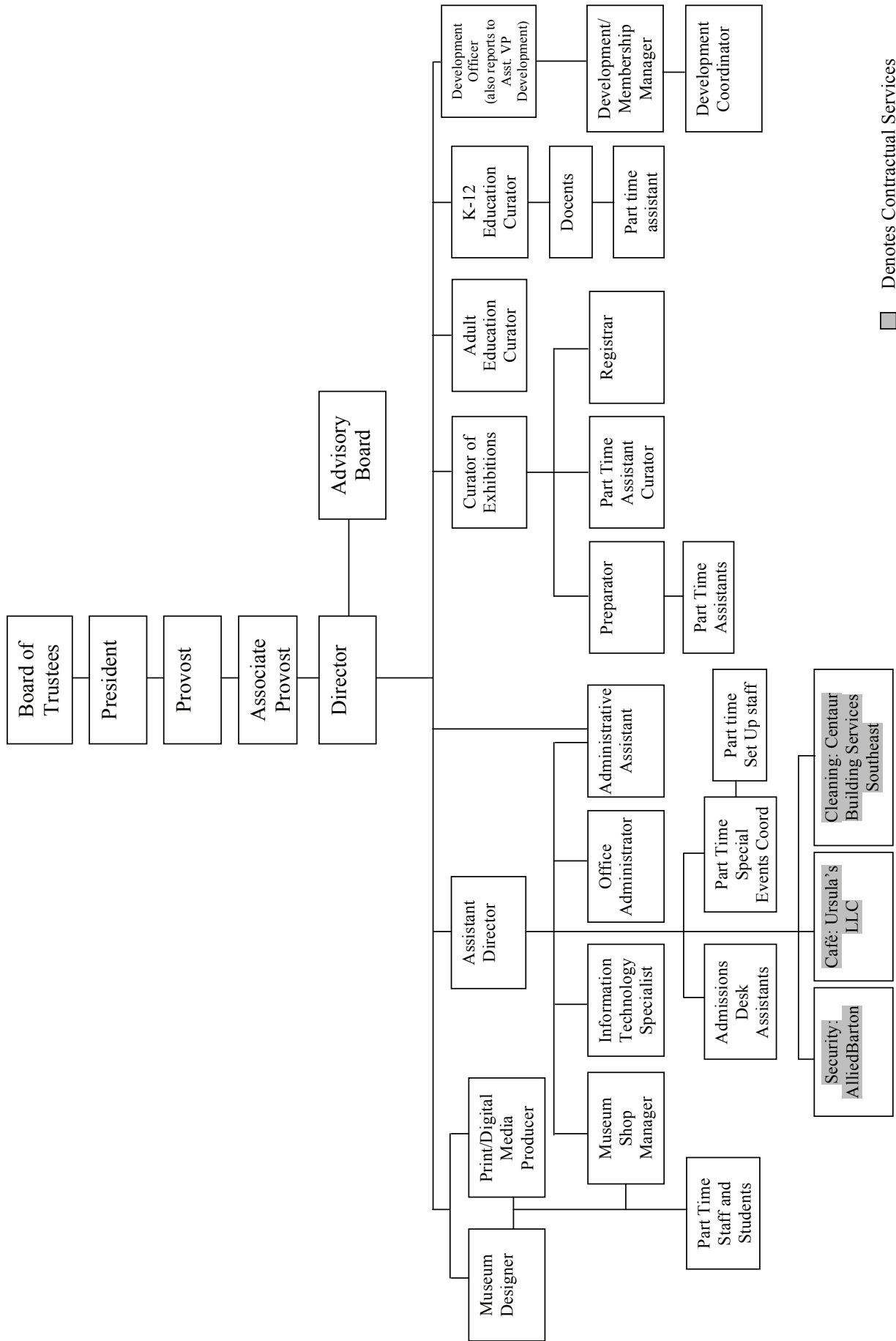
WVIA | Organizational Chart



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY



Jule Collins Smith Museum of Fine Art Organizational Chart



■ Denotes Contractual Services



VIII | Principal Staff Positions



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY

| List of principal professional and administrative
staff positions

NAME	TITLE
Laufer, Marilyn	Director
Tennant, Andy	Assistant Director
Bishop, Scott	Education Curator, Auburn University
Bennett, Melaine	Development Officer
Funderburk, Danielle	Registrar
Harper, Dennis	Curator
Hendrix, Charlotte	Print and Digital Media Producer
Henley, Andrew	Education Curator, K-12
Guynn, Janet	Museum Designer
Smith, Ty	Preparator



Director

MARILYN LAUFER

Job Summary

The Director will provide professional leadership and organizational vision guided by the Museum's mission and core values and have broad decision-making authority. Responsibilities include oversight of staff, operations, collections, exhibitions and finances; program planning and implementation; taking a proactive role in fund development and marketing, and serving as key spokesperson and advocate for the Museum. The Director works under the direct authority of the Office of the Provost, as delegated by the university President and Board of Trustees. In addition the museum's Director works with members of the Advisory Board, as well as collaborates with the Office of the Auburn University Foundation, to plan, shape, and spearhead the Museum's future direction and growth.

The Director will have knowledge of the management of a university art museum as well as vision and creativity to expand the scope of the Museum's collections and programs. Skills include: a thorough knowledge of art, demonstrated fundraising success, especially with donor cultivation and solicitation; experience in exhibition development and public outreach; managing people and finances skillfully, and collaborating with others in the community and university. Excellent written, verbal, and communication skills are essential. An advanced degree is desirable.



Marilyn Laufer, Ph.D.

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laufema@auburn.edu

Education:

1976, B.A., Department of Art, (Minor in English) Douglass College,
Rutgers, the State University of New Jersey, New Brunswick, NJ

1976-1978, Graduate studies, Department of Art, University of New Mexico,
Albuquerque, NM

1992. Ph.D., Department of Art History and Archaeology, Washington
University, St. Louis, MO; areas of concentration: American Art, Twentieth
Century Art, and History of Photography; Dissertation: *In Search of America:
Photography from the Road, 1936–1976*, Committee Chair: Dr. Robert Jensen

Employment:

April 2007 to present: Director of the Jule Collins Smith Museum
of Fine Arts at Auburn University, Auburn, AL

April 2006 to April 2007: Acting Co-Director of the Jule Collins Smith
Museum of Fine Arts at Auburn University, Auburn, AL

2002–2006: Independent Curator, Georgia Museum of Art,
University of Georgia, Athens, GA

2000–2002: Independent Curator, Callaway Gardens, Pine Mountain, GA

1996–2006: Instructor, Art Department, Auburn University, Auburn, AL

1997–1998: Instructor, Department of Art, Georgia Southwestern University,
Americus, GA

1996–1997: Visiting Assistant Professor; Department of Art, Columbus State
University, Columbus, GA

1995–1996, Instructor, Department of Art, Columbus State University,
Columbus, GA;

1993–1994 Co- Director Birke Art Gallery, Marshall University,
Huntington, WV

1990–1994 Associate Professor of Art History, Marshall University,
Huntington WV

Teaching Experience:

Art History Surveys from antiquity to the present

History of Photography

Women in Art

19th Century Art

20th Century Art

Modern Art Survey

Critical Analysis

Art Appreciation

Graduate level seminars on selected topics in Contemporary Art

Selected Curatorial/Museum:

Spring 2014, *Jerome Myers: Raising Hope in the New World*, Jule Collins Smith
Museum of Fine Art, Auburn University, Auburn, AL, February 1–May 3, 2014

Spring 2013, *Full Circle, The Sculptures of Jean Woodham*
Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL,
June 1–October 12, 2013

Fall 2008–2014 co-curator of Annual 1072 Exhibitions, Jule Collins Smith
Museum of Fine Art, Auburn University

Summer 2008, *American Classics: Selected Photographs of Alabama by Walker
Evans*, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn,
AL, June 13–August 23, 2008

Winter 2007, *Alabama Masters*, Jule Collins Smith Museum of Fine Art,
Auburn University, Auburn, AL, January 20–April 28, 2007

2005–2006: Guest Curator, *Perspectives: Thinking About Collections*, (four part survey of the Museum’s permanent collection) Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL, opened December 16, 2005

2005: Guest Curator, *The Spirit of the Modern: Drawings and Graphics by Maltby Sykes*, Georgia Museum of Fine Arts, University of Georgia, Athens, GA, opened January 15, 2005, toured regionally

2004: Guest Curator, *Figurative Connections: Eric Bransby Works on Paper.*, Georgia Museum of Fine Arts, University of Georgia, Athens, GA, opened June 5, 2004

2004: Guest Curator, *Myths and Metaphors: The Art of Leo Twiggs.*, Georgia Museum of Fine Arts, University of Georgia, Athens, GA, opened January 30, 2004, toured regionally

2003: Guest Curator, *Spirit Yard: The Sculptures of Harold Rittenberry, Jr.*, Georgia Museum of Fine Arts, University of Georgia, Athens, GA

2002: Guest Curator, *Ben Shute: The Teacher as Artist*, Georgia Museum of Art, University of Georgia, Athens, GA, toured regionally

2002: Guest Curator, *Modernism in the South*, Morris Museum of Art, Augusta GA

2000: Guest Curator *Athos Menaboni: Artist as Naturalist*, Inaugural Exhibition at the Virginia Hand Callaway Discovery Center, Callaway Gardens, Pine Mountain, GA.

Selected Publications:

Jerome Myers: Raising Hope in the New World, exhibition catalogue, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL, 2014

Full Circle, The Sculptures of Jean Woodham, gallery guide, Jule Collins Smith Museum of Fine Art, Auburn University, 2013

Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy, exhibition catalogue artist entries and acknowledgments, joint publication by the Georgia Museum of Art, University of Georgia; Fred Jones Jr. Museum of Art, University of Oklahoma and Jule Collins Smith Museum of Fine Art, Auburn University, 2012

Facing South, Portraits of Southern Artists, Photographs by Jerry Siegel, exhibition catalogue forward, a co-publication of Jule Collins Smith Museum of Fine Art, Auburn University and the University of Alabama Press, Tuscaloosa, 2102

One of the principal essayists, *Lines of Discovery: 225 Years of American Drawings*, GILES, Ltd, London and Columbus Museum, Columbus, GA, May 2006

Perspectives: Thinking About Collections, (four part survey of the Museum's permanent collection) gallery guide, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL, 2005

Advancing American Art Collection, gallery brochure, Jule Collins Smith Museum of Fine Art, Auburn University, 2005

The Spirit of the Modern: Drawings and Graphics by Maltby Sykes, exhibition catalogue, Georgia Museum of Fine Arts, University of Georgia, Athens, GA, 2005

Figurative Connections: Eric Bransby Works on Paper, exhibition catalogue, Georgia Museum of Fine Arts, University of Georgia, Athens, GA, 2004

Myths and Metaphors: The Art of Leo Twiggs., exhibition catalogue, Georgia Museum of Fine Arts, University of Georgia, Athens, GA, Jan. 2004

Co- Editor and contributor, *American Art in the Columbus Museum: Paintings Sculptures and Decorative Arts*, Marquand Books, Seattle, WA (Nov.2003)

Artist entries for *Coming Home: American Paintings, 1930-1950, from the Schoen Collection*, exhibition catalogue artist entries, co-published by Georgia Museum of Art and the Mobile Museum of Art, 2003

Producer, *The Columbus Museum: Fifty Years of Magic*, video production in conjunction with Pope Video and the Columbus Museum, Columbus, GA, 2003

Spirit Yard: The Sculptures of Harold Rittenberry, Jr., exhibition brochure, Georgia Museum of Fine Arts, University of Georgia, Athens, GA, 2003

Ben Shute: The Teacher as Artist, exhibition catalogue, Georgia Museum of Art, University of Georgia, Athens, GA, 2002, and video

Modernism in the South, exhibition catalog, Morris Museum of Art, Augusta GA, 2002

Modernism in the South, American Art Review (May/June 2002; volume XIV; no.3)

A Family Gallery Guide for *An American Century of Photography*, Hallmark Card Exhibition featured at the Columbus Museum, Columbus, GA, 2001

Scriptwriter, *What if we hadn't preserved our landmarks?* Historic Columbus Foundation and Pope Video Productions, Columbus, GA, 2001

Scriptwriter for audio tours for Columbus Museum - Children's tour and Director's tour of Permanent Collection, Columbus, GA., 2000

Scriptwriter for film: *Athos Menaboni: Artist as Naturalist*, Produced by Pope Video Productions and Callaway Gardens, Pine Mountain, GA. 2000

Scriptwriter for film: *The Architectural Styles of Our Town: Columbus GA*, Pope Video Productions and Historic Columbus Foundation, 1997

The Architectural Styles of Our Town: Columbus GA, Historic Columbus Foundation, Columbus, GA, 1996 (produced for use in the Muscogee County School District, GA)

An Awakening of Social Consciousness: The Prints of Lamar Baker, Artpapers (May/June 1996; vol.20; issue 3)

Selected Lectures and Professional Activities:

June 25, 2009, Co-chair and panel discussion leader: 2009 Cultural Leadership Summit, "Advancing Our Cultural Imprint: A Conversation on Increasing Awareness and Building Effective Advocates for the Arts and Humanities in Alabama".

April 9, 2009, Review Panel for the Individual Artist Fellowship in the Visual Arts Award, Alabama State Council on the Arts

February 3, 2009, Lecturer, *Building a Collection: To Focus or Not to Focus*, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL

July 17, 2008, Lecturer: *American Classic: Walker Evans*, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL

Feb 16, 2006, Panel discussion member: *Alabama Masters*, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL

May 25, 2006, Lecturer: *Observation and Originality: Maltby Sykes*, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL

January 16, 2005, Lecturer: *Perspectives: Thinking About Collections*, Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL

2005- 2007: Executive Board, Westville, Lumpkin, GA

2000 -2002 President; 1998-2000 First VP; 1995-1998, Programming VP, Columbus Film Society

Winter 1999, Visiting Critic and Lecturer in Photo History, University of South Dakota, Vermillion, S.D.

1997 Lecturer and moderator, "*The Masters of 20th Century Photography*" (a three part series), High Museum of Art, Atlanta, GA (in conjunction with the Harry Callahan exhibition)

1994 Lecturer, *Public and Private Myths: Walker Evans, Robert Frank and the Photographic Search for America*, Trinity University, San Antonio, Texas

1994 Lecturer, *Contemporary Hispanic Art*, Hispanic Society, Marshall University, Huntington, WV

Assistant Director

ANDY TENNANT

Job Summary

Assists the Director of the Jules Collins Smith Museum of Art by managing the financial, personnel issues, general administration of the museum, and facility operations.

Essential Functions

1. Prepares and submit's department annual budget to the Director.
2. Prepares budgets with input provided by the Director; reviews and approves financial reports, vouchers, and acquisitions.
3. Oversees financial statements for the budget, Auburn University Foundation endowments, and general operating activities.
4. Oversees staff using independent judgment and guiding development to ensure proper daily business operations are carried out.
5. Negotiates contracts on the museum's behalf, securing multiple bids to ensure optimal use of available funds.
6. Oversees all membership services and marketing initiatives.
7. Oversees the maintenance and security of the museum.

Supervisory Responsibilities

Full supervisory responsibility for other employees is a major responsibility and includes training, evaluating, and making or recommending pay, promotion or other employment decisions.

Other duties may be assigned similar to the above consistent with the knowledge, skills and abilities required for the job.



William Andrew Tennant
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EDUCATION

Masters in Arts Management, May 2001

American University
Washington, DC

Thesis: *To Be Virtual or Not to Be: An Evaluation of the Seven Ages of Man
Interactive Multimedia Exhibit at the Folger Shakespeare Library*

Bachelor of Arts in Studio Art with a minor in Art History, May 1990

Tulane University
New Orleans, Louisiana

WORK EXPERIENCE

September 2007 to present-

Assistant Director, Jule Collins Smith Museum of Fine Art

- Prepares and submits Museum's departmental annual budget to the Director.
- Reviews and approves financial reports, vouchers, and acquisitions.
- Oversees financial statements for the budget, Auburn University Foundation endowments, and general operating activities.
- Supervises office staff using independent judgment and guidance to ensure proper daily business operations are carried out.
- Negotiates contracts on the museum's behalf, securing multiple bids to ensure optimal use of available funds.
- Oversees all membership services and marketing initiatives.
- Manages the maintenance and security of the museum.
- Coordinates and co-curates Out of the Box, a juried sculpture exhibition.

June 2003 to September 2007-

Administrative Program Specialist-Museum Services Manager, Jule Collins Smith Museum of Fine Art

Membership

- Provide publicity and marketing to increase membership to the Museum
- Responsible for bringing in membership income at over \$40,000 per year
- Oversee communications with JCSM members including correspondence,

- membership cards, renewal notices, invitations to events, etc.
- Work with JCSM curators to create programming and special events as membership benefits
- Create educational art excursions for members and member prospects
- Maintain database of 650+ current members and 2000+ prospects
- Create and update multiple mailing lists of Museum members, VIPs, and future prospects

Volunteers

- Administer JCSM volunteer auxiliary of over 50 volunteers
- Enlist, train, and supervise individual volunteers and volunteer groups to assist Museum personnel in a variety of tasks
- Schedule volunteers into regular routine of duties and/or specific duties for special events
- Established periodic recognition program for volunteers

Visitors

- Recruit, hire, and train qualified workers to staff the Admissions Desk
- Supervise Admissions/Visitors desk workers to provide pleasant, informative museum experience
- Coordinate with the AU Admissions Office seasonal events and handout of University literature

Events

- Publicize and market space/venue rental at the Museum
- Contract with renters and collect all associated fees for rental events at Museum
- Negotiate with exclusive caterer and other vendors for services and equipment
- Manage, coordinate, and organize special events and certain external programming
- Created popular “JCSM Birthday Cake Competition”
- Organize and supervise team of workers for preparation and take-down of events

March 1997 to June 2003

Registrar, Folger Shakespeare Library

- Trained and supervised 3 assistants
- Managed the 4 Folger rental properties on Capitol Hill including reservations, collection of income (averaging over \$60,000 per year), and coordination of repairs, maintenance and cleaning
- Coordinated and scheduled usage of Library lecture rooms and symposium space
- Evaluated applicant credentials and admitted qualified scholars to use the Library
- Maintained database of over 2,500 active Library members and archive of over 10,000 previous members
- Worked closely with security staff and acted as security checkpoint
- Led readers and visitors on Reading Room orientations and tours
- Assisted Librarian in production of Library brochures and signage

March 1995 to March 1997

Accounts Payable Coordinator, Folger Shakespeare Library

- Coordinated accounts payable database with trustee institution, Amherst University
- Gathered institutional budget data for yearly funding cycle
- Assisted Staff Accountant with budgetary input
- Performed cost analysis for major equipment purchases
- Processed and distributed monthly departmental accounting reports
- Fielded questions from staff and vendors on financial account and reporting matters

March 1994 to March 1995

Sales Associate, Folger Shakespeare Library Museum Shop, *Shakespeare Etc.*

- Provided customer service onsite in museum shop and by phone for merchandise orders
- Co-produced museum shop catalog
- Maintained patron files in the shop database
- Answered visitors' general questions about the Folger Library
- Managed the shop in the manager's absence, including opening and closing
- Performed bookkeeping and computer troubleshooting

May 1990 to January 1994

Professional Assistant I, Jackson Hinds Library System

- Managed branch reserves and interlibrary loans through library database
- Provided circulation and reference assistance to public
- Carried out general clerical duties and bookkeeping
- Input invoice figures for monthly payment into business office database
- Responsible for payroll and vendor payment
- Created murals and set up art exhibitions for branch libraries

SKILLS

AU Development: Ascend Software

Advanced training on Excel (Folger Library)

Proficient in WordPerfect and Microsoft Word, Access and PowerPoint

SERVICE

Toastmasters International, 2003-2011, Auburn Opelika Toastmasters - 2006
president, current vice president

American Association of Museums 2000-2007

Visitor Studies Association 2000-2007

References available upon request

Development Officer

MELAINE BENNETT

Job Summary

Plans, organizes, and implements fund-raising activities, directly focusing on major gift activities of \$10,000 and above, for one or more organization units at Auburn University.

Essential Functions

1. Identifies potential prospects for cultivations through research, initial contact ratings, peer reviews and other relevant resources.
2. Solicits gifts and/or club memberships through person-to-person visits, group presentations, and/or phone contacts and correspondence.
3. Provides stewardship to include acknowledging and showing gratitude for donating/joining clubs either by letter, phone call, and/or participating in/attending events and function for donors.
4. Updates and informs supervisors and other staff of goal status, new plans and project proposals, and ensures that a cooperative team effort is made to meet goals and objectives.
5. Prepares budget with input provided by Director, reviews and approves financial records, vouchers and acquisitions.
6. Develops reports, records, and programs and analyzes information necessary to plan and complete projects and assignments.
7. May develop campaigns and/or presentation proposals related to funding priorities in order to keep top prospects informed, interested, involved and to meet development goals and objectives.
8. May produce or assists in producing marketing materials to support development efforts.
9. Conducts research on and develops proposals for public and private grant opportunities in collaboration with other museum staff.
10. Works with Finance/Development and Long Range Planning committees of museum advisory board to create, implement, and track success of campaigns and strategies for museum projects.

Supervisory Responsibility

Supervises the JCSM membership manager and development coordinator, overseeing all aspects of fundraising for the museum.



Melaine Bennett

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Entrepreneurial executive with 16 years experience, recognized for outstanding achievement in marketing and all areas of contributed income, including: annual, major gifts and capital campaigns, individual support, corporate giving, government and foundation relations, board management, and institutional communications.

PROFESSIONAL EXPERIENCE

January 2013 – present

DEVELOPMENT OFFICER

Jule Collins Smith Museum of Fine Art,
Auburn University

August 2011 – October 2012

Shakespeare Festival St. Louis, Saint Louis, MO

DIRECTOR OF DEVELOPMENT

- Executive Staff member directly responsible for all SFSTL fundraising activities toward raising \$1.27 million of \$1.45 million operating budget, including Board driven development committee activities.
- Raised 13% more in contributed income in FY12 than in prior year. Successful in applying for and receiving new funding to support major initiatives, including SHAKE38.com, from the National Endowment for the Arts, foundations, and corporations.
- Dramatically rebuilt organizational development operations to adhere to best-practice standards, documented processes and procedures, and improved Board development committee management.
- Developed the company’s first sophisticated pipeline management process for cultivation and solicitation of major gift prospects.
- Developed the company’s first extensive stewardship plan, including improved recognition, special events, and acknowledgement processes.

March 2009 – April 2011

Intiman Theatre, Seattle, WA

ACTING MANAGING DIRECTOR

- Appointed as Acting Managing Director in November 2010 following the resignation of the former M.D. and charged with reconciling all outstanding financial issues and the development of a plan to move forward, following the discovery of undisclosed debt and unauthorized depletion of endowment funds.

- Took immediate steps to retire \$1.7 million in outstanding debt (of \$2.3 million), complete the 2010 season, develop a cash flow plan to move into the 2011 season, and cut more than 20% of the Theatre's budget.
- Developed, planned, and implemented the Impact Intiman Campaign, an effort to raise \$1 million in new funds over six months, which is additional revenue over previously established fundraising goals of \$1.85 million for Fiscal Year 2011.
- Oversaw all areas of Intiman's administrative operations, with special focus on fundraising, Board development, retiring debt, and managing cash.

DIRECTOR OF DEVELOPMENT

- Executive staff member directly responsible for all fundraising activities in support of Intiman's operating fund. Annual fund goals increased from \$1.85 million to \$3 million in a three season span (Intiman's operating budget: \$4.2 million).
- Managed the following Board committees: Fundraising, Gala/Special Events, and Cultivation.

March 2007 – January 2009

Theater of the Stars, Atlanta, GA

DIRECTOR OF DEVELOPMENT

- Developed and implemented first formal fundraising program for TOTS, with a goal of raising \$1 million in contributed income annually within five years, to include: gifts from the Board, sponsorship (major gifts), a mid-level membership group, and the Concierge Club. Met all fundraising goals.
- Created first guidelines for Board responsibilities and a process for Board development which included: engaging the Board, activating committees for the first time, pursuing new members through a formalized nominating process, and working directly with the Board on issues related to Institutional Development of TOTS.

May 2005 – February 2007

South Coast Repertory, Costa Mesa, CA

DIRECTOR OF DEVELOPMENT

- Executive staff member directly responsible for all fundraising activities in support of SCR's annual fund goal of \$3 million attributed to an overall \$9.8 LORT Theatre budget, to include management of five Board committees and seven full-time staff members.

- Senior management team member key to the implementation of the Legacy Campaign to raise \$15-24 million in cash and planned gifts over a five year period for SCR's endowment.
- Led efforts to surpass all fundraising goals for SCR's 2006 annual Gala, the single largest contribution to the theatre, netting \$500,000.
- Developed integrated donor management program to improve prospect cultivation, fundraising, and donor recognition.

May 2002 – April 2005

La Jolla Playhouse, La Jolla, CA

DIRECTOR OF DEVELOPMENT

- Led solicitation and management of \$3 million in contributed income goals attributed to the annual fund for \$9.1+ million LORT theatre budget (achieved annual fund goals for three consecutive years).
- Key to the success of fundraising activities toward completion of capital campaign of over \$44 million and construction of 55,000 square foot new facility, the Joan and Irwin Jacobs Center for La Jolla Playhouse (campaign surpassed goal with the completion and award of \$1 million Kresge Challenge).
- Senior management team member responsible for collaborative long-range planning and budgeting processes, as well as development of endowment campaign to raise \$30-50 million.
- Played active role in institutional development and community positioning during theatre's leadership transition to include: participation in managing Board relations, major gift solicitation, community relations, and staff management.

ASSOCIATE DIRECTOR OF DEVELOPMENT

- Developed extensive donor recognition program complete with special events, benefits, and VIP-Hospitality room helping to double the number of donors to the Playhouse and increase donor retention. This program resulted in an increase in donors from 1,000 to 2,500 over a three-year period.
- Initiated and implemented large-scale special events related to the capital campaign groundbreaking for the opening of the Jacobs Center.
- Directly responsible for funding related to the annual fund, telefunding, direct mail, special events, and corporate giving, to include staff supervision of three managers.

MANAGER, CORPORATE RELATIONS

- Reinvigorated corporate campaign, surpassing corporate development goals. Corporate fundraising increased by 100% during tenure.
- Collaborated with Director of Institutional Advancement toward the success of the annual and capital campaign goals.

August 1997 – May 2002 Alabama Shakespeare Festival, Montgomery, AL

ASSISTANT DEVELOPMENT DIRECTOR AND GRANT WRITER

- Responsible for \$600,000 in contributed income for LORT Theatre Company, including individual and corporate gifts.
- Served as grant writer, managing all grant applications and fulfillment requirements for programs ranging from education to ASF's new play development.

SENIOR MARKETING MANAGER

- Designed and implemented successful marketing campaign, meeting repertory season goals for the Theatre of over \$1 million and meeting overall season goal of \$3 million.

EDUCATION

The University of Alabama/Alabama Shakespeare Festival (1998-2000)
M.F.A. Theatre Management/Arts Administration

The University of Mississippi (1991-1993)
B.F.A. Theatre Studies

Auburn University (1988-1990)
Accepted into B.F.A. Program Theatre Studies

Education Curator, Auburn University

SCOTT BISHOP

Job Summary

Creates educational programming within the museum and integrates exhibits into educational curriculum.

Essential Functions

1. Acts as a liaison to University faculty to incorporate scheduled exhibitions into their curriculum to encourage student attendance and involvement in museum programs.
2. Serves on University committees as representative of JCSM and heads an ad hoc faculty and student committee that represents the Museum's mission within the larger mission of the University.
3. Conceptualizes and administers programming (lectures, symposia, film series, gallery talks, artist talks and demonstrations) relevant to the Museum's exhibitions and mission for adult audiences, especially university faculty and students.
4. Curates exhibitions for the Louise Hauss and David Brent Miller Audubon Collection and related natural history exhibitions.
5. Occasionally curates other exhibitions as relevant to expertise and interests.
6. Leads collective efforts within the education department toward presenting unified programming, providing internship opportunities for Auburn University students, and assists others in educating docents for adult tours.
7. Prepares written materials for educational and promotional publications.

Supervisory Responsibility

May be responsible for training, assisting or assigning tasks to others. May provide input to performance reviews of other employees.

Other duties may be assigned similar to the above consistent with the knowledge, skills and abilities required for the job.



Scott Bishop

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Education

Emory University: ABD, in Art History, March 1996. M.A. Thesis: “Calendars and Cosmologies in Mexica Stone Sculpture,” 1994 (Rebecca Stone, director).

Auburn University: M.A., in English, August 1988. Thesis: “Authorial Voice and Political Identity in Three Novels by J.M. Coetzee,” (Ashton B. Nichols, director).
B.A., in Philosophy, March 1983.

Work Experience

Curator of Education: The Jule Collins Smith Museum of Fine Art,
Auburn University, March 2004 to present.

Instructor: Honors College, Auburn University, teaching honors sections of The Human Odyssey, a cross-discipline class on human culture, June 2012–December 2012

Instructor: Auburn University, Montgomery, Seamless Program, August 2011 to December 2012, teaching freshman composition; August 2010–May 2011, teaching art appreciation.

Instructor: Auburn University Department of Art, Jan 2007–May 2008, teaching freshman survey of Art History.

Instructor: Auburn University Department of English, January 1996–May 2000, and January 2002–May 2004, teaching freshman composition and sophomore American literature.

Graduate Teaching Associate: Emory University Art History Department, May–December 1995, assisting with sophomore Nineteenth-Century European Art History.

Graduate Teaching Assistant: Emory University Art History Department, January–December, 1994, teaching discussion classes from freshman survey.

Graduate Intern: Michael C. Carlos Museum, Emory University, September 1992–May 1993, Assisting pre-Columbian curator in research on the William C. and Carol W. Thibadeau collection.

Instructor: Auburn University Department of English; September 1988–August 1991, teaching freshman composition and sophomore American Literature

Special Programming and Projects

FILM@JCSM, an annual faculty-curated film and lecture series thematically related to a JCSM exhibition, 2009 to present.

Audubon in the Arboretum, a collaborative project that features an exhibition, a publication, and a new walking path at the Donald E. Davis Arboretum on the Auburn University campus, September 2013 – December 2013. Path is ongoing indefinitely.

Art Interrupted: Reinterpreting Advancing American Art, a symposium featuring Serge Guilbaut, Dennis Harper, and Mark White, October 18 and 19, 2012

Audubon's Final Achievement, The Viviparous Quadrupeds of North America: A Symposium, Saturday, October 30, 2010.

Alabama Museums: Telling Our Stories: Annual Meeting of the Alabama Museum Association, February 4–6, 2009, committee chair and programs organizer.

Ekphrasis: Word and Image: A Symposium featuring the 2007 Pulitzer Prize winner for Poetry, Natasha Trethewey, January 24-25, 2008.

Naturalism in 19th Century Alabama: Phillip Henry Gosse, a symposium featuring Ann Thwaite and Gary R. Mullen, October 11, 2007.

John James Audubon: Naturalism and Romanticism, a symposium featuring Ashton Nichols, Gregory Nobles, and Ron Tyler, November 8, 2007.

The Nuisance of Freedom: A Series on Censorship, Spring Semester 2006, committee chair. Series included focus on JCS Museum's permanent collection, temporary exhibitions at Auburn University's Biggin Gallery, lectures, a poetry reading, a panel discussion, and film screenings.

The Quilts of Gee's Bend, September- December 2005. Implemented programming incorporating the AU Women's Studies project, "The Quilts of Gee's Bend in Context" into educational programming for adults at the museum.

Mystical Arts of Tibet, sand mandala painting executed at JCSM by Tibetan monks from Drepung Loseling Institute, April 2005 and August 2008, in-house organizer.

Curatorial Experience – JCSM

Managing exhibitions for JCSM's Louise Hauss and David Brent Miller Audubon Collection, February 2007–present.

Auburn Collects: Uniform Proof: 19th Century Photographs in the Collection of William Wiese, January 24–April 4, 2009.

Monument: Images by Jerry Siegel, photographs of Alabama's black belt, Dec. 8, 2007–Feb 23, 2008.

Phillip Henry Gosse: Entymologia Alabamensis, April 12, 2007–March 7, 2008

Selections from Advancing American Art: War, October 2007–May 2008.

Joe York: Photographs from the Religious Roadside, Spring, 2007

Art on the Inside: Art from the Alabama Prison Arts and Education Project, March 17–April 22, 2006.

The Quilts of Gee’s Bend, December 11–December 4, 2005, in-house curator.

Professional affiliations

Alabama Museum Association, board member Fall 2006–2010; president, 2009.

Alabama State Council on the Arts Grants Review Committee, September 2006 and February 2008, September 2010, February 2012

Southern Garden History Society

American Alliance of Museums



Registrar

DANIELLE FUNDERBURK

Job Summary

Manages storage, inventory, conservation, installation, shipping, and receiving of permanent art collection and temporary art exhibits to ensure security and care of artwork and maintains files and records related to artwork.

Essential Functions

1. Oversees shipping and receiving artwork and manages records of traveling exhibits.
2. Evaluates and assesses artwork in order to record artwork condition and recommend conservation efforts when appropriate.
3. Provides current and accurate accounting of location of all works in custody of museum and maintains files for loans, deeds of gifts, and receipts.
4. Assists in the movement, handling, installation, and/or design of exhibits.
5. Maintains database on collections of artwork within the museum.
6. Assists in the environmental monitoring program by checking the temperature and humidity in all areas of the museum on a regular basis.

Supervisory Responsibility

May be responsible for training, assisting or assigning tasks to others. May provide input to performance reviews of other employees.

Other duties may be assigned similar to the above consistent with the knowledge, skills and abilities required for the job.



Danielle Mohr Funderburk

334.844.1507

fundedm@auburn.edu

Education

University of Alabama

B.A. August 1991

Major: Art Administration

- Dean's List, four semesters

- Art Department Faculty Recognition Award

Auburn University

Paralegal Certificate, August 1992

Work Experience

7/05 - present

The Jule Collins Smith Museum of Fine Arts,
Auburn University

Registrar

-Organize and maintain the records on each art work owned
by or lent to the Museum

-Create and disperse all loan documents, deeds of gift, and receipts
for artwork

-Establish and continue contact with donors and lenders to the collection

-Maintain all information in collections database

-Make all shipping arrangements for incoming and outgoing artwork

-Work with preparator to pack and unpack artwork

3/94 - 3/99

The Columbus Museum, Columbus, Georgia

Registrar

- Organize and maintain records on each art work or artifact owned by or
lent to the Museum

- Supervise and control the storage inventory, including location records

- Authorize release/receipt requests for reproductions from the permanent
collection

- Establish and enforce procedures and standards for the handling of art
objects

- Make transportation and crating arrangements for all collection and loan objects, including condition reporting for traveling exhibitions
- Supervise the registration assistant

9/92-2/94

First Title Corp., Atlanta, Georgia

Title Examiner

- Research prior ownership of assigned property through probate records
- Establish current mortgage and lien requirements

Curator

DENNIS HARPER

Job Summary

Provides curatorial management for the museum's collections and exhibitions, to include activities pertaining to (but not limited to) research, conservation, collections documentation, lectures, exhibition schedules, and exhibition installation.

Essential Functions

1. Builds and improves museum collections through identification of works of art for possible acquisition and deaccession. Presents collections recommendations to museum Advisory Board.
2. Meets with prospective donors to develop gifts and loans to the collection. Assists Development office in stewardship of museum benefactors.
3. Conducts research on objects in the collection. Oversees collections database.
4. Evaluates condition of objects in the collection. Makes recommendations for conservation, framing, handling, display, and storage of the collection.
5. Reviews loan requests for objects in the permanent collection. Advises Director on approval/denial of loan requests.
6. Reviews, conceives, organizes, and schedules museum exhibitions of objects in the permanent collection and loaned objects. Presents exhibition recommendations to museum Advisory Board.
7. Conceives and organizes exhibitions for travel to other institutions.
8. Writes or edits didactic text for use in exhibition labeling, catalogues, brochures, newsletters, and media releases.
9. Oversees design and installation of museum exhibitions.
10. Acts as general editor for museum scholarly publications.
11. Serves as a resource to faculty, students, scholars, patrons, and community members on issues related to the collections and exhibitions of the museum, as well as general care and treatment of art objects.

12. Conducts speaking engagements, panel discussions, gallery talks, interviews, and other public dissemination of information pertaining to museum collections, exhibitions, and programs.
13. Supervises registrars department and preparators department.
14. Maintains exhibition and department budgets.

Dennis Harper
334.844.1419
dharper@auburn.edu

Education:

MFA, University of Georgia, 1992; BA, University of Alabama in Birmingham, 1978

Museum Experience:

2008-present

Curator of Collections and Exhibitions, Jule Collins Smith Museum of Fine Art (JCSM)

2002-2008

Curator of Exhibitions, Georgia Museum of Art (GMOA), Athens, GA

1999-2002

Exhibition Designer, GMOA

Selected Professional Activities:

2008 and 2012

Grant reviewer, institutional applications, Alabama State Council for the Arts

2010 and 2011

Juror, *The American Juried Art Salon*, online exhibition

2008

Juror, *Troy ArtFest*, Troy, AL

Juror, *SouthWorks Juried Art Exhibition*, Oconee Cultural Arts Foundation, Watkinsville, GA

Juror, *Auburn Arts Association Annual Juried Exhibition*, Jan Dempsey Art Center, Auburn, AL

2007

Juror, *Athens Art Association Juried Exhibition*, The State Botanical Garden of Georgia, Athens, GA

2006

Consultant, art acquisitions for public spaces, residential halls, University of Georgia

Juror, *Artisphere: International Arts Festival of Greenville* (2007), Greenville, SC

2004

Design consultant on developing an exhibition space, The Peabody Awards, University of Georgia

Advisor on developing an exhibitions program, Warnell School of Forest Resources, University of Georgia

2003

Curatorial advisor for Georgia, *From the States* exhibition, National Museum of Women in the Arts, Washington, D.C.

2001–2004

Vice-president, founding board member, Athens Institute for Contemporary Art, Athens, GA

1981–1989

Collections manager, Wildenstein & Co., Inc., New York, NY

Curated Exhibitions:

2013

The Painter's Subjects—Landscape, Figure, Still Life: Selected Works from the Collection of Dwight and Helen Carlisle, JCSM

Preserving Tradition: Selected Works from the Permanent Collection, JCSM

Drawn Upon a Stone: Lithographic Prints from the Permanent Collection, JCSM

JCSM@10: A Decade of Collecting, JCSM

Breath of Identity: Carol Mickett and Robert Stackhouse, JCSM

Ganando la vida (Making a living): Images of Labor in Mexican Art, JCSM

2012

Facing South: Portraits of Southern Artists by Jerry Siegel, JCSM

Southern Artists / Southern Art? JCSM

Auburn Collects: Selections from the Ed Hayes Collection, JCSM

Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy, with Mark White, JCSM and travel to 3 venues

2011

Prints by Edvard Munch, JCSM

Reconsidering Regionalism: Prints Inspired by the South, 1951–2011, JCSM, with Lynn Barstis Katz

Form, Line, and Color: Works of Abstraction in the Permanent Collection, JCSM

The Art of Frank Applebee, JCSM

Bacon Level, Hickory Flat, and the Illustrious Potteries of Randolph and Chambers Counties, Alabama, JCSM

2010

As Above, So Below: Recent Work by Scherer & Ouporov, JCSM
American Luster: Select Examples of Contemporary Studio Glass, JCSM
Ding Dong Daddy and Other Fluorescent Prints by William Walmsley, JCSM
After You Left, They Took It Apart: Demolished Paul Rudolph Homes—Photographs by Chris Mottalini, JCSM

2009

Elvis & Friends: Glitter Mosaics by Joni Mabe, JCSM
Modern Flatware in the Collection of Dr. William P. Hood, Jr., JCSM
Polaroid Sketchbook: Photographs by Andy Warhol, JCSM
El Alma Mexicana (The Mexican Soul), JCSM
Auburn University Department of Art Studio Faculty Exhibition, JCSM

2008

Crossing Boundaries: Modern Landscapes in the Permanent Collection, JCSM
Dana King Gatchell Teapot Collection, JCSM
A Sinner's Progress: The Artist's Books of David Sandlin, GMOA

2007

Cut Along the Grain: Woodcuts in the Permanent Collection, GMOA

2006

Weaving His Art on Golden Looms: Paintings and Drawings by Art Rosenbaum,
GMOA

2005

Battle Lines: Images of War, GMOA

2004

Faces in the Crowd: Three Portrait Drawings in the Permanent Collection of the Georgia Museum of Art (David Fredenthal, Jared French, Boardman Robinson),
GMOA
The Gift of Sight: Eight Early Paintings by Frank Ruzicka, GMOA

2003

Supreme Spirit of the Spheres: Louis M. Eilshemius, (1864-1941), GMOA
Nimble Fingers: 3 Works by Howard Cook and John S. deMartelly, GMOA

2002

Recent Acquisitions: Refractional Sculptures by Leo Amino, GMOA
Martin Luther King: A Wood Engraving by Ben Shahn, GMOA
Virtual Art@athica.org, an internet-hosted exhibition of web-based art, Athens
Institute for Contemporary Art, co-curator: Laura Floyd

2001

IMPACT: New Faculty in the Lamar Dodd School of Art, GMOA
Right-of-Way: American Art and Mobility in the 1930s, GMOA

Publications:

2013

The Painter's Subjects—Landscape, Figure, Still Life: Selected Works from the Collection of Dwight and Helen Carlisle. Author, general editor; JCSM

2012

Facing South. Portraits of Southern Artists. Photographs by Jerry Siegel. Essayist; University of Alabama Press

Auburn Collects: Selections from the Ed Hayes Collection. Author, general editor; JCSM

Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy. Co-author, essayist; Georgia Museum of Art **2011**

Prints by Edvard Munch. Author, general editor; JCSM

Reconsidering Regionalism: Prints Inspired by the South, 1951–2011. Co-author, general editor; JCSM

Bacon Level, Hickory Flat, and the Illustrious Potteries of Randolph and Chambers Counties, Alabama, Author, general editor; JCSM

2010

As Above, So Below: Recent Work by Scherer & Ouporov. Author, general editor; JCSM

After You Left, They Took It Apart: Demolished Paul Rudolph Homes—Photographs by Chris Mottalini. Author, general editor; JCSM

2009

“Frank Ruzicka’s ‘Family of Eight,’” *Georgia Museum of Art Bulletin*, Vol. 22. Author; GMOA

Dale Kennington: Subjective Mythologies. Author, general editor; JCSM

Auburn University Department of Art Studio Faculty Exhibition. Author, general editor; JCSM

2008

Dana King Gatchell Teapot Collection. Exhibition brochure; JCSM

The American Scene on Paper: Prints and Drawings from the Schoen Collection. Essayist; GMOA

A Sinner's Progress: The Artist's Books of David Sandlin. Author, general editor; GMOA

2006

Weaving His Art on Golden Looms: Paintings and Drawings by Art Rosenbaum. Author, general editor; GMOA

2003

Coming Home: American Paintings, 1930-1950, From the Schoen Collection. Essayist, GMOA

Panels/Lectures:**2013**

Lecture: “Advancing American Art: LeRoy Davidson’s ‘Blind Date with Destiny’,”
Fred Jones Jr. Museum of Art, University of Oklahoma

Lecture: “Scrambled Eggs: The Rise, Demise, and Reprise of Advancing American
Art,” Indiana University Art Museum, Bloomington, IN

2012

Lecture: “Advancing American Art: LeRoy Davidson’s ‘Blind Date with Destiny’,”
Symposium: “Reinterpreting Advancing American Art,” JCSM

2009

Lecture: “Advancing American Art and the Politics of Cultural Diplomacy.”
Southeastern Museums Conference Annual Meeting, Charleston, WV

2006

Panel moderator: “Habeas Corpus (You Should Have the Body): Contemporary
Use of the Figure in Painting,” GMOA

2004

Lecture: “An Artist’s Legacy, a Daughter’s Mission: ‘Instituting’ Pierre Daura,”
Southeastern Museums Conference Annual Meeting, Winston-Salem, NC

Lecture: “The Gift of Sight: Eight Early Paintings by Frank Ruzicka,” GMOA

2000

Panelist: “Convergence of Culture and New Media,” New Media Symposium,
University of Georgia

Teaching Experience:**2011**

Adjunct Instructor, Department of Art, Auburn University

1992-2001

Adjunct Instructor, Lamar Dodd School of Art, University of Georgia

1996 & 1998

Instructor, Lamar Dodd School of Art Studies Abroad Program in Cortona, Italy,
University of Georgia

1990-1991

Graduate Teaching Assistant, Lamar Dodd School of Art, University of Georgia



Print and Digital Media Producer

CHARLOTTE HENDRIX

Job Summary

Creates communications, marketing and promotional material delivered through various mediums in a college, school, or department.

Essential Functions

1. Develops marketing and communication plans to promote the vision, mission, goals and achievements of a school, college, department, alumni or University program directly engaged in instruction, research or outreach.
2. Researches, designs and composes content for dissemination through a variety of mediums, such as internal or external publications, brochures, posters, newsletters, websites, presentations, development/fundraising materials, press packages, or broadcast media.
3. Coordinates the production of materials to include content/style editing, designing, printing, photography and/or copywriting.
4. Coordinates marketing and communication calendars, production schedules and deadlines, including coordination of work carried out by external vendors.
5. Submits material to journals, associations or other external media, either proactively or in response to requests.
6. Evaluates effectiveness of communications, public relations, and/or marketing programs.
7. Prepares press releases and participates in public relations activities, in conjunction with University staff.
8. May maintain files, databases and electronic records of materials.
9. May develop and manage a unit budget as well as assist with preparation of contract or grant proposals.

Supervisory Responsibility

May supervise employees but supervision is not the main focus of the job.

Other duties may be assigned similar to the above consistent with the knowledge, skills and abilities required for the job.



Charlotte R Hendrix, MA
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334.844.7075

QUALIFICATIONS SUMMARY

- Demonstrated increase in social media engagement
- Implemented ticketing workflow that streamlined communications increased attendance
- Superior constituent & client service skills
- Able to write on deadline for a variety of audiences across several mediums
- Unparalleled multitasking talents and detailed project management of live events, print, and digital media
- Proficient with Adobe Contribute, MS Outlook, MS Office, television industry production scheduling software programs and broadcast and media management systems; working knowledge of Adobe Creative Suite
- Recipient of 2013 Concessions Board
- Recipient of Auburn University Concessions Board grant for the 2013-2014 academic year for museum video production equipment

COMMUNICATIONS EXPERIENCE

- Prepare press releases and media advisories
- Engage in daily social media listening to share value content from other partners
- Interview subjects and write content for publications, websites, print, and digital collateral
- Conduct market research through surveys and focus groups
- Manage budgets, logistics, and marketing efforts for national conventions

PRODUCTION EXPERIENCE

- Responsible for the writing and technical delivery of five hours of live news per week plus daily promotional spots and web content
- Draft and submit funding proposals for feature film production
- Negotiate with vendors and television production crews and distribute call sheets

- Served on Washington, DC chapter of Women and Film and Video (WIFV) Board of Directors and WIFV Communications Committee
- Provide operational support for Travel Channel's marketing video production team
- Manage digital video content delivery of Travel Channel programming to various digital platforms with different technical specifications
- Intake client projects and develop budgets incorporating all aspects of video production
- Manage edit and audio sessions for series and hour long programming from footage ingest to delivery
- Supervise junior editors, assistant editors, and interns while monitoring edit assist line item
- Monitor usage of 27TB of media storage for 14 edit suites and evaluate priorities
- Responsible for monitoring video post-production workflow for and digital delivery of approximately 75-100 hours per month of programming
- Proactively inform traffic coordinators at 12 Fox International Channel regional offices about timelines
- Produce :30 commercial spots and 10-minute tribute video
- Full cable programming and film credit list available on imdb.com

UNIVERSITY EXPERIENCE

- Provided project support to Deans, Associate Deans, Faculty and Students at member institutions
- Coordinate with Office of Communications and Marketing on features and announcements
- Promote interdisciplinary learning opportunities directly to faculty and students

WORK HISTORY

Marketing & Communications Specialist III, Jule Collins Smith Museum of Fine Art, Auburn University – August 2012-Present

Coordinating Producer, WILMA TV, Inc./Discovery Studios, Silver Spring, MD – May 2012-August 2012

Manager, Operations, National Geographic Channels International, Washington, DC - September 2011-April 2012

Post Production Manager, Discovery Studios, Silver Spring, MD - September 2009-September 2011

Coordinating Producer, Team Sound and Vision, Washington, DC – June 2008-September 2009

Production Manager, Home Front, LLC, Washington, DC, June 2006-May 2008

Development Director, The Ciesla Foundation, Washington, DC – September 2005-May 2006

Project Manager, Association of American Veterinary Medical Colleges, Washington, DC - September 2002-September 2005

Producer, WSFA-TV, Montgomery, AL - May 1999-June 2002

EDUCATION

American University, Master of Arts, Producing for Film and Video –
Washington, DC May 2006

University of Mississippi, Bachelor of Arts, Journalism – Oxford, MS May 1999



Education Curator, K-12

ANDREW HENLEY

Job Summary:

Designs and implements educational programming utilizing the museum collection, integrates exhibits and K-12 curriculum, trains docents, and serves as interpretation point of contact for Auburn City Schools and other local schools and K-12 groups, families, and visitors.

Essential functions:

1. Administers tour programs, working with the tour scheduler and docents to provide pedagogically appropriate tours for school, homeschool, daycare, camp, social and other groups as requested. Includes Skype based tours, pre- and post-tour visits and activities, and curricular relevance of tour content.
2. Plans, organizes, manages, and evaluates regularly scheduled public hands-on educational experiences, art clubs and family days. This includes programming, supply inventory, audio-visual needs and volunteer coordination.
3. Prepares and trains the volunteer docent staff through extensive annual training courses.
4. Produces and implements tour media, including audio tours accessible through QR codes, hosted by OnCell.
5. Facilitates use of the museum by K-12 teachers in the region through training experiences for educators.
6. Plans and proposes programs that would utilize the K-12 Arts Education Outreach Grant from the City of Auburn, reports and documents use of those funds biannually.
7. Coordinates ongoing collaborative programs with other arts and non-arts community organizations to incorporate the museum as a community resource. Including community organizations such as the Jan Dempsey Community Arts Center, Boys and Girls Clubs, Boy and Girl Scouts and other community and university partners.
8. Leads evaluation measures, including visitor satisfaction surveys, visitation numbers and trends, and as the point of contact for Auburn University assessment staff.
9. Serves as a point of contact for marketing and public relations.
10. Serves as an ex officio curator for the museum's collection of Tibetan bronzes, organizing exhibitions and related didactic material.

Knowledge and skills required:

The position requires 3 years of experience teaching art in an academic or museum environment. The incumbent possess excellent team-work skills, is well organized, creative and a clear communicator. Leadership of volunteer docents is essential. Proven administrative experience in the administration of public programs with educational outcomes is necessary.

Qualifications:

Education: Bachelor's level degree in, art education, K-12 education, art history, museum studies, or closely related field. Master's degree preferred.

J. Andrew Henley
334.844.8792
andrew.henley@auburn.edu

Education

Auburn University, Auburn, AL
Doctorate of Philosophy, Education Psychology
Coursework completed, August, 2013
Expected graduation, December, 2014

Research Areas:

Motivation and achievement in informal or free-choice learning environments,
specifically museums

Attribution theory in the visual arts

Qualitative research methodology

Graduate level research projects:

- *An analysis of docent responses to open-ended questions about educational philosophies regarding cultural hegemony and social inequality, 2013.*
- *Objectified muses: The treatment of artists and non-artists in the space of the nineteenth century studio, 2012.*
- *The concept of waste in the work of 20th century artists, 2012.*
- *Viktor Lowenfeld and Jungian views of drawing development, 2011.*
- *Interpretation issues in archival repositories, 2011.*
- *A review of the literature: motivational factors for creating the visual arts, 2011.*
- *Discrepancies and deviations: fear and doubt preventing philosophy from becoming practice in docent-led tours, 2010.*

University of Toledo, Toledo, OH
Bachelor of Education, Major of Multi-age Education with concentration in Visual Arts, Magna cum laude, 2004, Focused on Drawing and Art History. Independent studies with Diana Attie (Advanced Drawing) and David Guip (Art History).
Studied in China, summer, 2001.

Experience

- Ten years of experience in visitor-centered interpretation in museum settings
- Implemented evaluation measures, including surveys, interviews, focus groups, for multiple programs, tours, and overall visitor experience
- Reported on use of grant funds to local municipalities and organizations
- Created curriculum for school tours, connecting with classroom instruction and state standards
- Created audio and video guide components, including cell-phone based tour stops
- Developed docent training program for volunteer tour guides, emphasizing a pedagogical basis for program
- Wrote and implemented multiple lesson plans for hands-on art activities reaching over 1,500 children annually

2007-Present:

Jule Collins Smith Museum of Fine Art at Auburn University, a small university art museum
Education Curator, K-12

2003-2007

Toledo Museum of Art, a large encyclopedic art museum
Docent Administrative Coordinator/Manager of Docent Programs
Previously served as Interim Assistant Co-Manager, Museum Store at Westgate
Sales Clerk, Collectors Corner

2001-2002

University of Toledo
Studio Monitor, Sculpture Department

2001

Youth Opportunities Program, YMCA of Toledo
Tutored local “at-risk” students in an after-school program.

Publications

Harper, Dennis, Ed., *Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy*, 2012. Authored essays on Arthur Dove, Byron Browne, Gregorio Prestopino, Joseph De Martini, and Lyonel Feininger.

Activities and professional affiliations

American Alliance of Museums

Institutional member, attended annual meetings in 2011, 2012, 2013

Southeastern Museum Conference

Institutional member

Graduate Student Council

Senator, member of Ways and Means Committee, 2011-12

Alabama Art Education Association

Presenter, annual conference, 2011

Golden Key International Honour Society

University of Toledo chapter Vice President, 2003-2004, Attended international conference representing University of Toledo

University of Toledo Student Art League

President 2002-2004, Screened art films, led discussions and critiques, organized student trips to museums

Habitat for Humanity

“Alternative Spring Break” trips to Matamoros, Mexico in 2002 and Washington, DC in 2001

Built homes, worked with food banks and medical aid facilities

Other Skills

Proficient with photo, audio, and video editing software (Adobe Creative Suite, Audacity), intermediate level HTML and CSS.

Expert survey author, proficient with Qualtrics software for online distribution of survey instruments. Proficient with IBM’s SPSS software for quantitative analysis.



Museum Designer

JANET GUYNN

Job Summary:

Plans, designs, produces and/or creates printed and electronic art work and graphic designs for a college, school or department.

Essential functions:

1. Designs and creates graphics and artistic illustrations for print or electronic publications and exhibits.
2. Advises and consults with faculty and staff of a department and external entities concerning design projects and expected deliverables.
3. Provides original creative ideas and artwork to support project requests.
4. Manages inventory to include ordering supplies.
5. Maintains graphic equipment and printers.
6. May supervise others in the production and coordination of deliverables

Knowledge and skills required:

Possesses and applies a broad knowledge of principles, practices and procedures of a particular field of specialization to the completion of difficult assignments. Also possesses knowledge of related fields and areas of operation which affect, or are affected by, own area. A Bachelors degree in discipline appropriate to position plus 4 years experience is required. Experience must include at least 2 years at the preceding level or equivalent.

Supervisory Responsibility

May be responsible for training, assisting or assigning tasks to others. May supervise interns. May provide input to performance reviews of other employees.

Other duties may be assigned similar to the above consistent with the knowledge, skills and abilities required for the job.



Janet Guynn

334.844.3485

janet@auburn.edu

Experience

- 2007–Present Graphic Designer, Jule Collins Smith Museum of Fine Art,
Auburn University
- 2006 Graphic Designer, Victory Designs, Opelika, AL
Student Designer, Auburn University College of Liberal Arts
- 2005–2006 Design Intern, Auburn Magazine

Education

- 2006 BFA in Graphic Design (Cum Laude) from Auburn University

Awards & Honors

- 2013 American Alliance of Museums Publications Design Competition
(institutions with budgets greater than \$750,000)
 Honorable Mention, 2012 Series of Newsletters
- Southeastern Museums Conference Publication Competition
(large budget institutions)
 Honorable Mention, Art Interrupted opening invitation
- 2012 Southeastern Museums Conference Publication Competition
(large budget institutions)
 Gold Award, Art in the Garden invitation
 Silver Award, 2011 Series of Newsletters
 Silver Award, Prints by Edward Much exhibition brochure
 Silver Award, 2011 Rack Card
- 2011 Auburn University Spirit of Excellence Award
- 2010 American Alliance of Museums Publications Design Competition
(institutions with budgets greater than \$750,000)
 First Prize for Newsletters, 2009 Series of JCSM Newsletters
 Honorable Mention for Supplementary Materials,
 Auburn Collects: Uniform Proof exhibition brochure
- Southeastern Museums Conference Publication Competition
(large budget institutions)

- Best of Show in Community Communication, 2009 Series of JCSM Newsletters
Gold Award, 2009 Series of JCSM Newsletters
Gold Award, Art in the Garden invitation
Silver Award, Art in the Garden poster
- 2009 American Alliance of Museums Publications Design Competition
(institutions with budgets greater than \$750,000)
Honorable Mention for Newsletters, JCSM Fall 2008 Newsletter
- Southeastern Museums Conference Publication Competition
(large budget institutions)
- Gold Award for In House Museum Design, books and catalogues,
Dale Kennington: Subjective Mythologies catalogue
- Silver Award for In House Museum Design, books and catalogues,
2009 Auburn University Art Department Studio Faculty catalogue
- Silver Award for In House Museum Design and Content, books and catalogues,
“A Present for My Country” John James Audubon’s American Voice,
book by Dr. Taylor Littleton
- Gold Award for In House Museum Design, invitations,
Dale Kennington: Subjective Mythologies invitation
- Silver Award for In House Museum Design, newsletter, JCSM Fall 2008
Newsletter
- 2008 American Alliance of Museums Publications Design Competition
(institutions with budgets greater than \$750,000)
Second Prize for Newsletters, JCSM Fall 2007 Newsletter

Preparator

TY SMITH

Job Summary:

Prepares and coordinates the installation of art exhibits and assists in maintaining the physical property of museum buildings and grounds.

Essential functions:

1. Coordinates and oversees the preparation of exhibitions to include (but not limited to) the handling, containment, storage, and shipment of works of art.
2. Facilitates the matting, framing, lighting, building of case displays, and any other preparatory work for exhibitions.
3. Assists with the physical upkeep of the building as needed.
4. Oversees shops for the production of exhibition materials, signage, and frames.
5. Cleans and repairs art objects as needed using cleaners, solvents, soap solutions, and polishes.

Knowledge and skills required:

Detailed knowledge of established processes, methods, and techniques, as well as uses a variety of standard reference guides, and precedents to obtain needed information and to select and adapt methods and procedures. May be responsible for training, assisting or assigning tasks to others. May provide input to performance reviews of other employees.

Qualifications:

Education: Bachelor's degree in a technical or scientific field related to area of assignment plus 2 years of experience.



Ty Smith

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Professional Experience

Museum Preparator, Jule Collins Smith Museum, Auburn University, Auburn, AL
2012–Present

Adjunct Instructor, Auburn University, Auburn, AL;
2011–Present

Department of Art, Department of Industrial and Graphic Design, Master
of Landscape Architecture Program; Course Instructor for Drawing I,
Drawing II, Advanced Drawing, and Graphic Studies I

Website Administrator, The Villager

2011–Present

Manage all online inventory for company website
Photograph and edit images for product inventory

Shipping Manager, Garden Deva Sculpture Co., Tulsa, OK

Summer 2011

Maintained in-house and website inventory
Responsible for all order shipments including online purchases
Built custom crates and cardboard packaging for metal sculptures

Adjunct Instructor, University of Tulsa, Tulsa, OK

2009–2010

Course Instructor for 2D Design, 3D Design, Drawing II, & Figure Drawing

Visiting Faculty, Chautauqua Institute School of Art, VACI, Chautauqua, NY

Summer 2010

Instructed a Drawing and Painting course and met with painting, sculpture,
and ceramic students for individual critiques

Studio Assistant to artist, Mark Lewis

2008

Prepared thirty 3 x 4' aluminum panels for permanent installation in the
BOK Convention Center, Tulsa, OK

Gallery Preparator, University of Tulsa, Alexandre Hogue Gallery
2008–2009

Responsible for preparing and hanging all gallery exhibitions
Assisted Gallery Coordinator in scheduling delivery and shipment of works of art
Maintained gallery space and supplies

Office and Studio Manager, Jireh Publishing Inc., Tuscaloosa, AL
2000–2006

Responsible for all office functions including invoicing, maintaining
company website, inventory, and shipping/receiving
Assisted in original serigraph printing for sports artist, Rick Rush

Education

Master of Fine Arts, Painting, 2009 University of Tulsa, Tulsa, OK

Summer Program, 2008 Chautauqua Institute School of Art, VACI, Chautauqua, NY

Bachelor of Fine Arts, Painting and Drawing, 2001 University of Alabama,
Tuscaloosa, AL

*Additional Information for Professional Career as a Visual Artist

Exhibitions

2013 Henry Zarrow Center for Art and Education, Tulsa, OK.

2012 First Street Gallery, New York, NY, Juried Exhibition, Juror: Dore Ashton
Auburn University Studio Art Faculty Exhibition, Jule Collins Smith
Museum of Fine Art, Auburn, AL
Times Club at Prairie Lights, Iowa City, IO

2011 20th Annual Juried Exhibition, Bowery Gallery, New York, NY, Juror:
Stanley Lewis

University of New Hampshire MFA 2011 Invitational, University
Museum, Durham, NH

Drawing Discourse, National Juried Contemporary Drawing Exhibition,
S. Tucker Cooke

Gallery, University of North Carolina Asheville, Juror: Alex Kanevsky

2010 Faculty Exhibition, University of Tulsa School of Art, Tulsa, Oklahoma
*Gadsden State, Gadsden, Alabama (solo)

Aberson Exhibits, Tulsa, Oklahoma

25th Annual International Exhibition, University of Texas at Tyler,
Meadows Gallery

- 2009 17th Annual Juried Exhibition, Bowery Gallery, New York, NY, Juror: Paul Resika
Viridian Artists Gallery, New York, NY, Juried Exhibition
Prince Street Gallery, New York, Juried Exhibition, Juror: Susanna Coffey
Master of Fine Arts Thesis Exhibition, University of Tulsa, Tulsa, Oklahoma
- 2008 Alvin Sella: New Work, including former student work, Space 301, Mobile, Alabama
16th Annual Juried Exhibition, Bowery Gallery, New York, NY, Juror: Jed Perl
Annual Gussman Exhibition, University of Tulsa, Tulsa, Oklahoma
- 2007 *SELF Gallery, Tulsa, Oklahoma (solo)
University of Tulsa, Annual Gussman Exhibition, Tulsa, Oklahoma, *Third Place Award
National Society of Arts and Letters Regional Competition, Leedy-Voukos Art Center, Kansas City, Missouri, *Third Place Award
- 2006 *Birmingham Art Association, Birmingham, Alabama (solo)
- 2005 *Matt Jones Gallery, Tuscaloosa, Alabama (solo)
California Modern Art Gallery, San Francisco, California
Montgomery Art Guild Juried Exhibition, Montgomery, Alabama, *Honorable Mention
- 2004 University of Alabama Graduates Exhibition, Gadsden, Alabama
- 2003 Alabama Artists Group Exhibition, Birmingham, Alabama

Exhibitions Curated

2008 Paintings from the University of Tulsa Painting Department, SELF Gallery, Tulsa, Oklahoma

Bibliography

Williams, Libby. "Testing Authentic Waters." Urban Tulsa Weekly 15-21 July 2010: 45.

McCormick, Janice. "MFA Thesis Exhibition 2009 at The University of Tulsa: Joe Blair, Cristiana Prado and Ty Smith." ArtFocus Oklahoma Volume 24 No.3 May/June 2009: 13.

Public Collections

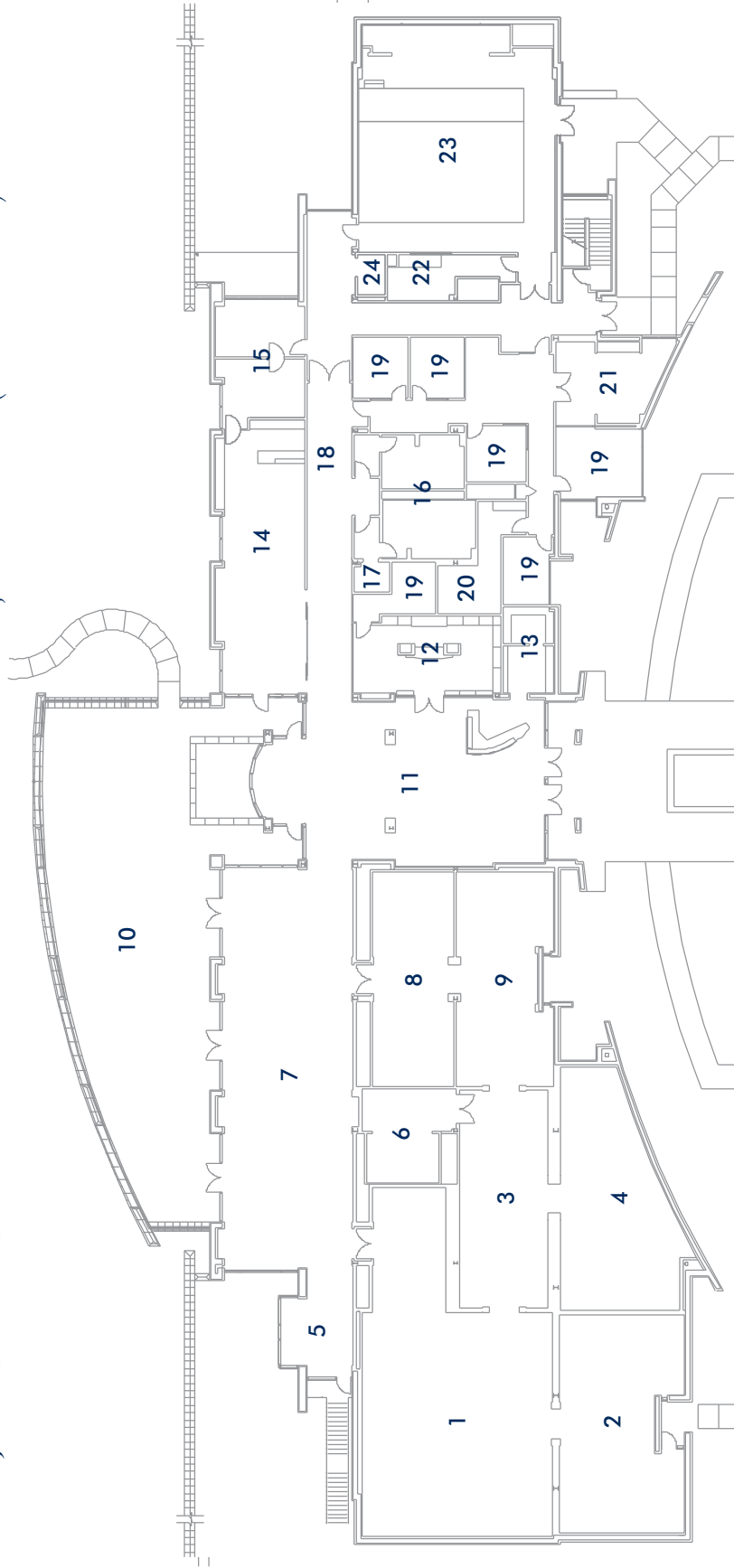
The Columbus Museum, Columbus, GA

| Museum Floor Plan



JULE COLLINS SMITH MUSEUM OF FINE ART
AUBURN UNIVERSITY

JULE COLLINS SMITH MUSEUM OF FINE ART: FLOOR PLAN, 2ND FLOOR (MAIN LEVEL)

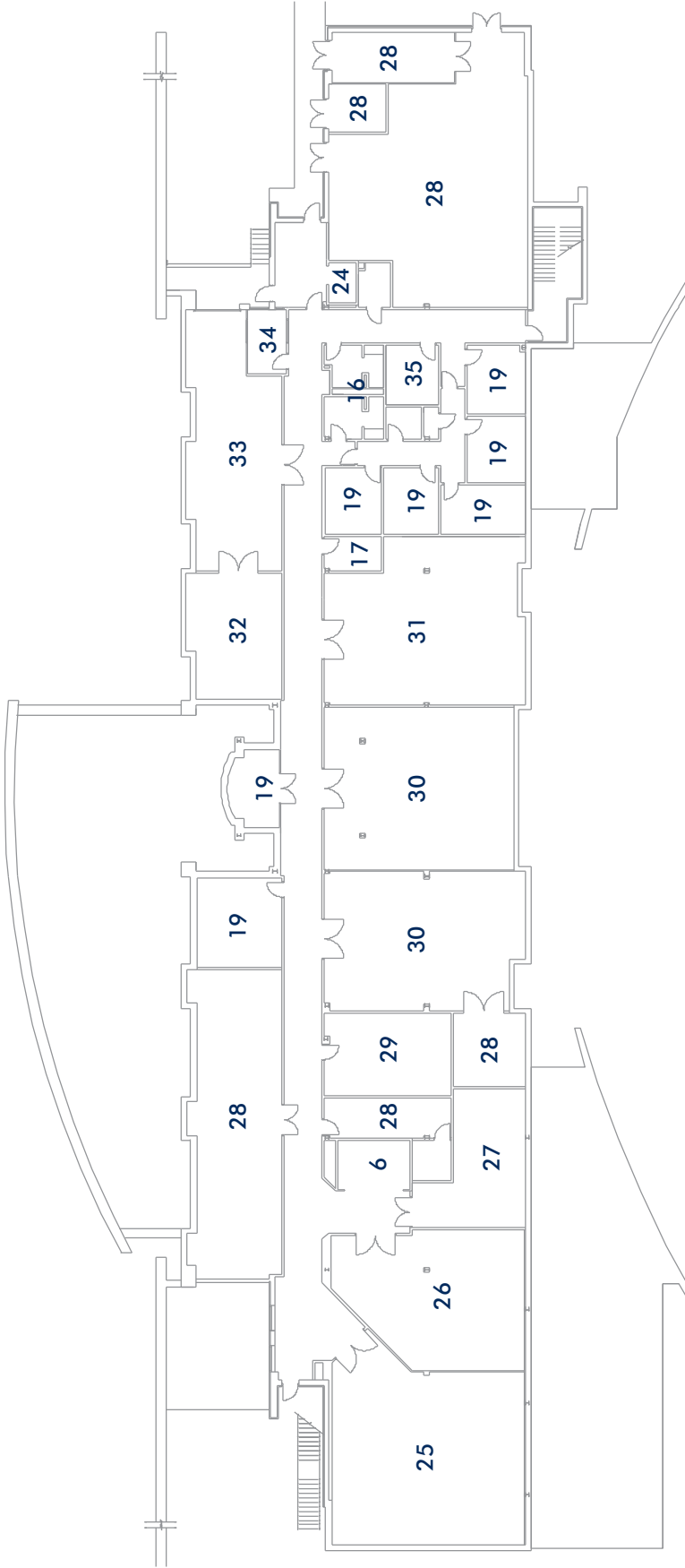


| Museum Floor Plan
2nd Floor (Main Level)

- | | | | |
|--|--|--|-------------------------------|
| 1. Bill L. Harbert Gallery | 9. Louise Hauss and David Brent Miller Audubon Gallery | 18. Corridor Gallery | 27. Works on Paper Study Room |
| 2. Gallery C | 10. Terrace | 19. Staff Offices | 28. Mechanical |
| 3. Noel and Kathryn Dickinson Wadsworth Gallery | 11. Helen and Dwight Carlisle Lobby | 20. Staff Work Room | 29. Matting/Framing |
| 4. Chi-Omega-Hargis Gallery | 12. Museum Gift Shop | 21. Gerrie and Joe Chambliss Conference Room | 30. Storage |
| 5. Fuller E. Callaway Foundation Sculpture Gallery | 13. Coat Room | 22. Audio/Visual Room | 31. Carpentry Shop |
| 6. Freight Elevator | 14. Museum Café | 23. Lethander Auditorium | 32. Temp Vault |
| 7. Grand Gallery | 15. Café Kitchen | 24. Elevator | 33. Loading Dock |
| 8. Louise Hauss and David Brent Miller Audubon Gallery | 16. Restrooms | 25. Vault 2-Dimensional Objects | 34. Security Booth |
| | 17. Custodial Closet | 26. Vault 3-Dimensional Objects | 35. Staff Break Room |



JULE COLLINS SMITH MUSEUM OF FINE ART: FLOOR PLAN, 1ST FLOOR (BASEMENT LEVEL)



Museum Floor Plan
1st Floor (Basement Level)

- | | | | |
|--|--|--|-------------------------------|
| 1. Bill L. Harbert Gallery | 9. Louise Hauss and David Brent Miller Audubon Gallery | 18. Corridor Gallery | 27. Works on Paper Study Room |
| 2. Gallery C | 10. Terrace | 19. Staff Offices | 28. Mechanical |
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