



Collection Managers Committee

# Newsletter

Winter 1997

## from the Editor

It is with deep apologies that I mail this newsletter out two weeks late. A bad case of bronchitis mixed with morning sickness kept me laid up before the holidays. Hope yours was a better one. Kandy

## Workshops 1998

Monday, January 26, 1998 *It's About Time: Managing Time & Resources in the "Real" Museum World*  
Sponsored by the San Angelo Museum of Fine Arts, Fort Concho National Historic Landmark, and CMC

You have heard about Time-Management Workshops. Well, this one will be just for the crazy world of museums. Director of Training from the Sitel Corporation will show us how to get it all done!

Tuesday, March 31, 1998 *Did You Check It Today?!!?*  
Pre-conference Workshop, TAM Galveston

Participants will learn how to use environmental monitoring equipment included in the TAM Monitoring Kit and how to interpret and use the information which the equipment provides. The statewide check-out program will be outlined. An instructional video might be created from this session to accompany each kit.

July 1998 *Numbering Objects*  
Host to be determined, Waco

This workshop will explore the latest and greatest techniques and materials for numbering your collections.

September 1998 *The Ins & Outs of International, Interstate, & Intrastate Shipping*  
Sponsored by the Houston Museum of Natural Science & CMC

Beginning with the basics, participants will explore the how-tos of local, national and international shipping.

January 1999 *Show Me the Money! Creating Budgets for Collections*  
Host to be determined, San Antonio

This workshop will teach participants about budgets; how to read them - how to prepare them.

Summer 1999 *Archives & Ephemera*

**Treasurer's Report**  
**Sally A. Baulch-Rhoden**

There is no treasurer's report for this issue due to mitigating circumstances, such as the birth of a happy, healthy bouncing baby girl.

Dues notices were mailed in December by the Treasurer, everyone will need to renew. Dues are \$10 per individual. Send them to Sally Baulch-Rhoden, Treasurer of CMC, Texas Memorial Museum, 2400 Trinity, Austin, TX 78705 or call her at 512.471.1604.

**CMC Officers 1997-1998**

Lisa Rebori, Chair  
Houston Museum of Natural Science  
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Heather Lammers, Secretary  
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Carolyn Spears, Past Chair Stone Fort Museum  
Post Office Box 6075, SFASU, Nacogdoches, Texas 75962  
tel 409.468.2408, fax 409.468.1001



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## Review of Capitalize on Collections Care, a fund-raising workshop

Sponsored by the National Institute for the Conservation of Cultural Property,  
the Collection Managers Committee, the Texas Association of Museums and AMIGOS

As competition for the private dollar increases, fund-raising techniques are becoming more sophisticated and creative. Conservation and preservation can be used creatively for fund raising. Collections care can appeal to funders. Administrators, trustees and development officers must be convinced collections care is useful in fund raising. The collection is an institution's greatest asset, and properly caring for it requires sound management. If decision makers understand this concept, they will incorporate collections care more fully into a fund-raising program. Then collections care will not suffer disproportionately when financial constraints affect an institution.

A component is educating funders and the public about collections care. Institutions can employ the tremendous visual qualities of preservation and conservation to inform the public and in turn attract funds. Bringing collections care, preservation and conservation out from behind the scenes and into the public eye will increase awareness. Such education and awareness go hand in hand with resource development. Education makes funders and the public more sensitive to collections care concerns and helps them empathize with fund-raising appeals. Familiarity with fund-raising fundamentals will help the collections care professional establish a strong base of support without focusing on solicitation. Traditionally, collections care professionals have been involved in fund raising tangentially, providing information for specific project grants. This role can easily be expanded to allow for more active involvement.

Where does the money come from? Individuals, foundations, corporations, and government. Some successful strategies have been in acquisitions, adoption campaigns, budgeting, capital campaigns, mail appeals, earned income, endowments, exhibitions, in-kind donations, leveraging federal grants, planned giving, perpetuity and special events.

One of the favorite speakers at the Capitalizing workshop was Fisher Howe. A number of people wanted further information on where to buy his books. Jossey-Bass Publishers handles three of Mr. Howe's books on boards. Their number is 800.956.7739.

### **Marking Objects by Marianna Munyer**

Marianna Munyer has just published the first of a two-part article on Marking Objects in Museum Collections as part of the Illinois Association of Museums "How to..." series. It is very, very, very (very) useful and includes an analysis of barrier coats and markers, including a list of "what is recommended at this time," as well as a list of vendors.

Copies are available from the IAM Office, 1 Old State Capitol Plaza, Springfield IL 62701-1507, or by calling 217.524.7080.

### **PREP Manuals Available through CMC**

The Collection Managers Committee has a stash of Planning for Response & Emergency Preparedness Manuals that are available for purchase. For only \$37.50 (this includes postage to your site) we will gladly send one to you. Make checks payable to the CMC and mail to:

Sally Baulch-Rhoden, CMC Treasurer  
c/o Texas Memorial Museum  
2400 Trinity  
Austin, TX 78705

If you are not a member of TAM or CMC and would like more information send a request along with your check to Sally.

## Call for Nominations

I. Call for nominations for officers for: Chair, Treasurer and one Officer at Large. Nominating Chair is Sherry B. Humphreys, Curator of Exhibits at the Star of the Republic Museum. Send nominations to P.O. Box 317, Washington, TX 77880. Or call at 409-878-2461.

Duties of the Chair are to be responsible for attending all Annual Business meetings, all Board meetings, and all other meetings of the Committee, as well as the meetings as required by the bylaws of TAM. The Chair calls all Board Meetings and appoints the Chairs of standing committees. A written agenda must be prepared for all business meetings of the Committee and a written annual report must be presented at the Annual Business meeting. The Chair will serve as an ex-officio member of the Board for a period of one year after completion of the term of office.

Duties of the Treasurer are to receive dues, to maintain a current membership list, to maintain the checking account for the Committee, to be responsible for all receipts and disbursements, to prepare financial statements, and to prepare an annual budget for consideration at each Annual Business meeting. Responsible for forwarding a current membership list to the Editor of the newsletter.

Duties of the Officer at Large, this individual works with the Standing Committees one year and then serves as the Editor of the Newsletter in the second year. The Standing Committees are the Membership Committee and Special Projects Committee

II. Call for nominations for Outstanding Member Award. CMC annually presents an award to one of its members for outstanding service to the committee and the museum community. 1998 Outstanding Member Award nominations should be sent to Sherry Humphreys at Star of the Republic Museum, P.O. box 317, Washington, TX 77880. Or call at 409-878-2461.

III. Call for scholarship applications for its annual scholarship to help defray costs of the TAM Annual Meeting. The 1998 meeting is scheduled for March 31 - April 3 in Galveston. The scholarship is intended for CMC members who are new to the field or who need financial assistance to attend the Annual Meeting. To apply for the scholarship, send a resume, letter of interest and letter of support from your supervisor by February 15, 1998 to Lisa Rebori, Houston Museum of Natural Science, No. 1 Hermann Circle Drive, Houston, Texas 77030. Everyone is encouraged to apply.



**To Collect & Preserve**

Submitted by Terese Buckley,  
Curator of Collections at the American Airpower Heritage Museum Inc.

*Collecting in the 21st Century*

(Excerpts from a paper presented at the 1996 Texas Association of Museums Annual Meeting)

At a 1994 board retreat at the American Airpower Heritage Museum, the staff and board members got together to do some long range planning to prepare us for the coming decade and our entry into the 21st century. At this meeting, we reaffirmed the belief that our museum's mission, in a nutshell, was to collect, preserve and interpret those artifacts that were relative to our scope, which for our museum is the complete story of World War II aviation.

It has been my experience that many museums have that same type of mission statement: to collect, preserve and interpret, whatever is within the museum's scope. And most of the museums I am familiar with traditionally do those three things in that order of importance - collecting first, preserving those items collected, then interpreting them through exhibits and educational programs. The collect, preserve, interpret cliché has been around for what seems like time immortal.

The American Association of Museums defines a museum as an organized and permanent nonprofit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regular schedule. That pretty much covers the collect, preserve and interpret traditional mission of museums.

In the AAH Museum's case, however, we were tasked with opening a new museum from scratch. The staff, consisting of the director and two curators, faced 20,000 square of empty exhibit space, no educational programs developed, and storage rooms filled with cardboard box after cardboard box of thirty years worth of collecting objects. During the first five years of opening this new museum, all of the director's and the curators' time was spent creating exhibits and educational programs to bring people into our facility, in order to make enough revenue to keep the doors open. We needed a place where people would come, i.e. a public face. Little was done to increase the stability and accessibility of the collections, yet the ar-

tifact donations still came pouring in. We were accepting thousands of objects a year, but it was as if we were only in the collecting and interpretation business. Preservation and accessibility issues were put on hold, knowing that later we would "play catch up" with them.

Finally, much to my happiness, that time has come. Our goal for the NEXT five years will be to address collection issues. Our new inventory and automation software SNAP! for Windows is up and running, and two collections assistants will soon be arriving. We completed a risk assessment survey to cover both ordinance and radioactive aircraft instruments, determining how to best deal with these potentially hazardous artifacts. All of our legal and internal forms are being updated, and old, outstanding loans are being reviewed. Plans for many more needed changes and updating are in process, and issues that waited to be addressed are being brought to light. I am excited that we are on the road to excellence in all that the American Airpower Heritage Museum is doing. Can you tell?

Our 1194 board retreat addressed the fact that our museum must better deal with its collections and their preservation. When I went to the Winedale Museum Seminar in November of 1994, I got into a discussion with one of the faculty members about that board retreat, and how the philosophy of our board and the mission of our museum - to collect, preserve, interpret - hadn't really changed, it had just been reaffirmed to bring us into the 21st century. We were challenged to meet all of the standards set by our profession and so I told the Winedale teacher I was glad we were going to start acting on our mission statement in the traditional order of importance.

But I was somewhat bewildered when this wise teacher told me that that is NOT the correct order of importance. I thought, now wait a minute, how can you preserve and interpret what you don't collect? His response was "If you can't preserve it, first and foremost, you have no right to collect it." Ahh, I thought, a man after my own heart, who believes that preservation is most important. This led me to the conclusion that if museums are to fulfill their basic mission to collect, preserve and interpret, we must

### To Collect & Preserve cont.

view the three concepts as mutually inclusive of each other. All three must be addressed in order to fulfill the reasons why museums collect.

So why do museums collect? What does that really mean? To answer that question, I conducted an informal poll of fifty people and asked for a fifty word or less response to the question "Why do museums collect?" I questioned my former museum instructors, fellow museum professionals, friends (whom I think somewhat represent the general public,) and I even asked my mother.

I was amazed by the results, first of all by who spent the time to answer the question. Not that it was some sort of race but, out of the museum professionals I polled, only one collections manager-type responded. (However, museum educators and directors were quite verbose and very wise on the subject of "why museums collect.") A sampling of the museum world's responses included:

1. Because humans hang on to things that have value to them, including the value of having thousands of people come and see the collection and thus make the museum well known and rich.
2. Because you can't interpret well what you do not preserve, and you cannot preserve what you do not collect. As education agents of the new AAM "Museums for a New Century," then we better collect! Humans are identified and studied by the stuff they make and use; if you lack the stuff, you can't do the job.
3. Five reasons: because people like their toys and they like freak shows, to act as repositories for the collective memory of mankind, for the preservation and advancement of science, and to appeal to the tourist trade.
4. To preserve history and to be a resource for that history.
5. The basis of a museum's existence is to be a repository for the items the community deems important, so they may better understand the context of the world around them. Also to collect objects to protect them from damage, especially when they have limited life spans, and finally, to use them for future study, allowing us to redfine or reinforce our ideas about an object.

All of these responses were well thought out, sensitive to the fact that interpretation and preservation are important aspects of why museums collect. Again, I was led to the conclusion that collecting, preserving and interpreting are mutually inclusive of each other, not separate issues.

My favorite response, however, comes from another of the

Winedale instructors, who is currently an educator, emeritus, and a museum consultant, whom I feel I must tell you a little about. It is because of him that the stereotypical clash of the curators can now be summed up as "Don't touch the artifacts" vs. "That's why God made glue."

Having personally been both an educator and a conservation technician, I have really never experienced the so-called clash of the curators, where the stereotype is that collections folks don't want anybody messing with, let alone touching, their stuff, and all educators want are to get their hands on the collection stuff for touch me/feel me educational programs.

This Winedale instructor was very dynamic and inspiring, and immediately gained the class's respect and admiration. During his session, he made us feel the magic of history and science through the use of very simple things like coprolite (which later we learned is fossilized fecal matter,) watered down dish soap and string. (And, I still keep a bottle of Mr. Bubbles and a straw on my desk, to relieve stress.

During that Winedale session, he proclaimed that artifacts should be handled and enjoyed, that people will learn so much more that way, and well, if something gets broken, that's why God made glue! Following his session was the beginning of Mary Fredrickson's two day long session on conservation. As a joke (I hope) he kept telling me I didn't need to go to that session, and that he could get me out of attending it. Anyway, I'd like to quote his wonderful response to the poll "Why do museums collect":

"From the time man walked up-right and gathered in groups, I believe he collected. Unusual stones, minerals, bits of strange plants, etc., man collected to perhaps satisfy some inner need or to impress others in the group. Early museums and zoos were the 'collections' of individuals wanting to gather for the excitement of the chase or to impress 'nations.' (Look at P.T. Barnum.) The museum provides an environment which encourages individuals bitten with the bug of collecting to



## **Art, Antiquity, and the Law: Preserving Our Global Cultural Heritage**

This conference to be held at Rutgers University in New Jersey on October 30 - November 1, 1998, will address major and timely issues regarding the ownership and preservation of the monuments, sites, artifacts, and works of art that comprise our worldwide cultural heritage. Directed by Archer St. Clair Harvey, a professor of art history at Rutgers University, and Sharon Lorenzo, J.D. and graduate student in art history, the conference will address the looting and theft of cultural material from private collections, public monuments and museums, houses of worship, and archaeological sites, as well as the legal and illegal transfer of cultural property that continues throughout the world despite growing global controversy.

"Art, Antiquity, and the Law" will also focus on new preservation initiatives and efforts to regulate the trade of cultural material on both national and international levels. The conference will bring together experts on cultural property from five continents, including archaeologists, art dealers, museum administrators, specialists in cultural property law, and representatives of national and international agencies. Please contact Alison Poe, at [allconf@rci.rutgers.edu](mailto:allconf@rci.rutgers.edu) for more information.

### **Web Site Address Changed**

In an effort to need an underwriter for the site, the address has changed:  
<http://www.geocities.com/Athens/Parthenon/2042/>

## **Archaeological Conservation: A Key to the Past**

*Power, Thought & Greed* - Politics and Conservation  
Museum of London December 5, 1997  
*Playing to the Gallery* - Public Interaction with Staff  
Liverpool March 11, 1998  
*Work It Out* - Out-sourcing Conservation  
Edinburgh May 7, 1998  
*The Next Generation* - The Future of Conservation  
Cardiff September 12, 1998

For further information contact Susanne Ryder:  
e-mail [s.ryder@ucl.ac.uk](mailto:s.ryder@ucl.ac.uk) Mail -Institute of Archaeology/UCL, 31-34 Gordon Square, London.

## **3,000 Museums Can't Be Wrong**

More than 3,000 museums, including the majority of those recently accredited, use the Museum Assessment Program (MAP) as a cost-and time-effective way to ensure that their institutions are operating well. Reasons for initiating the MAP process include audience development, definition of mission and vision, setting priorities for change, improving board/staff relations, and caring for collections.

Grants for first-time participants (in each of three assessments) are available through the IMLS. In FY97, IMLS awarded 223 museums MAP grants totaling \$444,820. Museums can pay to participate at any time. For more information, contact MAP at 202/289-9118.

### **Museum Assessment Program 1998 Calendar Listing for MAP/IMLS Grants**

February 27, 1998	MAP III: Public Dimension
March 13, 1998	MAP II: Collections Management
April 24, 1998	MAP I: Institutional

### **Heritage Resources Management 1997-1998**

The University of Nevada, Reno offers an award-winning program of continuing education short courses in heritage resources management.

#### *Assessing the Archaeological Significance of Historical Sites*

January 7, 1998

#### *NAGPRA's Evolving Legacy*

November 13-15, Santa Fe, NM

November 23-25, Washington, DC

March 29-31, Seattle, WA

May 7-9, Los Angeles, CA

For more information contact Heritage Resources Management Registration, Division of Continuing Education/048, University of Nevada, Reno, Reno, NV 89557-0024. Call 1-800-233-8928.

### **Positions Available**

Thistle Hill, a house museum, located in historic Fort Worth, Texas is looking an Executive Director. Call 817-336-1212 for more information.

Texas Maritime Museum is looking for a new Curator/Collections Manager/Educator. Call Mindy Durham at 512-729-1271 for more information.

CMC NEWS  
is a quarterly publication by the Collection Managers  
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the Texas Association of Museums  
Kandy Taylor-Hille, Editor  
Submissions due by the first of  
March, May, August & November

CMC NEWSLETTER  
c/o Fulton Mansion State Historical Park  
Post Office Box 1859  
Fulton, TX 78358-1859

### To Collect & Preserve cont.

continue. Museums use the words 'educate,' 'preserve for future generations' but when you get to the core of the matter, I think you would discover a group who would pick up anything that glitters, or is out of the ordinary, return with it at any cost, preserve it and put it on display because is that not what museum people do?"

I had expected the answers from those of the museum discipline to be very insightful. Yet, the answers that were the most amazing to me came from those who don't work at museums, only visit them. I was curious to hear public opinion on "why museums collect."

On more than one occasion, that public group told me "Museum's don't collect, dedicated, devoted people do." Others strongly felt that museums collect because they are the entities in today's society who are responsible for keeping alive the memories of those who lived before us and to "create memories" for those who are alive now. One person wrote "Museums are, or should be, the best custodians of art and artifacts...(because) museums can develop

the expertise needed...." Our job as collectors, another said, was to preserve artifacts, to raise man's awareness of the integrity of the artifact as unique and noteworthy, to share artifacts and information with others, and to experience the function of the object being collected.

I was impressed, to say the least. While there were a few who answered simply museums collect for nostalgia and curiosity, (and indeed, many a museum was started for those reasons,) the public's perspective of why museums collect, it seemed to me, was right, on target.

When I ask the question "Why do museums collect?" I suspect if I substituted the word collect with why do museums preserve, or why do museums interpret and educate, all the same answers would apply. It's basically because that's part of who we are. Museums don't collect, people do. And think of all the strange, wonderful and sad things that people have saved through the years. No matter what an individual's discipline, collecting and preserving and interpreting...And after all, is that not what museum people do?



A workshop presented by the Collection Managers Committee  
A nonprofit affinity group of the Texas Association of Museums

Monday, January 26, 1998  
9:00am - 4:30 pm

## **It's About Time: managing time & resources in the 'real' museum world**

Co-hosted by  
The San Angelo Museum of Fine Arts & Fort Concho National Historic Landmark  
at the San Angelo Museum of Fine Arts, San Angelo, Texas

This one-day workshop is designed to help museum professionals, volunteers and institutions look realistically at how they use the precious resource of time in both daily tasks and long-term goals and present ways to more effectively use time and resources to accomplish what needs to be done. Speakers from both business and museums will offer their own perspective and time management techniques that do work.

The morning speaker will be Mr. Rob Sternard, Director of Training & Quality Assurance of the Sitel Corporation in San Angelo, Texas. Sitel is an international telecommunication business and Mr. Sternard is responsible for the training and development of the 1,500 employees that make up Sitel-San Angelo's work force. Before coming to Sitel Mr. Sternard taught for 18 years in community colleges and technical institutes, and most recently was an administrator at Howard College in San Angelo.

The afternoon speaker will be Mr. Walt Davis, Director of the Panhandle-Plains Historical Museum in Canyon, Texas. Prior to assuming his duties at Panhandle-Plains, Mr. Davis was Assistant Director for Long Range Planning at the Dallas Museum of Natural History where he coordinated the preparation of a Strategic Plan that incorporated the work of an outside facilitator, museum trustees and museum staff. His "Action Planning" will assist both individuals and organizations in realistically integrating multiple needs and tasks into a working plan for whatever short or long-term objective is desired.

This workshop is planned and organized by Valerie C. Bluthardt for CMC. All fees support the programs and activities of the Collection Managers Committee, a nonprofit affinity group of the Texas Association of Museums. For additional information, please call the San Angelo Museum of Fine Arts at (915)658-4084.

### Registration Fees Pre-Paid:

<input type="checkbox"/>	Box Lunch	\$7.50
<input type="checkbox"/>	CMC Members	\$15.00
<input type="checkbox"/>	Non-Members	\$20.00
<input type="checkbox"/>	Students	\$15.00
<input type="checkbox"/>	2 Registrants	\$15.00

Federal Id # 75223189

Bring a buddy from your institution

Please make checks payable to the  
Collection Managers Committee  
and mail to: Sally Baulch-Rhoden  
c/o Texas Memorial Museum  
2400 Trinity, Austin, Texas 78705

Name

Title

Address

Telephone

Institution



**COLLECTION MANAGERS COMMITTEE WORKSHOP**  
**"IT'S ABOUT TIME: MANAGING TIME & RESOURCES IN THE 'REAL' MUSEUM WORLD"**

Co-hosted by  
The San Angelo Museum of Fine Arts  
& Fort Concho National Historic Landmark

**MONDAY, JANUARY 26, 1998**  
at the San Angelo Museum of Fine Arts  
Corner of East Avenue C & Burgess

**9:00 - 9:30 a.m.** Coffee

**9:30 - 9:45 a.m.** Welcome

**9:45 - 10:30 a.m.** "Time Management: It Can Work for You"  
Mr. Rob Sternard  
Director of Training & Quality Assurance  
Sitel Corporation  
San Angelo, TX

**10:30 - 10:45 a.m.** Break

**10:45 - 12:00 noon** 2nd half of presentation & group participation

**12:00 - 1:30 p.m.** Lunch on your own

**1:30 - 2:30 p.m.** "Action Planning: The Year Ahead for the Collection Managers Committee"  
Mr. Walt Davis  
Director  
Panhandle Plains Historical Museum  
Canyon, TX

**2:45 - 3:00 p.m.** Break

**3:00 - 3:45 p.m.** 2nd half of presentation & group participation

**3:45 - 4:00 p.m.** Wrap-up

**4:00 - 4:30 p.m.** Tour of Fort Concho National Historic Landmark  
Collection Storage (optional)



### **DIRECTIONS TO SAN ANGELO DRIVING FROM THE NORTH OR EAST**

San Angelo can be reached from the north and east via **U.S. Highway 83** or **U.S. Highway 277**. Both of these highways hook up with **U.S. Highway 67** north of San Angelo. Near the Levi-Strauss plant there will be a highway exchange with a "Y" You need to take the **U.S. Hwy 67/U.S. Hwy 277 SOUTH** exit. (As you continue on 67/277 basically stay in the left hand lane, as it makes it easier to follow 6/277). Follow U.S. 67/277 until you reach the intersection of **U.S. Hwy 87**. Turn **South (right)** on **U.S. Highway 87** (Bryant Blvd) towards downtown (Note that Bryant Blvd splits in town and will be i.d. as Koenigheim going one way and Abe going the opposite way). Follow Bryant (Koenigheim) to **WASHINGTON DRIVE** (stoplight), then **turn East (left)** onto Washington.  
See directions below to San Angelo Museum of Fine Arts.

### **DIRECTIONS TO SAN ANGELO DRIVING FROM THE SOUTH**

San Angelo can be reached from the south via **U.S. Highway 87** or **U.S. Highway 277**. If you are coming in on U.S. 87 stay on the main route. If you are coming in on U.S. 277 take the exit for U.S. 87 North. Follow U.S. 87 North to **WASHINGTON DRIVE** (stoplight), then **turn East (right)** onto Washington.  
See directions below to San Angelo Museum of Fine Arts.

### **DIRECTIONS TO SAN ANGELO DRIVING FROM THE WEST**

San Angelo can be reached from the west via **U.S. Highway 67** or **U.S. Highway 87**. If you are coming in via **U.S. Highway 67** follow it until the intersection with U.S. 87. If you are on U.S. 87 follow South to **WASHINGTON DRIVE** (stoplight), then **turn East (left)** onto Washington.  
See directions below to San Angelo Museum of Fine Arts.

### **DIRECTIONS FROM SAN ANGELO AIRPORT (MATHIS FIELD)**

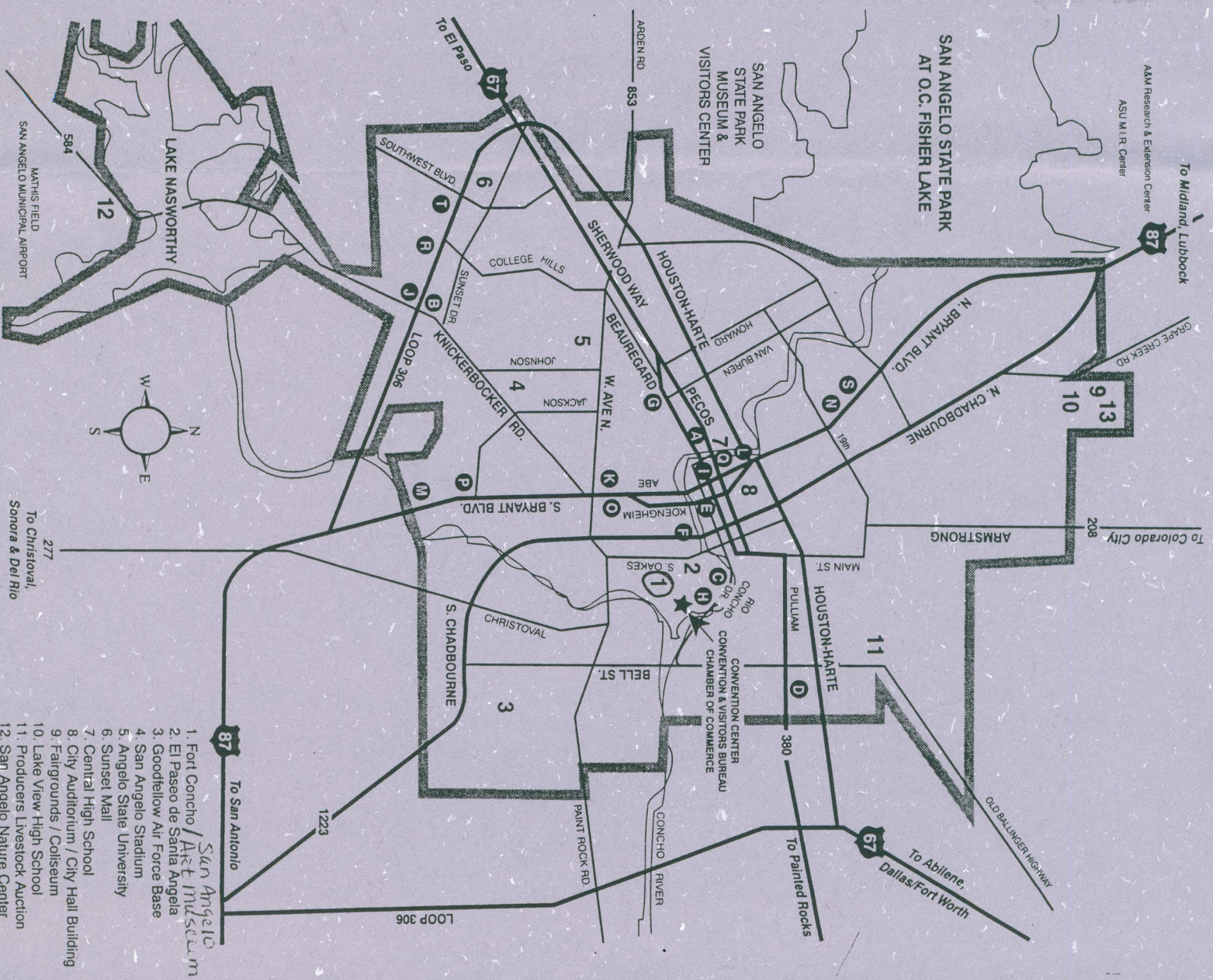
Coming out of the airport **turn East (right)** onto **Knickerbocker Road**. Stay on Knickerbocker Road until you reach **U.S. 87 North** (Bryant Blvd). **Turn North (left)** and follow to **WASHINGTON DRIVE** (stoplight), then **turn East (right)** onto Washington.  
See directions below to San Angelo Museum of Fine Arts.

### **DIRECTIONS TO SAN ANGELO MUSEUM OF FINE ARTS (on the grounds of Fort Concho National Historic Landmark)**

**Turn onto WASHINGTON** from **U.S. Highway 87** (Bryant Blvd) and go 5 blocks, the 2nd stoplight will be **OAKES AVENUE**. **Turn North (left)** on **Oakes** for two blocks to **EAST AVENUE C** (Ft. Concho Visitors Center is on the corner). **Turn East (right)** on **East Ave. C** and the Art Museum is about 2 blocks. When you turn on to Avenue C you will be on the grounds of Fort Concho and Avenue C basically runs into the Art Museum (sign is in front). Follow C around the corner, the parking lot and entrance is to the back of the Museum. **San Angelo Museum of Fine Arts' Phone # (915) 658-4084.**



- HINKLE HATS**  
BED & BREAKFAST  
49 S. Park  
915 653-1931
- 3 Bedrooms**
- RAMADA INN**  
2502 Loop 306  
915 944-2578  
800-2RAMADA
- 101 Rooms**
- RIVERVIEW INN**  
333 Rio Concho Dr.  
915 659-0747
- 128 Rooms**
- DUN BAR EAST**  
1728 Pulliam  
915 653-3366  
800-628-2691
- 97 Rooms**
- RIVER INN**  
BED & BREAKFAST  
305 W. Twoligh  
915 658-9747
- 3 Rooms/1 Meeting Room**
- EDGEWATER INN**  
405 S. Chadbourne  
915 655-0606
- 86 Rooms**
- EL PATIO Motor Inn**  
1901 W. Beaufregard  
915 655-5711  
800-677-7735
- 100 Rooms**
- HOLIDAY INN**  
Convention Center  
441 Rio Concho Dr.  
915 658-2828
- 148 Rooms**
- INN OF THE WEST**  
(Best Western)  
415 W. Beaufregard  
915 653-2995  
800-582-9668
- 74 Rooms/1 Meeting Room**
- LA QUINTA Inn**  
2307 Loop 306  
915 949-0515  
800-531-5900
- 170 Rooms**
- K. SUPER 8**  
1601 S. Bryant Blvd.  
915 653-1323
- 81 Rooms**
- MOTEL 6**  
311 N. Bryant Blvd.  
915 658-8061
- 106 Rooms**
- QUALITY INN**  
4205 S. Bryant Blvd.  
915 653-6966
- 82 Rooms**
- INN OF THE CONCHOS**  
2021 N. Bryant Blvd.  
915 658-2811  
800-621-6041
- 125 Rooms**
- SANTA FE JUNCTION**  
Motor Inn  
410 W. Ave. L  
915 655-8101  
800-634-2599
- 82 Rooms**
- DAYS INN**  
4613 S. Jackson  
915 658-6594  
800-325-2525
- 113 Rooms**
- COUNTRY INN**  
402 W. Beaufregard  
915 653-1351
- 60 Rooms**
- HAMPTON INN**  
2959 Loop 306  
915 942-9622
- 64 Rooms**
- RAMADA LIMITED**  
2201 N. Bryant  
915 653-8442
- 39 Rooms**
- BEST WESTERN -**  
SAN ANGELO  
3017 W. Loop 306  
915 223-1273
- 55 Rooms/1 Meeting Room**





TIME MANAGEMENT SURVEY  
TAM COLLECTION MANAGERS COMMITTEE WORKSHOP  
**"It's About Time: Managing Time & Resources in the 'Real' Museum World"**  
January 26, 1998

Dear CMC members: One of the workshop speakers, Mr. Rob Stenard of Sitel Corporation, has asked that we provide some input before the workshop on how we spend our time. Please answer the following questions, and return the survey by January 5, 1998 to:

Valerie C. Bluthardt  
Assistant Director/Registrar  
San Angelo Museum of Fine Arts  
P.O. Box 3092  
San Angelo, TX 76902  
or FAX to (915) 657-2407 Thank you!

- 1) How much time do you spend daily/weekly answering;
  - a) regular mail
  - b) E-mail
  - c) voice-mail
  - d) phone calls or messages
- 2) How much time do you spend daily/weekly in either one on one or group meetings?
- 3) How much time do you spend on short-term daily "brushfires" that demand immediate attention?
- 4) How much time do you spend on long-range planning?

CONTINUED ON BACK



5) How much time do you spend on actual collection management duties?

6) How much time do you spend on non-related duties?

7) Number of staff at your museum?

8) Additional Comments: