



Theses and Dissertations

---

1963

## A Critical Analysis of the Management of Springville High School Museum of Art

Rell G. Francis  
*Brigham Young University - Provo*

Follow this and additional works at: <https://scholarsarchive.byu.edu/etd>



Part of the [Art and Design Commons](#), and the [Mormon Studies Commons](#)

---

### BYU ScholarsArchive Citation

Francis, Rell G., "A Critical Analysis of the Management of Springville High School Museum of Art" (1963).  
*Theses and Dissertations*. 4694.  
<https://scholarsarchive.byu.edu/etd/4694>

This Thesis is brought to you for free and open access by BYU ScholarsArchive. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of BYU ScholarsArchive. For more information, please contact [scholarsarchive@byu.edu](mailto:scholarsarchive@byu.edu), [ellen\\_amatangelo@byu.edu](mailto:ellen_amatangelo@byu.edu).

By U  
378.2  
F847

A CRITICAL ANALYSIS OF THE MANAGEMENT  
OF THE SPRINGVILLE HIGH SCHOOL  
MUSEUM OF ART

A Thesis

Presented to

The Department of Art

Brigham Young University

In Partial Fulfillment  
of the Requirements for the Degree of  
Master of Arts

by

Rell G. Francis

June, 1963

#### ACKNOWLEDGMENTS

Appreciation is expressed to all who have contributed to this study.

TABLE OF CONTENTS

	Page
LIST OF TABLES . . . . .	viii
LIST OF ILLUSTRATIONS . . . . .	ix

PART I. INTRODUCTION

Chapter

I. THE PROBLEM . . . . .	1
Statement of the Problem . . . . .	2
Factors That Were Investigated . . . . .	3
Definitions . . . . .	3
Basic Assumptions . . . . .	4
The Design of the Study . . . . .	5
Sources of Data . . . . .	5
Treating the Data . . . . .	6

PART II. THE MUSEUM STANDARD

II. GOALS AND PURPOSES OF MUSEUMS . . . . .	9
Objectives and Functions . . . . .	9
Goals of the Small Museum . . . . .	12
Summary . . . . .	13
III. COLLECTIONS OF THE SMALL MUSEUM . . . . .	14
Collection Limitations . . . . .	14
Geographical . . . . .	14
Subject Matter . . . . .	15
Function . . . . .	16
Gifts, Loans, and Purchases . . . . .	17
Collection Records . . . . .	19
Collection Care . . . . .	19
Filing Objects . . . . .	20
Preservation . . . . .	21
Insurance . . . . .	22
Summary . . . . .	22

Chapter	Page
IV. ORGANIZATION OF THE SMALL MUSEUM . . . . .	24
Organizational Pattern . . . . .	24
Dependent Museums . . . . .	24
Independent Museums . . . . .	24
Dual Control . . . . .	24
Legal Documents . . . . .	25
Tax Exemptions . . . . .	26
The Governing Board . . . . .	26
Board of Trustees . . . . .	26
Size of the Board and Term of Office . . . . .	26
Election of Officers and Board Meetings . . . . .	27
Composition of the Board . . . . .	27
Functions of the Board . . . . .	28
Standing Committees of the Board . . . . .	28
The Staff. . . . .	28
The Director or Curator . . . . .	28
Qualifications of a Director . . . . .	29
Additional Staff . . . . .	30
Part-time Assistants . . . . .	31
Volunteers . . . . .	31
Inactive Museum . . . . .	31
Summary . . . . .	32
V. ADMINISTRATION OF THE SMALL MUSEUM . . . . .	34
The Physical Plant . . . . .	34
Housing Factors . . . . .	34
Room Facilities . . . . .	35
Alterations . . . . .	35
New Museum Building . . . . .	36
Sources of Income . . . . .	36
Potential Sources of Income . . . . .	36
Operating Budget . . . . .	40
Capital Assets . . . . .	40
Capital Expenditures . . . . .	40
Budget . . . . .	40
Payroll . . . . .	40
Other Categories of the Budget . . . . .	41
Summary . . . . .	42
VI. ACTIVITIES OF THE SMALL MUSEUM . . . . .	43
Exhibits . . . . .	44
Display Everything . . . . .	44
Systematic Arrangement . . . . .	44
Thematic Display . . . . .	44
The Visitor . . . . .	45
Planning Exhibits . . . . .	46
Changing Exhibits . . . . .	47

Chapter	Page
Activities for Children . . . . .	48
Integration with School Instruction . . . . .	48
Other Children Activities . . . . .	50
Other Activities . . . . .	50
Membership Services . . . . .	50
Public Services . . . . .	51
Hobby Clubs . . . . .	52
Publicity . . . . .	52
Scope of Activities . . . . .	52
Summary . . . . .	53

PART III. THE SPRINGVILLE HIGH SCHOOL MUSEUM OF ART

VII. THE GOALS AND PURPOSES OF THE SPRINGVILLE MUSEUM . . . . .	56
Its Beginning and Goals . . . . .	56
Statement of Purposes . . . . .	57
Summary . . . . .	58
VIII. COLLECTIONS OF THE SPRINGVILLE MUSEUM . . . . .	59
Collection Limitations . . . . .	59
Geographical . . . . .	59
Subject Matter . . . . .	60
Function . . . . .	62
Supplementary Considerations (Gifts, Loans, Purchases) .	63
Collection Records . . . . .	68
Collection Care . . . . .	69
Storage Room . . . . .	69
Preservation and Cleaning . . . . .	70
Documents . . . . .	70
Constant Protection . . . . .	71
Summary . . . . .	74
IX. ORGANIZATION OF THE SPRINGVILLE MUSEUM . . . . .	76
Organizational Pattern . . . . .	76
Independent Corporation . . . . .	76
Control . . . . .	76
The Governing Board . . . . .	77
Board of Trustees . . . . .	77
Meetings . . . . .	83
Composition of the Board . . . . .	84
Functions of the Board . . . . .	84
Standing Committees . . . . .	86
Qualifications of Board Members . . . . .	87
The Staff . . . . .	87
The Curator . . . . .	87
Qualifications of the Curator . . . . .	89
Additional Staff . . . . .	90

Chapter	Page
Size of the Staff . . . . .	90
Volunteers . . . . .	91
Student Volunteers . . . . .	91
Summary . . . . .	92
X. ADMINISTRATION OF THE SPRINGVILLE MUSEUM . . . . .	94
The Physical Plant . . . . .	94
Factors of the Building Site . . . . .	95
Distribution of Museum Space . . . . .	95
Analysis of Floor Space . . . . .	103
Facilities . . . . .	103
Sources of Income . . . . .	105
Operating Budget . . . . .	109
Capital Assets . . . . .	109
Capital Expenditures . . . . .	110
Annual Budget . . . . .	110
Salaries . . . . .	110
Budget Estimate . . . . .	110
Operating Costs . . . . .	111
Summary . . . . .	111
XI. ACTIVITIES OF THE SPRINGVILLE MUSEUM . . . . .	115
Exhibits . . . . .	115
Exhibit Policy . . . . .	116
The Annual April National Art Exhibit . . . . .	116
Visitors . . . . .	120
Catalogs . . . . .	121
Guide Service . . . . .	121
Changing Exhibits . . . . .	121
Activities for Children . . . . .	122
Integration with School Instruction . . . . .	122
Other Activities . . . . .	123
Special Events . . . . .	123
Hobby Groups . . . . .	124
Classes . . . . .	124
School Exhibit . . . . .	125
Non-Museum Exhibits . . . . .	125
Publicity . . . . .	125
Public Support . . . . .	128
Summary . . . . .	129

PART IV. SUMMARY

XII. COMPARATIVE ANALYSIS, CONCLUSIONS, AND RECOMMENDATIONS . . . . .	131
Comparative Analysis . . . . .	131
Goals and Purposes . . . . .	131
Collections . . . . .	131

Chapter	Page
Organization . . . . .	134
Administration . . . . .	135
Activities . . . . .	136
Conclusions . . . . .	137
Recommendations . . . . .	138
BIBLIOGRAPHY . . . . .	146
APPENDIX . . . . .	150



LIST OF TABLES

Table	Page
1. Geographical Analysis of the Springville High School Art Collection . . . . .	61
2. Analysis of Springville Artists Represented in the Collection . . . . .	61
3. Representative Collection of American Painting Standard (1775 to 1950) Found in the Springville Museum . . . . .	64
4. Sources of Museum Cash Income 1961-1962 . . . . .	107
5. Comparison of Recent Functions of the Springville High School Art Museum . . . . .	112
6. The Extent to Which the Springville Museum of Art Meets the Standards of Fundamental Museum Management (Based on Findings) . . . . .	132

## LIST OF ILLUSTRATIONS

Plate	Figure	Page
I.	1. ELEMENTS OF MUSEUM MANAGEMENT . . . . .	8
II.	THE DENVER ART MUSEUM . . . . .	54
	2. Window Display of Schleier Gallery . . . . .	54
	3. Thematic Exhibit of Surrealism . . . . .	54
III.	EXHIBITION TECHNIQUES . . . . .	55
	4. Children's Exhibit at Salt Lake Art Center . . . . .	55
	5. Utah Art Institute Exhibit . . . . .	55
	6. Children's Exhibit at Denver Art Museum . . . . .	55
IV.	SCULPTURE . . . . .	72
	7. "Paul Revere" by Cyrus E. Dallin . . . . .	72
	8. Loaned Sculpture by Avard Fairbanks . . . . .	72
	9. "Saddlin' Up" by Hughes Curtis . . . . .	72
V.	DAMAGE TO PAINTINGS . . . . .	73
	10. Holes in Painting by Vandalism . . . . .	73
	11. Improper Filing and Other Vandalism . . . . .	73
	12. Damage by Cellophane Tape . . . . .	73
VI.	13. SYSTEM OF DUAL CONTROL . . . . .	78
VII.	14. CONTROL OF SPRINGVILLE MUSEUM . . . . .	79
VIII.	SPRINGVILLE HIGH SCHOOL MUSEUM OF ART . . . . .	96
	15. The Art Museum . . . . .	96
	16. Marquee Sign . . . . .	96

Plate	Figure	Page
IX.	SECOND FLOOR EXHIBIT ROOMS . . . . .	97
	17. The Steed Collection . . . . .	97
	18. Display Case in Tower Room . . . . .	97
	19. Watercolor Exhibit in West Gallery . . . . .	97
X.	FEATURES OF THE MUSEUM . . . . .	98
	20. Inaccessability of Little Theatre . . . . .	98
	21. Bronze Plaque for Benefactors . . . . .	98
	22. Open Windows of Restroom . . . . .	98
XI.	23. FIRST FLOOR PLAN . . . . .	99
XII.	24. SECOND FLOOR PLAN . . . . .	100
XIII.	25. BASEMENT FLOOR PLAN . . . . .	101
XIV.	OTHER ACTIVITIES . . . . .	126
	26. Clean-Up Day . . . . .	126
	27. B.Y.U. Watercolor Exhibit-Program . . . . .	126
	28. Outdoor Art Exhibit at City Park . . . . .	126

## CHAPTER I

### THE PROBLEM

The important role of the small community art museum as an educational and cultural institution is deserving of study. Like any public institution, the museum should be periodically evaluated to determine whether or not it is fulfilling its aims and purposes.

By nature of its increased value and possessions the Springville High School Museum of Art (with over 350 paintings and sculpture valued at approximately \$500,000.00)<sup>1</sup> is worthy of proper management. Since its beginning, the Springville Museum has been managed without the services of trained museum workers. Mrs. Mae Huntington, long time worker in the Springville High School Art Association<sup>2</sup> says that the Springville Museum "has grown up like Topsy."<sup>3</sup> Its management has never been evaluated.

Dr. Carl E. Guthe, after making a three year study of over 100 small museums in the United States, appraises the qualifications of persons affiliated with their management:

These individuals are well-intentioned, intelligent citizens who use their common sense and experience in developing their museums.

---

<sup>1</sup>Mae Huntington (comp.), Springville High School Art Gallery Permanent Gallery Catalogue, 1960. p. 3.

<sup>2</sup>(The terms "Association," "Museum," and "Gallery" are used synonymously to be the Springville High School Museum of Art. See Definitions, p. 4).

<sup>3</sup>Interview with Mae Huntington, Secretary of the Springville High School Art Assn., Feb. 11, 1962.

Unfortunately, most of them are not acquainted with the knowledge of museum management which has accrued over several generations and is now generally accepted. As a result, there is a tendency, through the use of trial and error methods, to repeat mistakes and struggle with difficulties which have long since been recognized and corrected in successful museums.<sup>1</sup>

Unfortunately, there is a dearth of literature dealing with the small art museum. John Coolidge of the Fogg Art Museum writes:

Small museums are usually far more unique and considerably more tailored to meet specific community needs than those institutions which serve large cities. Consequently, there is no literature that I know of which would be of aid to you . . . . May I suggest, however, that you write to the American Association of Museums, Smithsonian Institute . . . .<sup>2</sup>

The American Association of Museums will soon begin to accredit all United States museums that meet its standards.<sup>3</sup>

For the above reasons this study could serve as a useful guide to the proper management of any small art museum and particularly the Springville Museum.

#### Statement of the Problem

The purpose of this study was to investigate the management policies of the Springville High School Art Association, and to arrive at an estimate of their effectiveness by means of a comparative analysis with fundamental elements of generally accepted good museum management.<sup>4</sup>

---

<sup>1</sup>Carl E. Guthe, So You Want a Good Museum, A Guide to the Management of Small Museums (Washington D. C.: The American Association of Museums, 1957) p. i.

<sup>2</sup>Letter from John Coolidge, Fogg Art Museum, Apr. 4, 1962.

<sup>3</sup>"News Line," Museum News (Washington D. C.: The American Association of Museums) Vol. 41, No. 2, October 1962, p. 4.

<sup>4</sup>Guthe, loc. cit.

Through recommendations from the Metropolitan Museum of Art<sup>1</sup> and the American Association of Museums,<sup>2</sup> materials from the booklet, So You Want a Good Museum, were used as basic criteria for making the comparison.

A survey of literature, visits to museums, and interviews with museum administrators were made to gain a knowledge of museum management. Data were acquired from these authoritative sources; as well as by investigation of the Springville Museum's records, local publications, and statements made by present and former administrators, members of the Board of Trustees of the Association, and other civic authorities.

#### Factors that Were Investigated

The following factors of museum management were investigated: (1) goals and purposes, (2) collections, (3) organization, (4) administration, and (5) activities (see Fig. 1).

#### Definitions

Small art museum: An educational and cultural institution of limited finances and program, usually identified with a non-metropolitan community, having as its purpose the collecting and preserving of art objects of aesthetic and educational value that can be exhibited to stimulate the intellectual interests of visitors and scholars. The structure, usually one storey high, may be as small as one room. One authority says: "For the present purpose it may be assumed that the 'small museum' will not consist of more than 10 to 12 medium-sized exhibition rooms (5 x 7 square

---

<sup>1</sup>Letter from A. A. Cahill, Assistant for Archives, Metropolitan Museum of Art, Nov. 2, 1961.

<sup>2</sup>Letter from Frank H. Hammond, Assistant to the Director, The American Association of Museums, Nov. 22, 1961.

meters) in addition to its other services."<sup>1</sup> (From the above figures the linear wall display space may be calculated to approximate 500 to 800 feet excluding necessary door and window space; and the floor area to approximate 4000 square feet.)

Fundamental elements of good museum management: The basic principles and methods by which museums in general operate on an efficient, business-like basis.

The Standard: The evaluative criteria of good museum management as developed in Part II of this study.

Curator: The person who cares for the functions of a museum. When his responsibilities are of an administrative nature, he is better referred to as the Director.

The Association, The Collection, The Gallery, The Museum: These terms refer to the collection of art objects and museum organization identified with the Springville High School. Originally called the Springville High School Art Collection, it was later incorporated as the Springville High School Art Association with a governing Board of Trustees. Since 1936 the institution has been called the Springville High School Art Gallery, but recently (1962) the name of the building has been changed to The Springville High School Museum of Art.

#### Basic Assumptions

The following are assumed:

(1) The basic evaluative criteria by Dr. Carl Guthe, which are approved by the American Association of Museums and the Metropolitan Museum of Art, provide the best standard by which the Springville Museum can be evaluated. Dr. Guthe's concise thesis on fundamental elements of good museum management is based on his first-hand study of over one hundred small museums in twenty-six states, and his experience as an

---

<sup>1</sup>Bruno Molajoli, "Museum Architecture," The Organization of Museums (Paris: UNESCO, 1960) p. 147.

administrator in large museums.<sup>1</sup>

(2) Other supplementary literature, that deals with the management of the small art museum, used in this study strengthens Dr. Guthe's criteria which deal with museums in general.

(3) The evaluative criteria formed from these sources contain no untried or visionary schemes. The plans suggested in the study can be utilized by any small museum, and will not unfairly evaluate the Springville Museum.

(4) This study will be a helpful guide to the Springville High School Art Association, and generally to other small community art museums.

### The Design of the Study

#### 1. Sources of Data

(a) Criteria from the booklet So You Want a Good Museum and other supplementary publications that dealt with the small art museum such as The Manual for Small Museums and The Organization of Museums were surveyed and the appropriate material abstracted.

(b) Successful museums such as the Denver Art Museum<sup>2</sup> and the Salt Lake Art Center were visited and studied to gain first-hand information. Their respective Directors, Dr. Otto Karl Bach and James Hazeltine were interviewed.

(c) Other clarifying information was gained by letters received

---

<sup>1</sup>Guthe, pp. i-ii.

<sup>2</sup>A letter from Dr. Carl Guthe, Feb. 7, 1962, recommended that the author visit the Denver Art Museum.



from Dr. Guthe.

(d) The Association's Minute Record Book and other historical records about the Springville Museum were reviewed and data gathered.

(e) Fifteen members<sup>1</sup> of the Board of Trustees of the Association were personally interviewed and were asked to complete a questionnaire on museum management by the Springville Association (see Appendix I). In addition to the above participants, the following persons, closely identified with the Museum, were interviewed:

W. W. Brockbank, former Superintendent of the Nebo School District and former president of the Springville High School Art Association.

Ray L. Done, first president of the Association.

Richard L. Gunn, former curator of the Museum.

Oliver Parsons, former curator of the Museum.

Russell N. Stansfield, present Superintendent of the Nebo School District.

(f) A first-hand investigation of the premises, collections, facilities and methods of the Springville Art Museum was made.

(2) Treating the Data.--Evaluative criteria were first developed to present a standard for measuring the Springville Museum. These criteria are found in Part II of this study which includes the small art museum's Goals and Purposes, Collections, Organization, Administration, and Activities. Except for the chapter on Goals and Purposes (a subject

---

<sup>1</sup>A roster of names of Board members secured from President Paul K. Walker of the Association was used as a guide to make these interviews. Long after the questionnaires were completed it was discovered in the Minute Record Book that three persons had not been included on the list of Board members. These people were not interviewed. See complete list in Appendix III.

that Dr. Guthe did not deal with directly) Part II is written to closely follow the outline of the booklet, So You Want a Good Museum. This outline and extensive quotations by Dr. Guthe were used to (1) preserve the scope of the small museum without enlarging its functions; (2) to provide authoritative methods and procedures; and (3) give sufficient details to serve as a guide to museum management. Other quotations by museum authorities were used to demonstrate the unanimity of opinion regarding museum work, and to supplement the criteria data. Part III, an analysis of the management of the Springville Museum, follows closely the outline of Part II, while Part IV makes a direct comparison of the Standard and the Springville Museum's management through summaries, conclusions, and recommendations. Tables and illustrations were used to provide visual clarification of the data. A statistical analysis was made of the questions of the Questionnaire that could be answered Yes, No, and Undecided. These statistics were used in the main body of the study (Part III) as they applied to the problems discussed.

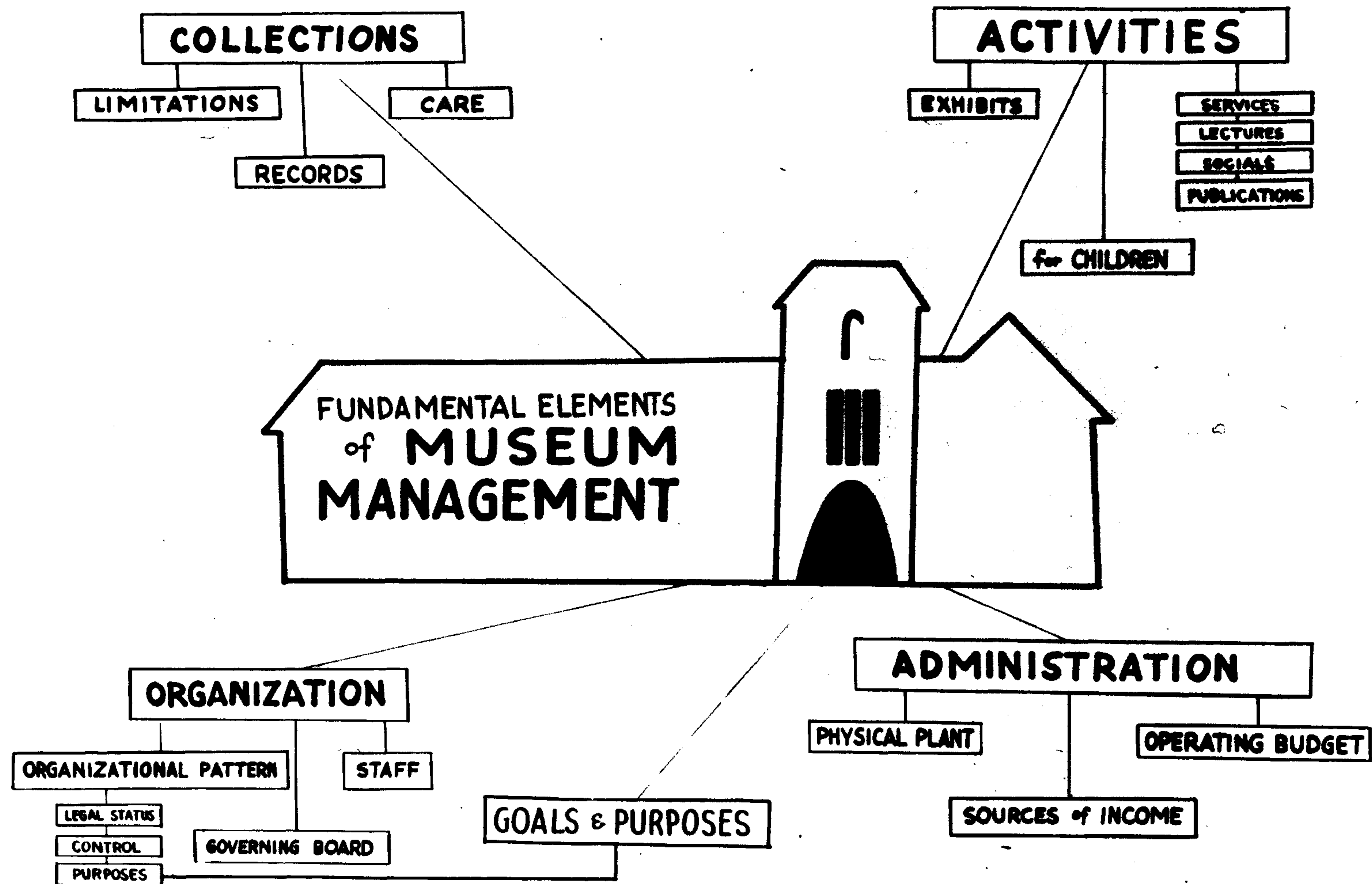


Fig. 1. THE FUNDAMENTAL ELEMENTS OF MUSEUM MANAGEMENT

## CHAPTER II

### GOALS AND PURPOSES OF MUSEUMS

An understanding of basic museum philosophy is important to this study.

#### Objectives and Functions:

The museum is generally known as a cultural and educational institution. Dr. Guthe defines the true museum as:

. . . an institution which assembles and preserves, in an orderly manner, collections of objects of natural or cultural origin, in order that they may be used as stimulating agents for broadening the intellectual horizons of visitors, or as source materials by scholars for increasing the knowledge of the world and of men, which is our cultural heritage.<sup>1</sup>

C. C. Cunningham, director of the Wadsworth Atheneum, states:

There are certain principles common to all museums, such as their basic responsibility to preserve not only our heritage of the artifacts of man, but also what we critically believe to be significant in our own times. Common, too, is a standard of quality, not necessarily big-name quality, but quality based on the importance of a work of art in its own environment, and the success with which an artist achieves his creative purpose.<sup>2</sup>

A museum which offers stimulation to its visitors and encouragement to contemporary artists is often referred to as a "living museum." On the other hand, Frits Lugt says: "So often museums are compared to mausoleums . . . permanency in smaller museums will turn them into

---

<sup>1</sup>Guthe, p. ii.

<sup>2</sup>C. C. Cunningham, "What Should a Museum Be," Art in America, Vol. 49, No. two, 1961, p. 36.

cemeteries, without any monumentality, and that is really sad."<sup>1</sup>

Writers generally agree that education is the main purpose of small and large museums alike. In a recent study (1960) "Art Education in the Museum" Ralph Brown concluded that his survey of 103 museums revealed that . . .

Generally, defining the prime functions of the museum as collecting and preserving, research, and popular education, the results indicated that the three functions were considered of equal importance and interdependent-" . . . in most instances popular education is considered the purpose and justification for museum existence. Therefore, the quality of the educational program depends in part on the excellence of the collection and the support of research; while collecting and research are continued to be used ultimately to further the education program."<sup>2</sup>

Sir Henry Miers, authority on British museums, stresses the importance of education:

Given definite policy, good buildings, adequate equipment, collections and staff, the duty of a museum to the public has yet to be defined. No museum, however excellently planned and furnished, can be of real public use unless it attracts and teaches the inquirer, acts as a stimulant to school children, and offers tempting opportunities for research to the student.<sup>3</sup>

Museum authorities are generally concerned with the tendency of the public and museum organizations to support new collections and building programs, but neglect the functions and educational programs.

In 1927, Miers wrote:

Much has been done in the past by munificent private benefactions

---

<sup>1</sup>Frits Lugt, "Museum Policy" College Art Journal, Vol. II #4 (May, 1943), p. 10.

<sup>2</sup>Letter (mimeographed report) by Ralph Brown to Stanley Burningham, June, 1962.

<sup>3</sup>Sir Henry Miers, A Report on the Public Museums of the British Isles (Other Than the National Museums), Edinburgh: T. and A. Constable Ltd., 1928. p. 63.

to assist particular museums, but in most instances such grants (occasionally reaching nearly six figures) have been given with the object of enlarging present buildings and collections or founding new ones upon the same lines. Sums of money spent indiscriminately upon buildings, collections, etc., do not necessarily improve the museum service to the community. Almost every curator pleads for more money for either building extensions or purchase grants for specimens. His attitude of mind generally appears to be, "How can I increase these collections?" and not "What better use can I make of the existing collections?"<sup>1</sup>

John Cotton Dana believes that educational services rendered by a capable staff are more important than expensive collections. He confirms Mier's opinion when he says:

From a study of the life histories of museums one is compelled to conclude that, granted a fairly adequate and wisely located building, a museum can be of highly effective service to its community with a collection of carefully chosen objects costing only ten thousand dollars, if it has at the same time a staff of workers whose annual payroll is a hundred thousand. If its collection and its payroll be in the reverse of that relation it can not hope to rise above the status of a gazing museum of the most lifeless kind.<sup>2</sup>

Only recently (Jan. 1963) the American Association of Museums supports the following plea:

In the wave of enthusiasm for opening newer and better cultural centers, one important fact is being overlooked. It is not the initial cost but the upkeep that matters. What good is a handsome building if the public is not going to support it and keep it functioning? We are all willing to make tremendous efforts to raise money for a single program, for a new center, for a prestige symbol that pays lip service to our cultural intentions, but the hard fact of the matter is that we are not supporting the art centers and museums we already have.<sup>3</sup>

---

<sup>1</sup>Miers, op. cit. p. 72.

<sup>2</sup>J. C. Dana quoted by Theodore Low, The Educational Philosophy and Practice of Art Museums in the United States, New York: Teachers College, Columbia University, 1948, p. 125.

<sup>3</sup>Leslie Judd Ahlander, "Point of View," Museum News, Vol. 41 no. 5 (Jan. 1963), p. 9.

Goals of the Small Museum:

The goals of the small museum with limited funds, staff, and facilities should not attempt to duplicate those of the large museums.

Laurence Vail Coleman, authority on small American museums says:

. . . a small community cannot support a large museum, and in consequence, to be successful the small museum must find a way to limit its physical growth without retarding its development in usefulness . . . . Definite policy in this respect is imperative.<sup>1</sup>

He further states:

It is highly desirable that the work of every museum be adapted to local conditions -- the character of the region and of its people. Local occupations, organizations and interests, attitudes of public leaders, aims of school authorities -- all such elements deserve study to the end of finding guidance in mapping field and scope and projecting educational work.<sup>2</sup>

John Canaday gives this opinion:

I am not at all sympathetic to the idea that every community must have its art museum. In too many of them, in small cities without money, the effort to get some pictures onto a wall and some sculpture onto pedestals has meant only that mediocre and downright bad art is given false stature for the innocents who, without access to good museums, look with glum reverence at objects not even worth looking at with respect. I recall a poverty-stricken museum, and in a fairly large city, that includes as sculpture a realistically modeled parrot, cast in some kind of streaky translucent plastic like that used in juke box fronts and illuminated from the inside by an electric light -- a souvenir from Japan donated by a returned G. I. But I doubt that the exhibition of this horror does much more harm than the third-to-fifth-rate painting and sculpture grouped around it.

The only hope for the community without real money to put into its museum is circulating exhibitions. It can hope to run a good program of temporary shows on a rental basis.<sup>3</sup>

---

<sup>1</sup>Laurence Vail Coleman, Manual for Small Museums, New York: G. P. Putnam's Sons, 1927. p. 129.

<sup>2</sup>Ibid. p. 112.

<sup>3</sup>John Canaday, "What Should a Museum Be," Art in America, Vol. 49 no. two (1961), p. 29.

Summary

1. A small art museum needs to have a well-planned program with definite objectives in order to maintain order and a useful existence.

2. These objectives should be based on the museum's obligations to collect, preserve, provide research facilities, and to educate.

3. The goals and purposes of the small museum should also be based upon the needs of the local people, and the knowledge that funds, staff, and facilities will be of limited size that cannot attempt to duplicate the functions of large museums.

4. The collections of the museum should be of the highest quality, demonstrating not only man's past cultural achievements but significant present-day works of art.



## CHAPTER III

### COLLECTIONS OF THE SMALL MUSEUM

The primary function of a museum organization is to acquire and properly care for its collections, which are held in trust for the cultural and educational benefit of the present and future citizens of the community. The extent to which the collections are cared for and used will largely determine the museum's reputation among other museums and its prestige in the community.<sup>1</sup>

#### Collection Limitations

Three essential limiting factors should be considered in making collections:

1. Geographical.--A small community museum can demonstrate the individuality of the community by exhibiting authentic materials from its own area. A large museum cannot possibly possess this unique opportunity.

This distinctive feature will stimulate the interest of the citizens in the museum and will aid visitors in understanding the community. In order to realize this objective the majority of the materials in the collections must be related directly to the factors which give the community its individuality. If the museum is dedicated to the fine arts, its collections should illustrate the aesthetic interests and accomplishments of the citizens.<sup>2</sup>

---

<sup>1</sup>(Unless otherwise noted, all material used here is condensed from the booklet, So You Want a Good Museum.)

<sup>2</sup>Guthe, p. 1.

In answer to a letter which asked the question "Can a small museum educate its citizens to appreciate fine art by exhibiting only the 'accomplishments of the citizens'?" Dr. Guthe wrote:

It should be always understood that in such a program there is always room for synoptic collections from other regions to supplement and clarify and interpret the major collections.<sup>1</sup>

Laurence Vail Coleman also believes that the collections should start first with preserving the finest of the local art supplemented by world art reproductions and original prints<sup>2</sup> which the museum can afford.<sup>3</sup> C. C. Cunningham confirms this viewpoint when he says:

With souring prices of old masters, our museums -- except the large ones -- must establish standards for showing and acquiring what is indigenous to our own country and times and even to the region.<sup>4</sup>

2. Subject matter.--Because of its limited facilities and personnel, a small museum should adopt a policy that would restrict its collections to one of three fields; fine arts, history or natural history. Guthe lists objects suitable for an art collection:

Articles with aesthetic values include the products of the graphic and plastic arts, domestic arts, photography, some crafts, industrial design, and the sister arts of music, dance, poetry, and literature. Of course not all articles in these categories are aesthetically good. Even in the much admired graphic and plastic arts examples of gosh-awful poor taste do exist.<sup>5</sup>

Dr. Guthe recognizes the teaching potential of a broad art

<sup>1</sup>Letter from Carl E. Guthe, March 22, 1962.

<sup>2</sup>(See Appendix VI)

<sup>3</sup>Coleman, p. 164.

<sup>4</sup>C. C. Cunningham, loc. cit. p. 36.

<sup>5</sup>(Letter from Guthe, March 22, 1962)

collection when he writes:

A high school art museum should make a special effort to use every possible illustration to teach young people to find beauty in their surroundings and to distinguish between the aesthetically good and the aesthetically bad objects and conditions they encounter in daily life.<sup>1</sup>

3. Function. --There are two reasons why a museum collects objects:

(1) to preserve articles that have aesthetic, historic or scientific importance.<sup>2</sup> (These objects must be fully documented in the greatest possible detail, otherwise their value is lost for scholars.)

(2) to preserve objects which have educational usefulness. (These are typical objects that are also accurately identified and documented, that can be used to demonstrate physical properties, associations, principles, or processes.) Guthe says:

Many items in the collection may belong in both categories. However, the museum will be asked to accept for its collections materials which do not fulfill these requirements. They may be interesting and valuable items which are not typical, nor adequately documented and identified. There is no place in museum collections for materials which can not be used. It is always necessary, but often difficult, to refuse to add to the collections an attractive article which is either irrelevant or useless.<sup>3</sup>

Dr. Guthe does not attempt to provide a standard for appraising an art collection's educational and aesthetic values. A Brigham Young

---

<sup>1</sup>Ibid.

<sup>2</sup>While it is believed that art is primarily collected for its aesthetic value, Theodore Low states that the current philosophy in art museums accepts a "culture history ideal" that . . . "sets forth the belief that art museums should emphasize in their activities the study of social and cultural history. Art according to this viewpoint, is illustrative not only of aesthetics and the historical development of art forms but of the whole range of man's creative achievements through the ages."<sup>4</sup>

<sup>3</sup>Guthe, p. 2.

<sup>4</sup>Theodore Low, The Educational Philosophy and Practice of Art Museums in the United States. (New York: Teachers College, Columbia University, 1948) p. 94.

University thesis by Laine Raty<sup>1</sup> seems to provide a useful standard of representative United States painters and major painting movements of historical importance by which a small art museum could evaluate its collection of American paintings. (see Table 3)

Georges Wildenstein describes the educational value of a representative collection of art:

For the connoisseur, the art lover, the student, the painter and the dealer, the museum is a reservoir of comparative studies which allow them to appreciate, at their proper value, the works which they possess, or which they are studying. All schools and trends of the past should be presented in order to give the visitor as complete a picture as possible of the unfolding of the history of art. Thus, the selection of works presented by the museum should be based upon the ideal of objects which will be beautiful and as characteristic as possible.<sup>2</sup>

If a museum makes the errors of collecting irrelevant, useless objects or strange, bizarre things; or does not take the above mentioned limitations seriously, its reputation will be damaged. Guthe concludes that:

. . . adequate and useful museum collections can be developed only when definite policies are established and followed, limiting the origins, categories, and functions of the materials in the collections.<sup>3</sup>

Gifts, Loans, and Purchases are three other supplementary considerations governing additions to the museum collections, on which

---

<sup>1</sup>Thomas Laine Raty, "A Survey of Paintings in the Brigham Young University Collection to Determine to What Extent Native United States Painters and Painting Movements from the Period of 1775 to 1950 are Represented." Unpublished Master's Thesis, Department of Art, Brigham Young University, 1961.

<sup>2</sup>Georges Wildenstein, "What Should a Museum Be," Art in America, p. 27.

<sup>3</sup>Guthe, p. 2.

policies should be formed.

Gifts.--Wisdom must be used in accepting or declining gifts. Guthe observes that:

A gift should constitute a complete transfer of ownership of materials, without restrictions, from the previous owner to the museum. As a matter of principle, the museum cannot afford to limit the usefulness of a gift by agreeing, in advance, to keep all the items in it together as a unit collection, or to display them at all times, or to associate the name of the donor publicly with the objects every time they are used. It is better to lose an important addition to the collection than it is to mortgage the museum's future in order to avoid offending a potential donor.<sup>1</sup>

Loans.--Offers of long-term or permanent loans of objects to a museum are to be avoided regardless of their worth. Often the owner is seeking social prestige by having his materials on exhibit, or he wishes to have a safe rent-free storage place for discarded, but cherished objects. The owner may cause trouble by demanding that the loan be always exhibited; he may criticise the manner of its care, or insist that it be returned to him at an inconvenient time. If the owner dies before withdrawing the loan, his heirs may later bring legal action against the museum because of some variance of opinion concerning the location or condition of the loan. Guthe states, "Decline graciously any proffered long-term loans."<sup>2</sup>

Temporary loans which are welcomed for special short-term exhibits should be returned promptly after the exhibits end and written receipts should acknowledge their return.

Purchases.--If a small museum has funds designated for the purchase of

---

<sup>1</sup>Guthe, pp. 2-3.

<sup>2</sup>Guthe, p. 3.

objects for the collections, the recommendations of a disinterested and trustworthy appraiser should be secured. However, Guthe says:

Small museums, almost without exception, cannot afford to purchase articles for the collections. If, as sometimes happens, an extremely desirable article is for sale, the usual practice is to persuade some friend of the museum to buy it and present it to the collections. It could be pointed out that the sum involved may serve to increase the total permissible deductions for contributions in the donor's federal income tax returns.<sup>1</sup>

#### Collection Records

After the museum has begun to accumulate objects, the next most important responsibility is to establish a practical system of keeping collection records. By use of accession records, catalogs, and alphabetical files, valuable detailed information on each of the collections is preserved for identification and research purposes. (for detailed methods see Appendix VII) Guthe concludes:

The maintenance of collection records is a vitally important part of good museum management, for the services a museum can render its community are directly proportional to the availability, accuracy and quantity of information the museum possesses about its collections. A small young museum which fails to adopt at the start an adequate system of keeping records has done itself a great disservice. A later reorganization of unsatisfactory records requires a tremendous amount of other-wise unnecessary identification and transcription, and may result in the loss of information and materials.<sup>2</sup>

#### Collection Care

The usefulness of museum collections depends to a large extent upon the care which they receive and the physical disposition made of them.

---

<sup>1</sup>Ibid.

<sup>2</sup>Guthe, p. 7.

Filing Objects:

In many small museums it is taken for granted that all of the objects in the collections must be exhibited.

This mistaken notion usually results in crowded and unattractive displays, and constitutes a wasteful use of floor space. Exhibit rooms are analogous to the reference rooms of a library. Generally speaking, most of the materials in the collections should be housed in a compact and orderly fashion in filing rooms, analogous to library stacks, which are not open to the general public. A good rule of thumb is to assign as much floor space to these rooms as is used for exhibits.<sup>1</sup>

To relieve congestion, wall and floor space should be used efficiently. A large number of objects can be housed by the careful arrangement of simply constructed tiers of shelves and drawers. The most up-to-date method for storing paintings is the use of sliding metal panels. Paintings can be closely hung on both sides of the mesh panels.<sup>2</sup>

After newly acquired objects have been assigned accession numbers, they should be carefully cleaned, repaired if necessary, or preserved against further deterioration. Registration numbers are placed permanently upon them and they are then filed. Usually similar objects are filed together to facilitate their use even though their registration numbers are different. The museum catalog should agree with this physical grouping in its major and minor categories.

Every object in the collection should be easily available. Objects stored in wooden boxes or sealed cartons are made useless and inaccessible. The storage place of each object should be clearly marked

---

<sup>1</sup>Ibid., p. 8.

<sup>2</sup>H. Daifuku, "Collections: Their Care and Storage," The Organization of Museums (UNESCO, 1960), p. 124.

with the registration number to insure rapid location of the article. Fragile articles should be cushioned or braced in their containers to prevent accidental breakage. All materials need to be protected and kept clean.

### Preservation

A large number of methods and recipes for the care and preservation of museum articles have been developed by museum workers through the years. It would require many pages to list these. However, there are a few admonitions which may aid those just entering upon museum work. The most important of these is: Never guess or experiment in caring for a valuable article. If there is doubt as to what should be done to clean or preserve it, write to a well-established museum for advice.

Oil paintings are complex and irreplaceable objects. They should be cleaned only by a trained expert restorer, preferably recommended by a large art museum. The service is expensive, but is worth it. Do not attempt to clean oil paintings unless properly trained in the techniques.<sup>1</sup>

The deterioration of paintings by sunlight, heat, humidity, dust, and other natural forces presents the problem of conservation and restoration -- an ever-increasing obligation that the museum must face.<sup>2</sup>

As an example of the rapidity of this decay, Paul Coremans says:

No ordinary varnish (made of natural resin) conserves its original properties for longer than 20 to 50 years. Affected mainly by damp, it loses its elasticity, cracks and ceases to protect the layer of paint; indeed it becomes a danger and, in falling, carries the paint away with it.

Because paper tends to discolor and crack along the folds, important documents should be kept away from light and filed flat in

---

<sup>1</sup>Guthe, pp. 8-9.

<sup>2</sup>Paul Coremans, "The Museum Laboratory," The Organization of Museums, (UNESCO, 1960) pp. 93-118.

<sup>3</sup>Coremans, p. 105.



folders. In order to preserve original documents, photostat copies should be made and used for displays.

The use of commercial transparent cellophane tape should be carefully avoided in museums. It has a tendency to shrink and dry out in a short time; it discolors paper; and destroys the surface it adheres to when it is removed. Guthe concludes:

Constant protection is an important element in collection care. Periodic inspections should be made of filing units and exhibits, looking for dust, deterioration and other hazards. Articles may often be saved if corrective measures are taken in time.<sup>1</sup>

Insurance.--It is advisable that small community museums insure their collections against loss by fire, theft or accident, while they are in the museum as well as in transit to or from the museum. Insurance policies should be arranged to fit the needs and conditions of individual museums.

#### Summary

1. To gain distinction a small art museum should collect objects that can be used to demonstrate a survey of the origins, growth and extent of the environmental and cultural factors which characterize the uniqueness of its community.

2. Policies should be adopted to limit the major collections to the geographical area nearby, the subject matter of the fine arts, and the function of having aesthetic and educational values.

3. Reproductions and some original art from other regions can be collected to supplement, clarify, and interpret the major local art

---

<sup>1</sup>Guthe, p. 9.

collections.

4. Acquiring and properly caring for the collections is the museum's primary obligation.

5. Policies should be formulated to govern the acceptance of gifts, loans, and purchases. Gifts with inappropriate conditions attached to them should be refused. Long-term loans should be avoided.

6. A vitally important part of good museum management is the maintenance of accurate and detailed collection records for identification and research purposes. This function is the second major obligation the museum should assume.

7. Objects in the collections should be properly numbered, filed, preserved, cleaned, and insured.

## CHAPTER IV

### ORGANIZATION OF THE SMALL MUSEUM

A museum is more than a collection of objects. It is an institution which uses and cares for its collections for the benefit of the public. As a non-profit educational organization it must have legal status to enter into contracts, hold title to its possessions, and handle funds. A museum must be chartered or incorporated, directly or indirectly, according to state laws.

#### Organizational Pattern

Dependent Museums.--Many small public museums gain legal status through their affiliations with larger parent organizations which control their functions. These museums may be parts of school systems, governments, or business foundations.

Independent Museums.--Other museums classified as independent corporations usually have their own memberships, Boards of Trustees, articles of incorporation, constitutions and bylaws. The corporate name of each is usually the same as the name of the museum, or followed by the word "Association." If the museum is an independent activity of an art institute or association, its corporate name may be that of the parent organization.

Dual Control.--Often a museum is effectively controlled by two corporations. (see Plate VI Fig. 13) This may be the case when the museum is

part of a governmental unit or closely identified with a large educational institution. The second group, usually known as a "Museum Association," is a private membership corporation. The two corporations agree to divide the responsibilities for the policies governing the museum. Such a system must be organized to fit the community's existing administrative patterns.

The fundamental elements of the system of dual control may be of interest to newly formed small museums. The principles are the same, whether the parent organization be a city government, a county government or an educational institution. The museum, let us say, occupies a city-owned building, located in a city park. The city council (or commission), recognizing the cultural value of the museum as a public agency, agrees to keep it open for the benefit of the public. The city appropriates funds to meet the museum payroll, cover the cost of utilities, and insure that the buildings and grounds are properly operated and maintained in good repair. The city museum commission, frequently composed of five or seven prominent citizens appointed by the mayor or city council, is responsible for the effective, legal and ethical use of the city funds and services assigned to the museum.

On the other hand, the Museum Association, the private corporation created to work with and for the museum, may own the collections, and be responsible for the policies governing the maintenance and increase of the collections, the performance of museum activities and services, and for the expenses incurred in carrying out these policies.

Minor adjustments in the pattern may be made to fit individual situations, for example, when the city owns part of the collections, or the Association owns the building.<sup>1</sup>

Legal Documents.--The organization must be protected by legal records:

Every museum should have a charter or articles of incorporation and a constitution and bylaws, prepared with legal advice. In some instances, the latter two are combined into a single statement. These documents conform to the usual pattern. There are only four sections which relate specifically to museums. These are: The purpose of the organization; the obligations of the governing board; the responsibilities of the standing committees of that governing board; and the duties and privileges of the administrative officer of the museum and his staff.<sup>2</sup>

---

<sup>1</sup>Guthe, pp. 10-11.

<sup>2</sup>Guthe, p. 11.

Tax Exemptions.--A non-profit museum, officially designated as a "tax-exempt educational institution" by the Federal Internal Revenue Service, is eligible for certain tax exemptions and privileges. A museum should seek this status by consulting with the local office of the Service.

### The Governing Board

#### Board of Trustees

The governing body of a museum should be known as the "Board of Trustees," rather than the ambiguous title "Board of Directors." This group has the grave obligation of directing the "destinies of the museum, which it holds in trust for the present and future citizens of the community."<sup>1</sup> Persons accepting membership on the Board are expected to use their best judgment based on their knowledge and experience in participating in the Board's decisions. "Membership on the Board of Trustees should never be a sinecure or a social honor."<sup>2</sup>

#### Size of the Board and Term of Office

Boards of Trustees vary in size, usually from as few as nine to as many as twenty-four members. There are larger Boards, but these tend to be unwieldy, and to include a number of inactive members. The term of office most frequently is three years, staggered, so that one-third of the Board is retired each year. Members may or may not be eligible to succeed themselves. They may be elected or appointed by the parent organization, or elected by the membership of the corporation. The Board may be composed of representatives of a number of cooperating agencies, each of which annually elects its quota of membership on the Board. Or it may be self-perpetuating, that is, the Board members themselves elect each year the successors to those whose terms have expired. This last procedure is essentially undemocratic and may result in extreme conservative

---

<sup>1</sup>Guthe, p. 11.

<sup>2</sup>Ibid.

control by a firmly entrenched minority.<sup>1</sup>

### Election of Officers and Board Meetings

It is customary for the officers of the Board to be elected by the Board membership each year for terms of one year. Some organizations have a Chairman of the Board, in addition to a President; a practice likely to create jurisdictional complications. Most museum Boards have an Executive Committee, with power to act for the Board between formal meetings, consisting of the officers and from one to three members appointed by the presiding officer. The number of meetings a year is, of course, determined by the Board itself.<sup>2</sup>

Composition of the Board.--Each member of the Board of Trustees should represent some distinctive group of citizens or community interest. Bankers, lawyers and members of the press are obvious assets to a museum. Merchants, civic and social leaders, professional people, business executives, industrialists, and patrons of the arts can be useful Board members provided they are truly interested in the museum. The Mayor, the President of the Board of County Commissioners, and the Superintendent of Schools may be designated as ex-officio members of the Board.

In some communities it seems advisable to secure the active support of a larger number of leading citizens without imposing upon them the responsibilities assumed by the Board of Trustees. This is done by creating an "Advisory Board," or "Museum Council," consisting of former Board members, social and civic leaders, patrons of the arts and sciences, and noteworthy contributors to the museum. Such an organization may have many members, who are encouraged to identify themselves with the museum and its activities, and to anticipate being called upon for special services. This is an important organizational mechanism for strengthening community interest in the museum.<sup>3</sup>

---

<sup>1</sup>Guthe, p. 12.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

Functions of the Board.--The Board of Trustees has two vitally important functions:

1. Economic.--The Board must establish a financial program that will provide for adequate funds, annually, to support the museum's functions. It also must authorize and support the museum's annual budget.

2. Legislative.--A code of policies for the management of the museum must be formulated by the Board in keeping with the public trust. The salaried executive officer, as agent of the Board, carries out the daily administration of the museum in accordance with the policies and within the budget limitations established by the Board. The Board is not an administrative group. (For details see Appendix VIII)

Standing Committees of the Board.--Sometimes the Board organizes a group of standing committees which deals with special policy categories such as accessions, exhibitions, activities, finance and budget, membership and other groupings that are necessary.

#### The Staff

The Director or Curator.--Public recognition of the museum is derived from its daily activities which are controlled by the salaried executive officer who devotes full time to the museum. Occasionally, in small museums this position carries the title of "Curator." The title "Director," however, is more appropriate in terms of the variety of duties he must perform in the best interests of the museum as a community agency.

The Director is the personification of the museum. The uninformed majority of those who visit a museum will judge it by the exhibits and by the demonstrated ability and personality of the person on duty at the museum. A museum director should have the same standing in a

small community as the head of the local library, the principal of a public school, and the administrative officers of similar cultural and educational community agencies.

The understandable desire on the part of the governing board of a small and newly organized museum to open it at all costs, as soon as possible, can bear bitter fruit. When a part-time caretaker or receptionist, without administrative authority, is the only person on duty when the "museum" is open to the public, the organization will gain the reputation of being an impractical expression of the hobby interests of a small group of individuals. Once such a reputation is prevalent, it is hard to overcome. It is better to store the collections until the museum can be established upon a dignified and business-like basis, than it is to open a museum prematurely.<sup>1</sup>

Qualifications of a Director.--Selecting a museum Director is a difficult task. A good Director has the following qualities and responsibilities. He (or she) should:

- (1) be familiar with the methods and objectives of museum work.
- (2) be dedicated to museum ideals with an almost missionary zeal.
- (3) like people and feel at ease with individuals in all walks of life, especially children.
- (4) run the museum on a business-like basis, and be able to explain its functions intelligibly to business leaders and professional men.
- (5) have self-confidence, patience, and ingenuity.
- (6) if possible, be familiar with the community.
- (7) inspire the confidence of his trustees.
- (8) be granted by the trustees a wide range of freedom in carrying on the work of the museum.
- (9) make a strict accounting to the trustees at frequent intervals of the condition and activities of the museum, should make no large expenditure of funds without their approval, and should obtain their sanction to all change in policy.
- (10) neither expect nor ask an action from his trustees until he is sure that they thoroughly understand the matter which they are asked to consider, and if the action is contrary to his wishes, he should patiently wait until conditions have changed before presenting the matter again.
- (11) have the privilege of choosing, employing and dismissing staff members, reporting his actions or recommendations to the Board of Trustees for approval and as a matter of record.<sup>2</sup>

Since there are no schools, according to Guthe, which give adequate

---

<sup>1</sup>Guthe, pp. 13-14.

<sup>2</sup>Guthe, p. 14.



training for small museum directors, it is usually necessary to induce a subordinate staff member away from a larger museum, or find a director within the community. In the latter case caution must be used.

In a number of small museums unfortunate choices have been made, because sentimental and personal considerations have been allowed to outweigh the necessary qualifications of a museum director. There may be in the community a college graduate, possibly a teacher trained in . . . art . . . , who possesses the needed personality traits. This individual, blessed with the missionary zeal which is the earmark of all good museum directors, can, under the guidance of the Board of Trustees, learn through experience. The first step in this learning process should be a trip of at least three months' duration, with expenses paid by the museum, to visit and study methods and conditions in as many other museums as possible.<sup>1</sup>

Sir Henry Miers concludes:

Whatever may be the financial arrangements or character of the collections of a museum, . . . the really important factor in making a museum good or bad is the influence of the curator, depending upon his energy and his qualification.<sup>2</sup>

Additional Staff.--As the duties of the museum increase, additional staff members should be secured to assist the director. (for details see Appendix IX) Dr. Guthe does not indicate how large the staff should be in that each small museum varies in size and services to the public. However, one museum authority, Douglas A. Allan, specifies the administrative set-up for three museums of different sizes. For his smallest museum unit he recommends eight employees:

For the first, a local museum of, say four large rooms or galleries, six small rooms serving as offices and work rooms and four store rooms, the staff required would be a curator and an assistant curator, a typist-clerk, a technical assistant, two guards and two cleaners.<sup>3</sup>

---

<sup>1</sup>Guthe, pp. 14-15.

<sup>2</sup>Miers, p. 19.

<sup>3</sup>Douglas A. Allan, "The Staff," The Organization of Museums, p. 65.

Part-time Assistants. --Unless the museum can give part-time work to college students who are seriously making museum work part of their training, it is not usually wise to hire part-time employees for it is an inefficient use of payroll funds. This worker requires too much supervision, and by the nature of his schedule fails to develop sustained interest in his work.

Volunteers<sup>1</sup> on the other hand, can be used by the museum to augment the work of the staff. Members of civic groups, clubs, and high school students may be recruited and trained for this work. The Denver Art Museum with a staff of twenty-five people receives the services of 400 volunteers.<sup>2</sup> These people are trained to act as docents, receptionists, and assistants to many of the museum's activities.

Inactive Museum. --Laurence Vail Coleman gives some advise on activating a museum:

The problem of getting an inactive museum launched on a useful career is a difficult but not a hopeless one. Ordinarily three things are necessary; first, a president who can assume real leadership and tactfully replace "dead wood" with useful supporters; second, a director who can give sound professional counsel and develop a project worth supporting; and third, a well advertised closing of the museum followed by a reopening with visual evidence in the exhibits that new policies are in force.<sup>3</sup>

A respected director who has the confidence of an active Board of Trustees, and commands the loyalty of his staff and volunteers will be able to build his museum into a recognized cultural and educational institution.

---

<sup>1</sup>(see Appendix IX for additional details)

<sup>2</sup>Letter from Otto Karl Bach, Director of the Denver Art Museum, Feb. 19, 1962.

<sup>3</sup>Coleman, pp. 17-18.

Summary

1. An art museum should be, directly or indirectly, a chartered or incorporated legal entity, having a constitution and bylaws.

2. It should be governed by a Board of Trustees, composed of interested and influential citizens. The Board may be elected or appointed, depending upon the museum's organizational pattern and control.

3. The term of office for elected Trustees is usually three years. A self-perpetuating Board should be avoided.

4. An independent museum organization usually has public membership. These members vote for the Board and its officers.

5. The size of the Board is usually between nine and twenty-four members. A third of the Board is retired each year.

6. The two functions of the Board are economic and legislative. The Board is not an administrative group, but formulates the policies of the Museum and is responsible for raising funds.

7. Standing committees composed of Board members deal with special policy categories.

8. A museum should have a full-time, qualified staff which carries out the mandates of the Board and uses effective procedures in caring for and using the collections, constructing exhibits, and performing other services.

9. Volunteers, who can render useful services to the museum, should be trained to the purposes and responsibilities of the museum's work.

10. The qualified director, who is the administrator of the museum, largely determines the reputation of the museum as a cultural and

educational institution.

11. Improving the functions of an inactive museum depends upon enthusiastic leadership of the Board of Trustees, the energies of the staff, and a sound program that will be demonstrated in a visual change and improvement of the exhibits and the physical plant.

## CHAPTER V

### ADMINISTRATION OF THE SMALL MUSEUM

The effective administration of a museum involves many duties and responsibilities for the director and his staff. The nature of the physical plant; the financial income; and the annual budget are three general considerations which affect this administrative work.

#### Physical Plant

Adequate housing for the collections is an important concern of small museum organizations. Usually the museum is offered the use of vacant rooms in a city, county, or school building; or a civic minded individual or group bequeaths a large residence for museum use. Until a new and adequate building can be constructed the museum must use the facilities it can get.

Housing factors.--When considering the use of offered museum space, these important factors need to be studied:

1. The accessibility of the quarters for visitors should be examined in terms of traffic patterns and bus routes.
2. The amount of security afforded the collections against fire and theft.
3. The expense of repairs and alterations needed to make the building ready for occupancy. If possible the donor of the building should be persuaded to meet this cost.

Room Facilities.--The prospective quarters should be adaptable to the following museum's needs:

1. Exhibit space, easily accessible to visitors.
2. Collection filing room (storage).
3. Office for the director's desk and museum records.
4. Work room, out of public view.
5. A space for group meetings, either in a separate room or in the exhibit hall.

"A rule of thumb is the formula 40-40-20, 40% of the floor space for exhibits, 40% for the collection filing rooms, and 20% for offices and workrooms."<sup>1</sup>

Alterations.--Nearly all buildings offered for museum use require repairs and improvements such as electric outlets, lighting fixtures, false walls or partitions, constructed exhibit cases, or a new paint job.

Some attractive features of the Denver Art Museum which was renovated from a garage and store buildings, are its flexible wall partitions and false ceiling of fluorescent lights which hides unsightly pipes and conduits (see Fig. 3).

The total costs of improvements and the annual maintenance and subsequent expenses of the prospective housing should be carefully considered. "If this is a museum responsibility, it is important to determine whether the annual income of the museum can afford such an expense. The growth of the museum may be seriously hampered by assuming responsibility for the maintenance of a large and expensive physical plant."<sup>2</sup>

---

<sup>1</sup>Guthe, p. 18.

<sup>2</sup>Ibid.

New Museum Building. --Most museums who have considered their first home as being only temporary quarters plan for the construction of an adequate and permanent museum building. Each new building is an expression of the individuality of the museum. However, there is a present trend toward "highly functional, simple one-story buildings, with flexible exhibit facilities."<sup>1</sup> Because of the specialized facilities and complex physical requirements of such a building, it is vitally important that the director work closely with the architect and contractor in the planning and building. These plans should anticipate future expansion.

#### Sources of Income

To meet its expenses, a museum must be assured a dependable annual financial income. For this income the museum depends heavily upon the good will of those it serves. "This good will is expressed financially according to an individual's understanding and appreciation of the museum's objectives and services."<sup>2</sup> Various methods are used in gaining contributions, but not all of them are equally applicable to each museum. The Board of Trustees and the director should determine the interests and attitudes of the community and then choose and adapt those methods which would be most effective.

#### Potential Sources of Income:

1. Proceeds from endowment funds
2. Membership fees
3. Appropriations from tax funds

---

<sup>1</sup>Guthe, p. 19.

<sup>2</sup>Guthe, p. 20.

4. Organization grants
5. Fund raising activities
6. Private gifts
7. Admissions, sales and rentals

Endowment funds.--Substantial sums of money received as gifts from one or more private sources can be wisely invested in securities as endowment funds. Dividends derived from these funds will provide regular annual income to the museum. "(From 38 to 44 per cent of museum income comes from this source.)"<sup>1</sup>

Membership Fees.--Most museums encourage individuals to become members of the museum and identify themselves with its work. A fee is charged for this membership. It is customary to establish a graduated scale of memberships, with a title and fee for each class in order that each member may contribute according to his ability and interest. (see Appendix X for suggested fees and additional details)

Appropriations from Tax Funds.--As a community institution, the small museum should seek tax fund support from local governments. (see Appendix XI)

Organization Grants.--In nearly every community, there are organizations interested in civic improvements who may give financial support to some specific museum project. These organizations should be tactfully approached and informed of the museum's needs. A local college or university may be willing to contribute funds or services to the museum on the basis of its value to the students.

Fund Raising Activities.--The museum organization may conduct an annual fund raising campaign. Assisted by cooperating agencies it can

---

<sup>1</sup>Ahlander, Museum News, p. 36.



sponsor various kinds of entertainments such as costume balls, dinners, rummage sales, fashion shows, etc. to secure funds.

Private Gifts.--Most museums receive financial gifts from time to time. No matter how small, each deserves a note of acknowledgment. Sometimes funds are received in response to a plea from the museum to meet a budget deficit. While many of these gifts are given without restrictions as to their use, some donors or "angels" (as they are called in museum circles) stipulate that the money is to be spent for some special service, activity, or for the director's salary. Other contributions from private sources may be designated for Saturday children's classes, temporary exhibits, or the charges for profitable staff travel. Guthe says:

It is unwise to place too much dependence upon gifts from private sources. Each is a single contribution and carries with it no assurance that it will be repeated another year. On the other hand, if an angel acquires the habit of making a substantial contribution to the operating costs of the museum, he may, especially if he is a member of the Board of Trustees, come to consider the museum his special hobby or charity, and seek to control its policies and activities. Such an unfortunate development must, of course, be avoided.<sup>1</sup>

Admissions, Sales, and Rentals.--By renting its facilities to clubs, or civic or study groups the museum may receive additional income. This nominal rental fee is usually charged to cover janitor and guard service or for locker space to store a hobby club's materials and records. In some museums art objects are rented to museum members for nominal monthly or semiannual fees, which are later deducted from the price, if the objects are purchased. The Salt Lake Art Center (Art

---

<sup>1</sup>Guthe, p. 23.

Barn) has a "Rental-Sales Gallery" which makes it possible for the public to rent or buy good local art for home, office or school display. The Art Center as well as the exhibitor receives financial benefits from this program.<sup>1</sup>

Materials relating to the museum may be purchased at a sales desk near the entrance to the museum. Picture postcards, pamphlets or books illustrating the museum and its collections, children's books dealing with museum objects, reproductions of art objects, and educational materials are often sold by museums. This service may bring the museum several hundred dollars a year.

Some small museums charge admission fees, believing that this income is necessary to operate the museum. Those who advocate this fee believe that the visitor appreciates more fully what he has paid to see, and the fee eliminates the casual visitor who uses the museum for a meeting place, or to children who use the museum as a playground. On the other hand, others believe that no fee should be charged since the public museum is already paid for by the taxpayer who may resent additional charges. As an educational agency, it should not compete with commercial tourist attractions nor should it discriminate against those who can not or do not wish to pay for admission.

Occasionally, museums straddle the issue by displaying prominently a receptacle for voluntary contributions, with some success.

The Board of Trustees of a small community museum should consider carefully the advantages and disadvantages of charging admission and its effect upon the standing of the museum in the community.<sup>2</sup>

---

<sup>1</sup>Visit to the Salt Lake Art Center, June 15, 1962.

<sup>2</sup>Guthe, p. 24.

Operating Budget

The worth of a museum is the sum of its capital assets and its operating income.

Capital Assets.--The museum's capital assets may include:

- (1) investments of endowment funds
- (2) real property
- (3) the permanent collections
- (4) all furnishings and equipment
- (5) instruments and tools

Capital Expenditures are the non-recurring costs of improvement, repair, replacement of and additions to these assets. The total cost of installation of long-term complex exhibits may be considered a capital expenditure.

Budget

An operating budget is an estimating device used to determine as accurately as possible the amount of the anticipated operating income for the coming fiscal year, and the approximate portions of it which should be allocated to each of several categories of expenses. The latitude allowed the director in transferring funds from one to another of these categories, and the number of times the operating budget should be adjusted during the fiscal year, are determined by the Board of Trustees.

If it is found that the minimum operating costs of a small museum are likely to be greater than the anticipated income, the Board of Trustees should develop, in advance, ways and means of increasing the income to equal the costs.<sup>1</sup>

Payroll.--Usually the largest single category in the operating budget is the payroll. This includes the salaries of the full-time staff, part-time workers, and the museum's portion of the social security taxes. This may also include other funds authorized by the Board of

---

<sup>1</sup>Guthe, pp. 24-25.

Trustees to cover the cost of the staff's insurance or retirement plans.

The salaries of museum personnel are a vital consideration in the development of a small museum. Inadequate salaries will not attract nor hold competent staff members. There are no generally accepted standards for museum salaries, because of the variation in economic conditions between communities, and in the size and quality of small museums. A fairly practical rule of thumb is: The director's salary should be equivalent to that of the city librarian, the principal of a public school, or the administrative head of a similar community service agency; the minimum salary for a staff assistant should be comparable to that of a teacher in the public schools; the salaries of office and maintenance personnel should approximate those paid equivalent positions by business firms of the community.<sup>1</sup>

The payroll represents about 60 per cent of the museum's annual income. The minimum income for a very small museum should be \$10,000.00 annually. Therefore, if the director is the only staff member, his salary would be \$6000.00. (see Appendix XII for details)

Other Categories of the Budget.--The remaining 40 per cent of the operating income is usually assigned to all other operating costs in a budget approved by the Board of Trustees, upon the recommendations of the director. The budget categories may include the following:

1. Administrative expense (office supplies, telephone and telegraph charges, postage, travel, and membership costs)
2. Maintenance of building, grounds, and equipment (insurance, supplies, and repairs)
3. Collection care (insurance, services and supplies)
4. Exhibits (construction supplies, insurance, rental fees and transportation charges on borrowed exhibits)
5. Activities (lectures, movies, concerts, social events, membership programs, catering costs)
6. Miscellaneous (contingency and undistributed)

A small community museum operated under a practical budget,

---

<sup>1</sup>Guthe, p. 25.

based upon a realistic estimate of annual income, satisfies the economic standards of the members of its Board of Trustees, wins the respect of the citizens of the community, and restricts its services and activities to those which can be performed adequately within the limits of its facilities.<sup>1</sup>

#### Summary

1. Effective administrative work by the museum's staff is related to the development and the status of the physical plant, the financial income and the annual budget.

2. To gain adequate housing for its collections, a small museum needs:

- (a) an accessible location of the building.
- (b) fire and theft protection.
- (c) a structure that is economical to maintain.
- (d) an adequate division of room space for exhibits, filing, office, work rooms, and group assembly.
- (e) facilities, furnishings, and tools.

3. The museum must be assured a dependable annual income to meet its costs. The Board of Trustees and director must choose and develop the most promising of several potential sources of museum income.

4. The museum must wisely budget its income to provide sufficient funds for each of its functions which would include its payroll, administrative costs, maintenance, collection care, exhibits, activities, and miscellaneous expenses.

---

<sup>1</sup>Guthe, p. 26.

## CHAPTER VI

### ACTIVITIES OF THE SMALL MUSEUM

The essential functions of a museum to collect, record, preserve, care for its objects, and effectively administer to the physical and financial obligations of the museum are activities taken for granted by the community. Research work on the collections, an activity vaguely understood by the public, has limited function in small museums because of lack of time and qualified personnel. "The interpretation of the materials in the collections is the museum activity by which the value of the museum to the community is judged."<sup>1</sup> The museum, through specially trained personnel, has the obligation to translate the meanings and values of its exhibits into a language understood by the public; as well as to stimulate the imagination and sensitivity of the visitor.<sup>2</sup>

A museum's program of interpretation should be an organized one. It should be limited to the cultural and intellectual interests which are related to or derived from the broad field of knowledge represented by the materials in the collections. It should be a dignified reflection of the policies of the Board of Trustees, the interests of the director and the staff, and the desires of the citizens of the community. An overly eager effort to involve the museum in all manner of community projects, in order to demonstrate that it is a community service organization, will lead to dissipation of the energy of the staff, inadequate museum participation in any one project, and confusion on the part of the community regarding

---

<sup>1</sup>Guthe, p. 27.

<sup>2</sup>Molly Harrison, "Education in Museums," Organization of Museums, pp. 81-83.

the museum's objectives.<sup>1</sup>

### Exhibits

The installation and maintenance of public exhibits is the most universal museum activity. (see Plate III) As the show windows of the museum, the visiting public will judge the museum by their condition and arrangement. There are three types of exhibit policies, some of which may be combined, used by small museums:

1. Display everything.--The practice of displaying all of the materials in the collections results in overcrowded exhibits. These miscellaneous objects are usually poorly labeled and the visitor is expected to use his own initiative in finding the materials in which he is interested or to supply his own interpretation of their significance. Most visitors, lacking this initiative, soon lose interest.

2. Systematic Arrangement.--Essentially similar objects are grouped together in attractive displays. While this practice is common in a number of successful museums, the visitor must still supply his own interpretation of the materials' aesthetic significance.

3. Thematic Display.--The current concept of good exhibit techniques is to subordinate the objects of the collections to a theme. Objects have more meaning if they are used to illustrate principles of association or change and growth in art. An attempt is made to interpret the materials in relation to subjects in which the visitor is or may become interested.

The Denver Art Museum, recommended by Dr. Guthe as a good museum

---

<sup>1</sup>Op. cit. (Guthe p. 27)

to study, has effective thematic exhibits. (See Plate II) Before assembling a temporary (quarterly) exhibit, Dr. Otto Karl Bach, Director of the Museum, first appeals to the support and interest of large community groups. Industrialists and labor unions cooperated with him to exhibit, "Man at Work," a display of selected art through the ages showing the occupations and activities of the laboring man. Many of the displayed objects were borrowed from other museums or private owners, and taken from the Denver Museum's own collections. Industries and business houses of Denver encouraged their employees to visit the Museum. Booklets which illustrated the theme of the exhibit contained painting reproductions and an informative text. These were made available to the public schools and visitors. Another exhibit, "Surrealism" (see Fig. 3) was so arranged with brief informative labels that the visitor was able to go from the "known to the unknown," learning how Surrealism began and what the artists were trying to say.<sup>1</sup>

The Visitor.--The museum should be an inviting place for the visitor to spend his leisure time. Guthe states:

A visit to a museum should be an exciting adventure, whether the visitor be an inquisitive youngster, an adolescent searching for guidance to his personal future, a local citizen hoping to find something of interest, or a tourist looking for a new experience. Every purposeful visitor to a museum is in search of something. The responsibility of satisfying this quest is a . . . major obligation the museum has assumed.

In order to fulfill this obligation the museum should construct exhibits which will put visitors into the proper mood to gain the greatest benefit from that which they see. The exhibits should be sufficiently attractive to bring pleasure to the observers. The objects on display should be arranged to tell a story in terms of either time or space. Restraint should be practiced in the number

---

<sup>1</sup>Interview with Dr. Otto Karl Bach, Director of the Denver Museum of Art, May 28, 1962.



of articles used and the information presented, in order to minimize museum fatigue. The more completely the organized exhibit can be keyed into the personal knowledge and experience of visitors, the more effective it will be. Every statement made in the exhibits should be factual, accurate, and authoritative. All elements which might be interpreted as propaganda or advertising should be scrupulously avoided.<sup>1</sup>

Museum studies show that the average visitor does not spend proportionately more time in the museum with the addition of more displayed objects. This is explained by H. Daifuku:

The total amount of average time spent in an exhibition hall remained constant after an optimum number of objects were placed on exhibition and thereafter increases in the number of objects shown resulted in less time being given to individual items on display.<sup>2</sup>

The current concept in museum architecture is to make the surroundings comfortable and "home-like" rather than austere "castle-like." Guthe says:

It is becoming increasingly apparent that the philosophy which motivates exhibit policies in the larger museums is that of creating a hospitable, relaxing environment, in which the visitor is encouraged to identify himself with the exhibits, either by recalling some past personal experience, or by associating what is seen with some current activity or interest.<sup>3</sup>

Planning Exhibits. -- Planning and installing an exhibit requires a myriad of details. There are no rules for forming an exhibit. Good taste and sensitivity, combined with a knowledge of design principles and lighting techniques are important. Window display specialists may be enlisted to aid with designing exhibits.

The museum staff should seek information from authorities and

---

<sup>1</sup>Guthe, p. 33.

<sup>2</sup>H. Daifuku, "Collections: Their Care and Storage," Organization of Museums, p. 119.

<sup>3</sup>Guthe, p. 28.

teachers, as well as reference books<sup>1</sup> when in need of technical knowledge. There is no excuse for labels that give misinformation about the objects on exhibit.

A small museum with a minimum of facilities and staff may be discouraged by the complexities of an exhibition program. However, it should experiment with exhibits in an effort to approximate the policies discussed here. Attractive exhibits can sometimes be built with almost no expense and relatively little effort if ingenuity and perseverance are used.

Changing Exhibits.--Exhibits should never be static. For psychological reasons it is a good practice to change some exhibits in the museum with reasonable regularity. Even a semi-permanent exhibit is subject to change and improvement based upon a knowledge of visitor reaction. These exhibits epitomize the quality and objectives of the museum, show activity, and encourage return visits.

Some museums set aside a small case for the display of a single object, under the caption "Treasure of the Week," or "Treasure of the Month." Some art museums place great dependence upon regional and national traveling exhibitions.<sup>2</sup> Reservations need to be made in advance, and there are usually rental fees and transportation charges on such exhibitions, but their use greatly simplifies the problem of scheduling changing exhibits, and serves as excellent supplementary material to a relatively small permanent collection.<sup>3</sup>

On this subject Frits Lugt says:

---

<sup>1</sup>a recent publication by Stephan F. Borhegyi and Elba A. Dodson, A Bibliography of Museums and Museum Work, 1900-1961, Milwaukee: Milwaukee Public Museum, 1961., is a useful source book.

<sup>2</sup>Several agencies offer traveling exhibits. The Western Association of Art Museums offers traveling exhibits for as little as \$35.00 each. The Utah Art Institute also offers a traveling exhibit.

<sup>3</sup>Guthe, p. 29.

Permanent museum collections are mostly visited by strangers and it is their very permanence which makes the townspeople defer their visits. They have the feeling that the collection will always be there and this conviction is eagerly used as an excuse, both by the busy and the lazy. The saying, "If you live in Boston, you don't go to see Bunker Hill" applies, in fact, to every town the world over. Even the great museums, with the finest art treasures, have to resort to all kinds of artificial measures to attract a fair attendance; concerts, special exhibitions, social gatherings, lectures, etc.

If a museum holds from four to six good exhibitions a year, the effect will certainly be much greater than that of one single picture or sculpture bought at \$3000 for its permanent collection.<sup>1</sup>

### Activities for Children

Museum activities designed for children are recognized and appreciated by parents, school authorities, and community organizations as a worthwhile museum program. If effectively organized, it is one of the best ways of winning community support.

Integration with School Instruction.--The services a museum can render to schools are widely recognized. The loaning of original objects, slides, reproductions, and photographs has become a standard educational service among museums.<sup>2</sup>

The integration of museum services with school instruction is widely practiced. It is predicated upon the recognition that the pupils will take a greater interest in their studies if they are given an opportunity to see and handle, if possible, materials in the museum collections. Arrangements and schedules for class visits to the exhibits should be made with the principals and supervisors of the public and private schools of the area. Museum visits are school assignments, not sight-seeing excursions. If pupils are briefed in advance concerning what they will see and why, they will be more tractable and observant during the visit. Follow-up discussions and assignments in the class room will increase the instructional value of the visits.

---

<sup>1</sup>Lugt, p. 101.

<sup>2</sup>Low, p. 159.

Unfortunately, many teachers are not aware of the valuable instructional aids which may be found in museums. The class tour may be directed by a museum staff member familiar with the class needs and its background in the subject discussed. It is often more satisfactory if the teacher acts as guide, for she is able to relate the materials seen more intimately with the classroom instruction which should precede and follow the visit. Notices should be sent the schools encouraging teachers to make reservations for class visits, and to visit the museum personally in advance, as a preparation for the visit of her pupils. Some museums have adopted the custom of holding an open house or an after-school tea for teachers, or even offering brief training sessions for them at the beginning of each school semester.

A fairly complete record should be kept of museum visits by school classes, either on a 5 x 8 inch record form, or in a notebook. The information should include the date, name of the school, the class grade, the number of pupils, the name of the teacher, and the subject studied. Such information, compiled statistically for each school year is useful when requesting financial support for the museum from school authorities or government officials.<sup>1</sup>

C. C. Cunningham believes that museums should develop a closer association with educational institutions. He states:

Boards of Education and School administrators are becoming more conscious of the significance of the arts in our whole educational program, and while museums stand ready to assist, the initiative must come from those responsible for the planning of the curriculum. The biggest hurdle is to teach the teacher how to use the museum effectively, not only in the arts, but in relation to the whole range of the humanities and science.<sup>2</sup>

The Denver Art Museum has worked cooperatively with the Denver public schools for many years in co-planning exhibits that serve as visual supplements to areas of school study. Exhibit handbooks are made available for class use. A Museum-Schools Committee works out the details of the correlation between the museum and the schools.

---

<sup>1</sup>Guthe, p. 30.

<sup>2</sup>Cunningham, p. 37.

<sup>3</sup>Shape and Form, Booklet by Denver Art Museum (no page numbers).

Student art work from the Denver schools is exhibited regularly in the Museum's "Living Arts Center." (see Fig. 6)

#### Other Children Activities

Other museum activities for children are those which are conducted outside of school hours. They include classes in painting, modeling, ceramics, various crafts and nature study, held on Saturday mornings or during after-school hours once or twice a week. Care must be taken to avoid allowing the late afternoon classes to deteriorate into a form of "baby-sitting." Sometimes a small tuition fee is charged for these leisure time children's activities to cover the cost of supplies and the employment of a teacher. Museum games, based on mimeographed questionnaires or guides may be developed. Another method of encouraging children to participate in museum activities is to organize groups of volunteer junior guides and junior curators, titles granted after they have completed certain training requirements.<sup>1</sup>

#### Other Activities

Membership Services. --Small museums which are organized as membership corporations need to offer certain membership services.

The most important of these is the preparation and distribution once a month or quarterly of a bulletin or newsletter, to remind the recipients regularly that they are members and keep them informed on what is transpiring at the museum. This need not be an elaborate publication. Some small museums issue a mimeographed newsletter on a single sheet. The contents of each issue may vary according to the time of year or the importance of the news items. During the course of one year the bulletin or newsletter may contain a calendar of museum activities, a list of special events for the members, notices of new accessions to the collections, news of important visitors or unusual episodes in the museum, and lists of the names of the officers of the corporation, the members of standing committees, and new members. These are suggestions. The success of a newsletter depends upon its individuality and the accurate reporting of interesting activities within the museum.<sup>2</sup>

Special events to which only members are invited should be included in the museum's program. These could include such evening programs

---

<sup>1</sup>Guthe, p. 30.

<sup>2</sup>Guthe, pp. 30-31.

as:

- (1) showing documentary films
- (2) illustrated lectures
- (3) demonstrations of arts and crafts
- (4) entertainments or receptions (commemorating anniversaries or festivals)
- (5) annual dinners, garden parties, excursions, picnics, etc.
- (6) classes for children of members

A member may also have the privilege of using the museum library, purchasing publications at a discount or tickets to public events for which an admission is charged, or rental of museum objects.

Public Services.--Some special events to which the public is invited without charge are:

- (1) commemorative and seasonal exhibits
- (2) concerts
- (3) public evening programs similar to membership programs.

The Salt Lake Art Center offers many programs and services of this kind to the public, even though it has a small physical plant. In addition to its regular exhibits (see Fig. 4) and lecture series, it offers several afternoon and evening classes in drawing, painting, sculpture, and other media. Art classes for teenagers and children are conducted on Saturdays. Classes meet once a week for nine weeks. The tuition fee is usually about \$20.00 per course. Attractive circulars describing the Art Center's schedule of classes, yearly exhibition schedule, and interesting facts about the Art Center are mailed to members, art patrons, and schools. The public is also made aware of the Center's membership program, future expansion plans, school tours, traveling exhibits, the Rental-Sales Gallery, the Center's history, and the names of its governing board and staff.<sup>1</sup>

---

<sup>1</sup>Interview with James Hazeltine, Director of the Salt Lake Art Center, June 15, 1962.

Hobby Clubs.--A museum may sponsor hobby clubs who are interested in subjects relating to the museum's work. Facilities such as the lecture hall or study room may be made available to a print club, art league, craft guild, adult education and similar organizations for regular meetings on an organized schedule.

Publicity.--The issuance of appropriate publicity in keeping with the policies of the museum is a final and important museum activity.

Some typical methods are:

- (1) Copies of the newsletter are mailed to other museums.
- (2) Inter-museum relations are established by exchange of bulletins or newsletters.
- (3) Brief news items should be sent to the American Association of Museums and other regional conferences to which the museum belongs.
- (4) Directional signs are placed to guide out-of-town visitors to the museum.
- (5) Travel-type folders that advertise the city and the museum are printed by the Chamber of Commerce or other agencies in the community.
- (6) The columns of the local newspaper are used to feature:
  - a. special events
  - b. newly elected officers, standing committees, and new members
  - c. changes in museum staff
  - d. personalities identified with the museum
  - e. important visitors
  - f. important accessions to the collections
  - g. the opening of new exhibits
  - h. the inauguration of a new project
  - i. unusual episodes at the museum.
- (7) Pertinent photographs are taken to accompany the above items.

Scope of Activities.--The essential characteristics of several widespread museum activities have been discussed here. The art museum organization should adopt only those programs that fit its needs and abilities. Guthe concludes:

An important guiding principle in conducting a program of interpretation is to study the interests, desires and needs of the citizens of the community in relation to the subject dealt with in the museum. Then determine, as wisely as possible, the services it should

render in order to win their approval of its efforts and their support of its objectives. The closer the integration of the museum's activities with the life of the community, the more indispensable its services become.<sup>1</sup>

#### Summary

1. The interpretation of the materials in the collections is the main function by which the museum is judged by the community.

2. The museum has the major obligation of satisfying the visitor's quest for information and stimulation.

3. The main interpretive activity, which supplies this stimulation, is exhibits.

4. The exhibit policy to display everything should be avoided. Exhibits are best displayed by thematic or systematic arrangements which illustrate aesthetic significance, principles of association, and change in art.

5. Changing exhibits are necessary to stimulate continued interest in the museum. Traveling exhibits, which can be rented for nominal fees, make it possible for the small art museum to exhibit many types of art which it ordinarily could not collect because of the subject matter, high cost, and other limitations.

6. Other activities such as children's programs, lectures, membership services, public services, sponsorship of hobby clubs, and publicity enable the visitor to pursue new interests. The museum has another major obligation to provide activities for these interests.

---

<sup>1</sup>Guthe, p. 32.



## PLATE II



Fig. 2. Window displays of art objects are a feature of the Schleier Gallery of the Denver Art Museum.

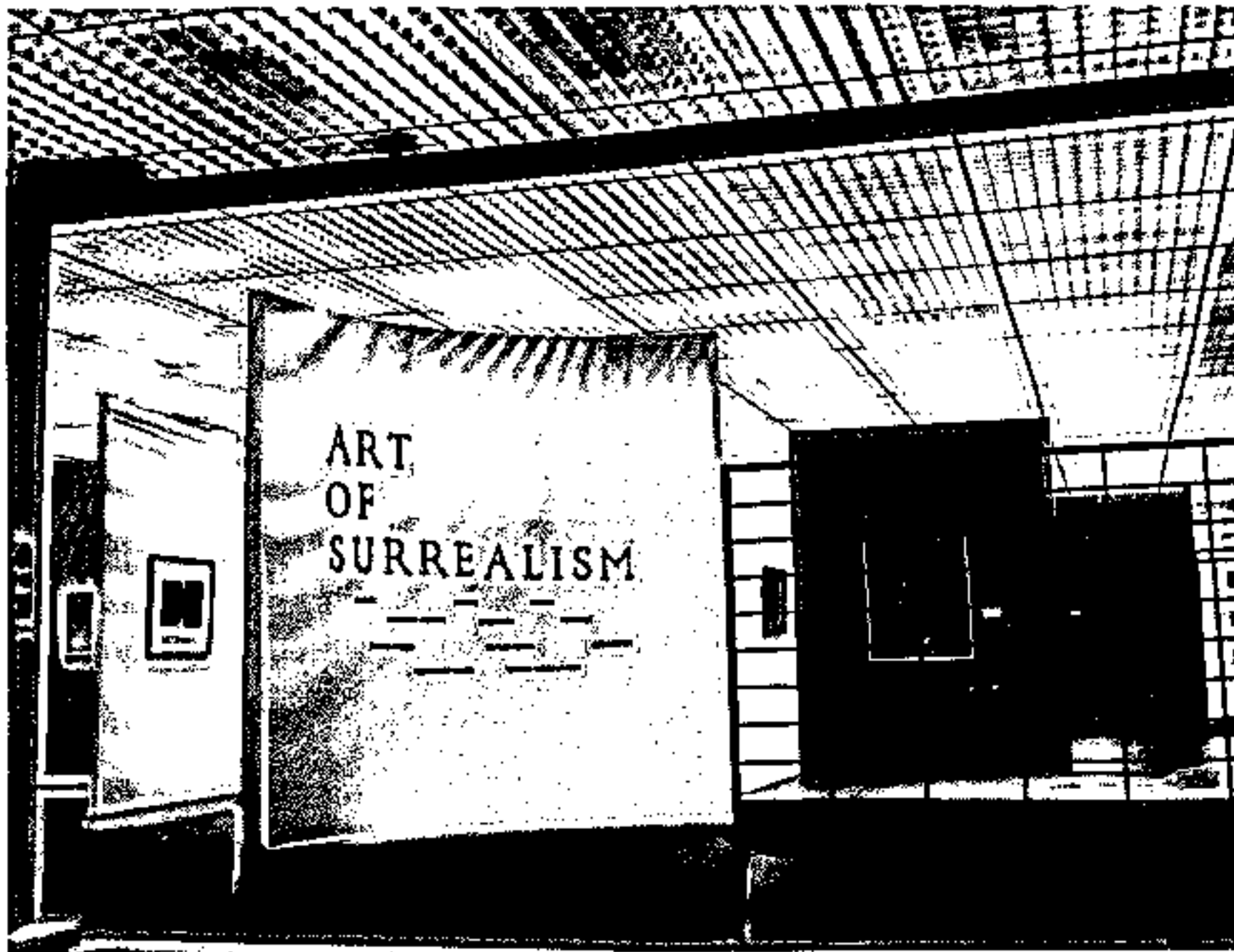


Fig. 3. A special exhibition of Surrealism in the Schleier Gallery of the Denver Art Museum.

THE DENVER ART MUSEUM

## PLATE III



Fig. 4. Exhibit of children art is being constructed at the Salt Lake Art Center.



Fig. 5. Movable panels are used to display Utah Art Institute Exhibit at the Utah State Capitol Building.

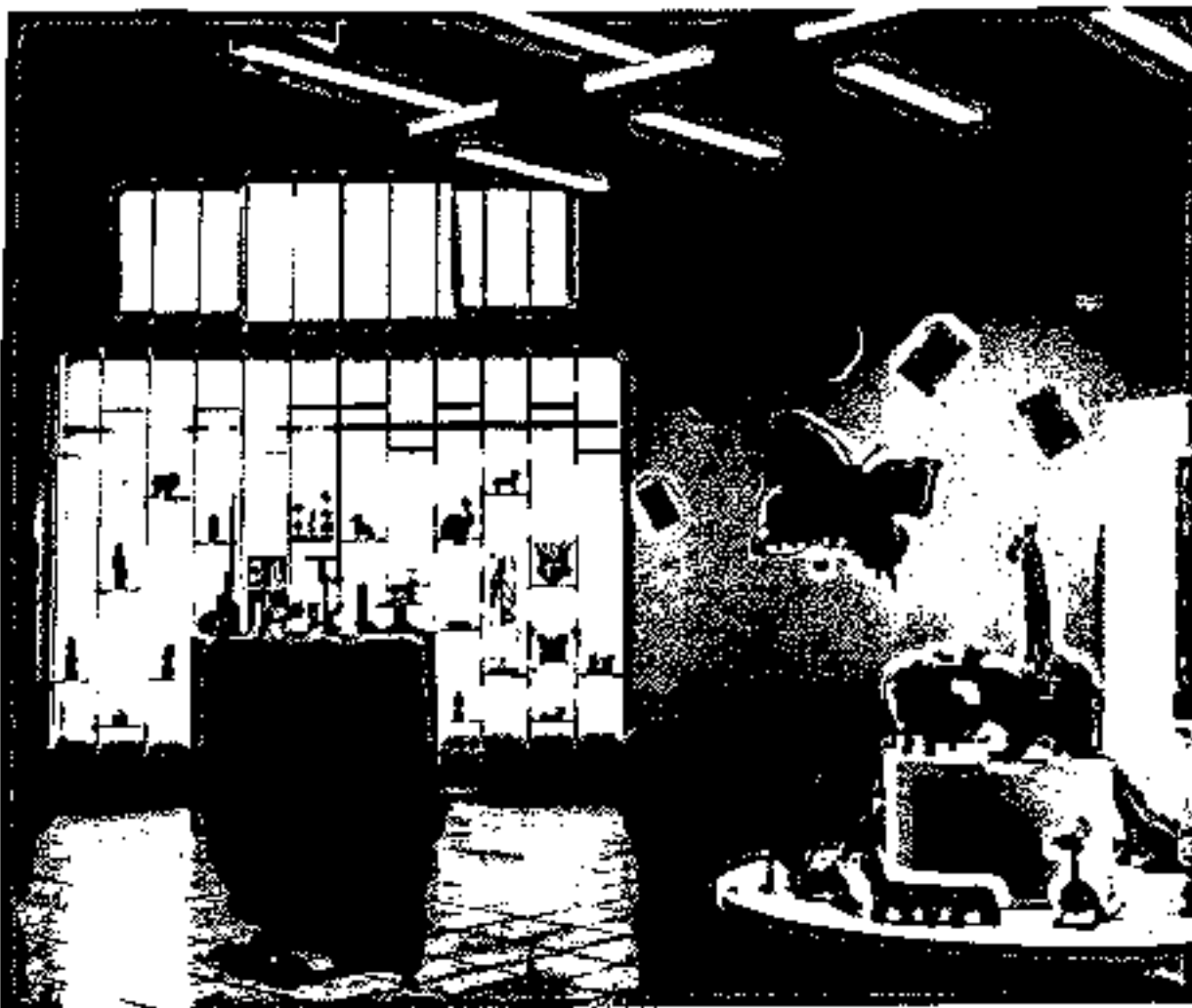


Fig. 6. Examples of elementary school art on exhibit at the Denver Art Museum.

## EXHIBITION TECHNIQUES

## CHAPTER VII

### THE GOALS AND PURPOSES OF THE SPRINGVILLE MUSEUM

#### Its Beginning and Goals

The Springville High School Art Collection had its beginning in 1903 largely through the efforts and interest of three men -- N. K. Nielson, superintendent; Dr. George L. Smart, physician; and John Hafen, artist. These citizens of Springville, Utah discussed the subject of "art and its refining influence on the world," and agreed "that if the love of art was to be developed it must begin in youth when habits are being formed and ideals developed."<sup>1</sup> Consequently, Hafen presented to the high school one of his best paintings, "The Mountain Stream," hoping that his picture would become "a nucleus around which an art collection would grow that would be a credit not only to the city of Springville, but to the entire state."<sup>2</sup> The three men began a campaign to teach art to students, teachers, and school patrons by means of lectures and reproductions of famous pictures by the old masters. Soon after, another Springville artist, Cyrus E. Dallin, who had gained international fame as a sculptor, gave the school a reproduction of his statue, "Paul Revere." (see Fig. 7) Other paintings by Utah artists were given to the

---

<sup>1</sup>Mae Burt Huntington, "Springville High School Art Gallery; Its History and Contribution to the English Department," Provo, Brigham Young University, 1950, p. 11.

<sup>2</sup>Ibid. pp. 11-12.

school and unveiled in April, 1907 before an enthusiastic audience.<sup>1</sup>

### Statement of Purposes

The Articles of Incorporation of the Springville High School Art Association (see Article 3, Appendix II) state that the purposes shall be "to maintain, control, enlarge and perpetuate the said collection for the use and benefit of the inhabitants of Springville aforesaid; and for educational purposes . . . ." In 1927 Wayne Johnson, former curator of the Museum, said:

The original aim of the gallery remained the same -- for the purpose of making a collection of the best art for the refining and cultural value to the pupils and to encourage art generally.<sup>2</sup>

Our aim is to hang only pictures from the best artists. We have shown some leniency toward our Utah Artists, however, desiring to aid them as much as we deem consistent.<sup>3</sup>

When asked, "Do you feel that the goals and purposes of the Springville High School Art Association are clearly stated?", four of the present Board of Trustees (27%) said "Yes." Nine (60%) said "No" and two (13%) were undecided. Of the four who said "Yes" only one explained what the goals and purposes were: "To me they are; I probably read between the lines. The purpose is cultural." Most of the Board further stated that the purposes should be to educate the public and students.

Stanley Burningham, present curator of the Museum writes:

---

<sup>1</sup>Mae Huntington, "An Investment in Culture" (a leaflet), p. 2.

<sup>2</sup>Wayne Johnson, "My Memory of the Springville Art Movement" p. 4 (unpublished).

<sup>3</sup>Ibid. p. 11.

The Springville Art Board has been aware of the need for research and educational practices, but has never been able to develop such a program. When there are limited funds many problems are, of course, obviously incurred. We are concerned about provincialism. We need to know where we are going and why.<sup>1</sup>

The purposes of the Association are stated in brief, general terms, but definite goals and aims are not clearly defined in the Association's writings.

#### Summary

1. Since its beginning, the Springville High School Art Association has recognized the cultural and educational value of its collection, and its potential influence on young people. However, the Association has not set down specific aims or goals to insure that its program may be continuously promoted.

2. The goals and purposes of the Association are not clearly stated or fully understood by the present Board of Trustees.

3. The Association has not recognized all of the functions, obligations, and the physical limitations of a small community museum.

---

<sup>1</sup>Stanley Burningham, (Letter of application to Ford Foundation Fellowship) p. 4. April 27, 1960.

## CHAPTER VIII

### COLLECTIONS OF THE SPRINGVILLE MUSEUM

#### Collection Limitations

Geographical. --The Museum's beginning demonstrated "the individuality of the community" and "the aesthetic interests and accomplishments of the citizens" of Springville. (see Chap. VII) Through the efforts and interests of its citizens and artists a collection was started that was indigenous to the area.

For many years the major collections represented the work of Springville and other Utah artists. Today (1962) the collections have grown to include 376 pieces of which 70 pieces (19%) are by Springville artists, 82 pieces (22%) by other Utah artists, 192 pieces (51%) by other United States artists, and 32 pieces (8%) by other world artists. (see Table 1) The major collections are now represented by other United States artists' works. The Association presently does not have a geographical limitation policy.

When asked, "Do you feel that the Springville Museum is distinctive? (unique from other museums)" fifteen members of the Board of Trustees (100%) said "Yes." Most of them believed that it gained this distinction because it was closely affiliated with and sponsored by a high school. (The Association has long advertised that "so far as we know this is the largest and in quality the best art collection in a

high school in the United States."<sup>1</sup>) Some of the Board believed the Museum is unique because it is managed by the gratis services of devoted persons, while others felt that it is distinctive because of the national reputation of its originating artists, Hafen and Dallin. Dr. Richard Gunn, former curator of the Museum, believes that the Museum is distinctive ". . . but not enough. The things that Springville pioneered in and became famous for are now being exploited by many other organizations. As they start to catch up, new ideas must be developed and a unique feature stressed."<sup>2</sup> He also added:

So many parts of the state are now becoming art conscious that Springville's leadership will become more and more contested. If the people of Springville want to keep their title as the "Art City," more effort will be needed in the future.<sup>3</sup>

Subject Matter.--The Museum's collection is restricted to art objects. The Articles of Incorporation describes the collection as ". . . consisting of pictures, statuary and other works of art . . . ." An analysis of the media of the current collection shows the following:

<u>Media</u>	<u>Number of pieces</u>	<u>Percentage of collection</u>
Oil paintings	298	80%
Watercolor paintings	24	6%
Graphics	43	11%
Sculpture	11	3%

There are no examples of serigraphy and relief printing among the graphic pieces. Ceramics, photography, and other media listed by the Standard are lacking in the collection. At one time the Association barred the

---

<sup>1</sup>"The Art Project of the Springville High School" (pamphlet)

<sup>2</sup>Richard L. Gunn questionnaire.

<sup>3</sup>Ibid.

TABLE 1

GEOGRAPHICAL ANALYSIS OF THE SPRINGVILLE  
HIGH SCHOOL ART COLLECTION

Area	Number of Artists	Number of Pieces	Percentage of total artists	Percentage of total pieces
Springville	9	70	4%	19%
Utah	33	82	15%	22%
United States	154	192	68%	51%
World	30	32	13%	8%
Total	226	376	100%	100%

TABLE 2

ANALYSIS OF SPRINGVILLE ARTISTS REPRESENTED IN THE COLLECTION

Year of Acquisition	Name of Artist	Number of Pieces
1950	Hughes Curtis	2
1903	Cyrus E. Dallin	5
1947	Florence Frandsen	1
1903	John Hafen	43
1915	Virgil Hafen	4
1947	Wayne Johnson	1
1947	Howard Kearns	3
1925	Emma Smart	10
1947	Glen Turner	1
	Total	70



"modernistic, futuristic, cubistic and nudes" from the Museum.<sup>1</sup> "The collection is usually conservative -- all extremes being barred."<sup>2</sup> When asked, "What specific art objects should be collected?" most of the present Board members listed paintings and sculpture. The present curator believed that "contemporary art" should be limited from the collection because the general public did not favor it.<sup>3</sup> A study of the minutes of the Association's Board meetings shows only one entry that deals with this subject:

Mr. Walker stated that a patron who has a fine collection of rare spoons would like to have them put on display in the gallery. After lengthy discussion, a motion was made by Grant Clyde, seconded by Arlena Lofgran, that because of limited space and the inadvisability of establishing a precedent, the suggestion be denied. The motion carried.<sup>4</sup>

The Association has no other written policy which specifies the media to be collected or limited.

Function.---The use to which the Collection is put is not clearly defined. There is no written policy of the Association which specifically limits the Collection to "accurately identified and documented" objects of "aesthetic" and "historical" importance, and "materials which have educational usefulness," nor is there a provision for categories that "demonstrate physical characteristics, associations, principles, or processes."

---

<sup>1</sup>James F. Wingate Interview, June 21, 1962.

<sup>2</sup>"The Art Project of the Springville High School" (pamphlet).

<sup>3</sup>(Stanley Burningham questionnaire and interview, June 24, 1962).

<sup>4</sup>Minute Record Book, Springville High School Art Association, p. 89, (Jan. 15, 1960).

While this study does not attempt to evaluate the objects of the Collection as to their aesthetic or educational value, it seems advisable to compare the Museum's major collection of United States paintings to an accepted standard. A thesis by Laine Raty<sup>1</sup> provides a historical standard of representative United States painting (1775-1950) that includes seventeen art movements and 170 representative painters of these movements. (see Table 3) An analysis of the Permanent Collection Catalogue shows that six of these movements (35.3% of the Historical Standard) are represented in the Springville collection. Of the 226 artists included in the Collection, fifteen painters are of the Historical Standard (8.8% of the Standard or 6.6% of the Collection). That the pieces by these fifteen painters are representative of the artists' best work may be questioned. Examples of the art movements since 1905 (two years after the Springville Collection began) such as Non-Realism and Social Protest are missing from the Collection. Examples of Regionalism, American Scene, and Portrait Painting are included. It has already been demonstrated that the Collection lacks examples of different media which could illustrate styles or processes.

There is no evidence that the Museum has placed the function limitation policy upon its collections.

#### Supplementary Considerations of Limitations

Gifts. --Existing written policy of the Association permits, rather than limits, the acceptance of gifts under restrictions placed by the donor. The Articles of Incorporation provide "that the Board of

---

<sup>1</sup>Raty, (see previous citation).

TABLE 3

REPRESENTATIVE COLLECTION OF AMERICAN PAINTING STANDARD  
(1775 TO 1950)\* FOUND IN THE SPRINGVILLE MUSEUM

Painting Movements of Historical Standard	Painters of Historical Standard
1. Baroque (1700-1750)	None
2. Rococo (1749-1780)	None
3. Neo-Classicism (1780-1820)	None
4. Romanticism (1800-1850)	George L. Brown, Albert Bierstadt, Thomas Hill and Thomas Moran
5. Naturalism (1850-1875)	None
6. Sentimentalism (1850-1875)	None
7. American Impressionism (1860-1900)	Childe Hassam, John Twachtman, and Dewight Tryon
8. Expatriotism (1876-1900)	None
9. Post Impressionism (1890-1910)	None
10. Mysticism (1775-1950)	None
11. Idealism (1870-1910)	None
12. Realism (1900-1950)	William M. Chase Rockwell Kent
13. Non-Realism (1905-1950)	None
14. Regionalism (1920-1950)	Odgen Pleissner Millard Sheets
15. American Scene (1930-1950)	John Costigan, Paul Sample and Frederick Waugh
16. Social Protest (1932-1940)	None
17. Portrait Painting (1900-1950)	Robert Brackman
<hr/>	
Total Painting Movements . . . . .	17
Movements represented in Springville Museum . . . . .	6
Percentage of Movements found in the Springville Museum . . .	35.3%
Total Artists in Historical Standard . . . . .	170
Artists found in the Springville Museum . . . . .	15
Percentage of Artists of Historical Standard found in the Springville Museum . . . . .	8.8%

\*Raty, pp. 19-54.

Trustees herein provided may receive pictures or other objects of art or other property under any conditions or restrictions placed by the donor or grantor thereon . . . ."1 The A. Merlin and Alice W. Steed Collection of 133 paintings was received as a gift in 1948 by the Association under the following legal agreements (paraphrased):

1. The pictures are to occupy the South room and the adjoining gallery of the second floor of the Museum except during the April National Exhibit, but are to be rehung after each exhibit is over.
2. The gift collection may be added to or exchanged by the Donors while they are living.
3. The Museum must care for and hang the collection as a "Memorial to the Donors."
4. Only the Donors may withdraw or take possession of the pictures from the Museum. All the paintings shall be identified as the "Gift of A. Merlin Steed and Alice W. Steed and Family" during the lifetime of the Donors. After the death of the Donors, the collection is to be permanently owned by the Museum as a "Memorial to the Donors."<sup>2</sup>

The effect this gift had upon the Museum can be seen in the following:

Mr. Crandall asked if all the paintings in the permanent collection were hung during the interval between the annual exhibitions. Mr. Walker explained that, due to the fact that the Steed Collection filled two galleries, a number of paintings of the permanent collection were stored. Mr. Crandall suggested that such pictures might be hung in various rooms in the high school. The motion carried.<sup>3</sup>

This lack of wall space in the Museum discourages temporary exhibits. Consequently, one-man exhibits by Springville artists are currently displayed monthly in the council room of the City Hall. (see

---

<sup>1</sup>Article 3, see Appendix II.

<sup>2</sup>"Contract of Agreement," Minute Record Book, pp. 56-58, Oct. 4, 1948.

<sup>3</sup>Minute Record Book, p. 68, May 17, 1954.

Appendix V) Due also to the fact that the greatest number of visitors come to the Museum during the month of April, they are not able to see the recent collections which have to be stored to provide wall space for the Annual April Exhibit.

Loans.--Inasmuch as several objects, not owned by the Association, were on display in the Museum in 1954, the Board adopted the following resolution:

A motion was made by Leo A. Crandall that, because of lack of gallery space, no such loans be accepted in the future; also that no gifts be accepted until passed by the Board. The motion carried.<sup>1</sup>

In recent years, however, several sculpture pieces by Avarð Fairbanks have been left in the Museum following the April Exhibit when these objects were officially displayed. Some of these pieces are still on display while others are presently stored in the kitchen of the Museum. (see Fig. 8) There is no agreement between Mr. Fairbanks and the Museum as to what should be done with these pieces.<sup>2</sup> A few paintings by other exhibitors have also been left in the Museum. There is no policy which provides for the disposal of these unclaimed pieces.

Purchases.--The Museum has consistently purchased articles for the collection with its own funds. During the last three years approximately one-third of the Association's income has been spent for collection purchases. (see Table 5) While the Association usually purchases two pictures from the annual April Exhibit, five paintings costing \$2168.00 (half of the annual income) were purchased in 1948. There is no policy

---

<sup>1</sup>Minute Record Book, p. 72, Oct. 18, 1954.

<sup>2</sup>Stanley Burningham Interview.

which limits the amount of funds to be spent for collection purchases.

Mr. Brockbank asked the opinion of the Board in connection with the purchase of pictures from this year's show. It was recommended that the committee be authorized to purchase as many paintings as possible with the funds available.<sup>1</sup>

When the present Board of Trustees was asked, "What percentage of the available funds should be spent for (a) management and (b) collection purchases?" most of the Board were not able to say. However, three members agreed that management should receive 75% and collection purchases 25%.

There is no record that the Association has encouraged individual donors to purchase objects for the Museum.

The Board of Trustees votes for the objects to be purchased. When asked, "Who should select these objects?" most of the present Board felt that their group should make the selections. Some felt that a jury of professional artists should assist and make recommendations to the Board. An entry in the minutes of a Board meeting deals with this subject:

A discussion followed as to jury selection. The following questions were raised: (1) Should the present policy of the selection by the art committee, assisted by recommendations from various qualified artists, be continued; or (2) should a jury be chosen of people not connected with the gallery to act both in the hanging and purchasing of paintings? There was extensive discussion on both questions. No action was taken.<sup>2</sup>

There is no record that the recommendations of a "trustworthy and disinterested appraiser" has ever been secured when making the Museum's purchases.

---

<sup>1</sup>Minute Record Book, p. 34, March 26, 1946.

<sup>2</sup>Minute Record Book, p. 68, May 17, 1954.

Collection Records

The collection records and the minutes of the Board meetings have been kept by Mae Huntington, who has devoted thirty-three years to the Association as its secretary and publicity agent. The Permanent Gallery Catalogue is a compilation of her research. She makes the following explanation of the Association's method of record keeping:

Most of the information is listed in the catalogue, obtainable by anyone who wishes to purchase one. All the information we have is available to anyone interested so long as it is not taken from the gallery.

Every item in the collection is listed in our record book by name of painting (or sculpture), artist's name, size of painting, kind (oil or watercolor), price paid, year obtained, and number under which it is listed in the catalogue.<sup>1</sup>

A brief description of the artist and his work in general is included in the "Biographies" section of the Catalogue. The following is a typical entry:

CURTIS, HUGHES

"Death and the Drunkard" . . . . . Purchase 1941  
 "Saddlin' Up" -- Bronze . . . . . Purchase 1950

Born in Springville and educated in the Springville schools. He has had no training in sculpture, but models because of the pleasure he finds in this diversion.

Simplicity of design, harmony of line, sympathy and understanding of his subject matter are qualities that give strength and meaning to each of his works. His figures reveal the animation, the movement, and the vibration of life which are the true mark of the genius.<sup>2</sup>

While it is understandable that the above biography must be kept brief, there is little other information available to the inquirer. Especially lacking is a description of the method or process which Mr. Curtis

---

<sup>1</sup>Mae Huntington Questionnaire.

<sup>2</sup>Permanent Gallery Catalogue, p. 20.

used to make the plaster and bronze statues (see Fig. 9). The Association has never sought this information from the artist.<sup>1</sup> While other accessions are surrounded with more complete records, it is believed by Mr. Burningham that many artists are reluctant to provide the Association with detailed data about their work.<sup>2</sup>

A first-hand investigation of the record-keeping facilities of the Museum shows the Association to have filing cabinets and display cases where some records are kept. In addition to the Permanent Gallery Catalogue (in booklet form) most of the up-to-date information on new accessions is to be found in scrap books prepared by Mrs. Huntington and the Hafen-Dallin Club. The contents of these books are mostly newspaper clippings of all art activities in the community. The Museum's record system lacks a consistent registration number that is permanently attached to the new accession; rod-locked card trays containing the accession file, catalog, and alphabetical file, or a systematic arrangement of miscellaneous documents. The curator stated that the collection records were inadequate.<sup>3</sup>

#### Collection Care

Storage Room. --The general attitude of the Association has been that most of the collection should be exhibited. Consequently, adequate storage space has not been provided for in the Museum (see Plate XII, XIII). Presently there are 292 objects (71% of the collection) on

---

<sup>1</sup>Hughes Curtis Interview, Oct. 30, 1962.

<sup>2</sup>Burningham Interview, Nov. 18, 1962.

<sup>3</sup>Ibid.



exhibit, and 84 objects (29%) in storage. Because of the inconvenience of the basement storage area, and the danger of water leakage in this area, paintings temporarily removed from exhibits have been stored on the stage of the Little Theatre (see Fig. 11) or in the kitchen. Paintings are leaned against each other for support. Some damage has resulted from this practice.

Preservation and Cleaning.--Many paintings in the collection need to be restored soon if they are to be preserved. According to the opinion of Gary Allen, who has restored paintings for the Brigham Young University, many of John Hafen's paintings, including "The Mountain Stream" need immediate attention.<sup>1</sup> The Association lacks the tools and technical facilities to restore paintings. Some damaged paintings have been repaired by other agencies:

Mr. Walker reported on the damage to paintings caused last spring during the April exhibit when a hose was put in the basement window and allowed to run overnight. Fifty-seven paintings were repaired by William Peters of Murray, for which he submitted a bill for \$477.50. Seventeen paintings were re-framed by the Intermountain Art Co., at a cost of \$354.95. The damage was covered by insurance.<sup>2</sup>

The present curator feels confident that he can properly clean the paintings. There is no available record that the Association has ever sought the advice and technical services of a well-established museum.

Documents.--Papers, letters and other documents such as the Articles of Incorporation are not filed flat and unfolded. Historical records of the Museum are safely locked in the display case.

---

<sup>1</sup>Interview with Gary Allen, March 17, 1963.

<sup>2</sup>Minute Record Book, p. 82, Jan. 14, 1957.

Transparent cellophane tape has been used on the surface of many of the paintings in the Steed Collection in order to fasten the catalogue number. Damage to the paint surface is noticeable (see Fig. 12).

Constant Protection.--A study of the Minute Record Book shows that little time was devoted by the Association to the discussion of the problems of collection care and there is no available record to demonstrate that the Board of Trustees made periodic inspections of the collections. There is some evidence of vandalism (Figs. 10 and 11). The Museum has no full-time guard or burglar alarm. The chief of the city Fire Department examined the premises and found the internal fire protection to be inadequate.<sup>1</sup> Paintings in transit to and from the Museum are insured. The permanent collection is insured at a figure well below its estimated value. The insurance agent who handles the policy for the Association believes that the present insurance is inadequate and the policy terms present a definite risk to the insurance underwriters.<sup>2</sup>

When the Board of Trustees was asked, "Do you feel that the Museum is receiving adequate care of its collections in regard to proper storage; cleaning and preservation; fire, theft and vandalism protection; accurate and complete records, insurance protection, etc.?" one member (7%) said "Yes," twelve members (80%) said "No," and two were "undecided." The curator stated: "The care in storage, cleaning, and preservation could be improved."<sup>3</sup>

---

<sup>1</sup>Interview with Reed Averett, Chief of City Fire Dept., Sept. 8, 1962.

<sup>2</sup>Interview with Milton Harrison, Insurance Agent, June 9, 1962.

<sup>3</sup>Stanley Burningham, Questionnaire.

## PLATE IV

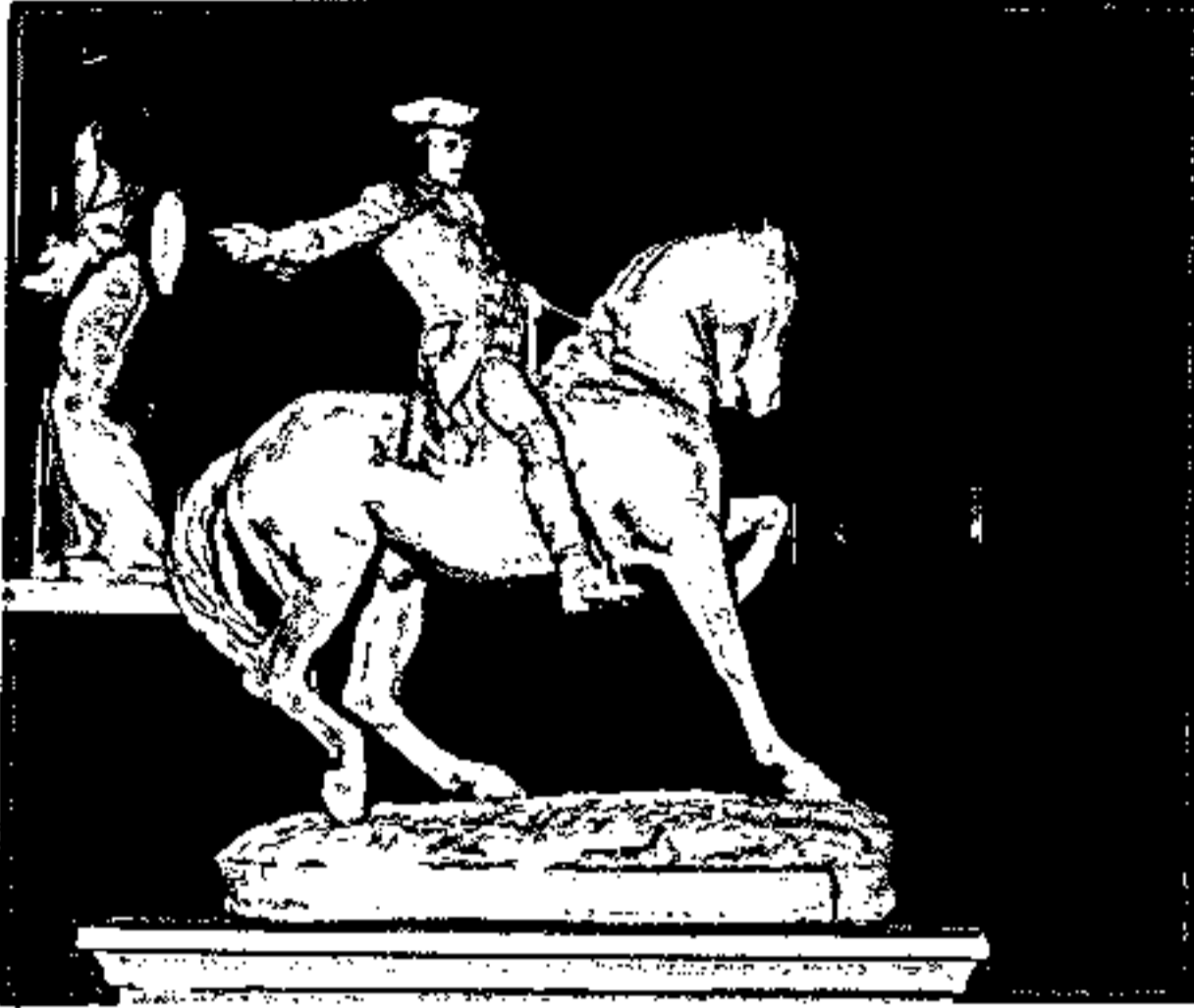


Fig. 7. "Paul Revere" by Cyrus E. Dallin--one of the first accessions in the Museum.



Fig. 8. Sculpture pieces by Avard Fairbanks, loaned to the Museum under indefinite terms, are stored in the kitchen.



Fig. 9. "Saddlin' Up," bronze statue by Hughes Curtis--the most recent accession (1950) of Springville art.

SCULPTURE

## PLATE V



Fig. 10. Holes punched into the eyes of oil painting figure show act of vandalism.

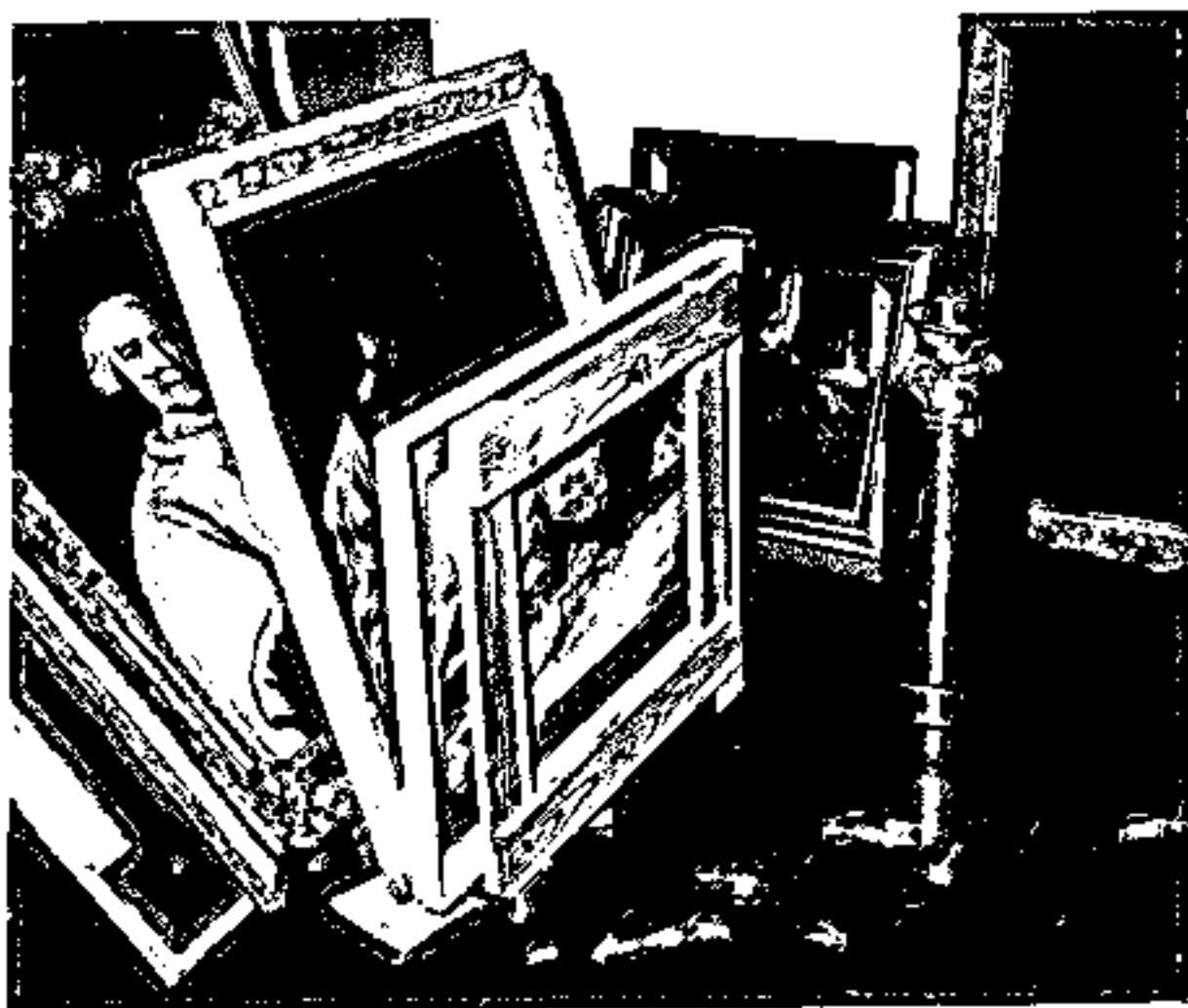


Fig. 11. Paintings stored on the stage are leaned against each other for support. Paintings and floor have been sprayed by over-turned fire extinguisher.



Fig. 12. One of several paintings where cellophane tape has been used to secure numbers, causing damage to the paint surface.

## DAMAGE TO PAINTINGS

Summary

1. Although the Museum's first collections demonstrated the individuality of the community, most of its present collections represent other regions. The Museum has no geographical limitation policy.

2. Most of the members of the Association believe that the Museum is distinctive because it is closely associated with a high school.

3. While the Museum has limited its collections to art objects, it lacks significant types of media and representative examples. The Collection itself does not compare favorably with a recommended selection of representative United States artists and art movements. Conservative in nature, the collection lacks representative examples of current trends such as non-realism types. There is no written policy which limits the collecting of objects lacking aesthetic and educational values.

4. The Association lacks written policy on the acceptance of gifts, loans, and purchases. In fact, the Museum has accepted gifts under inappropriate conditions placed by the donors. This has contributed to the premature filling of exhibition rooms, and to limiting the collection's usefulness. Long-term loans have been accepted by the Museum without making official agreements with the owners. The Museum uses its own funds for making collection purchases, leaving little money for the care of its collections.

5. Detailed collection records for identification and research purposes have not adequately been maintained. Objects are inadequately indexed and filed.

6. Storage and preservation of the collections have not been

carefully controlled or supervised which has resulted in some physical damage to the objects.

## CHAPTER IX

### ORGANIZATION OF THE SPRINGVILLE MUSEUM

The Springville Museum gained legal status as a corporation of the State of Utah, February 5, 1925, and was officially named the Springville High School Art Association.

#### Organizational Pattern

Independent Corporation. --The Museum is an independent corporation, organized "for the benefit of the citizens of Springville."<sup>1</sup> Mae Huntington states that "it has long ago outgrown the limits of the school program and has become a community interest, partly supported by public funds."<sup>2</sup> It has its own "Articles of Incorporation," or constitution (see Appendix II) but it has never adopted bylaws. Identified closely with the high school, it is managed much like a "dependent corporation." It is a non-profit educational corporation with a Board of Trustees, but lacks public membership.

Control. --The Museum is regulated by a system similar to that of "dual control" (see Plates VI, VII). The Association owns the collections and is responsible for its own governing policies, care, activities, services, and expenses incurred in carrying out these obligations. On the other hand, the building and grounds are owned by the Nebo School

---

<sup>1</sup>Article 3, p.

<sup>2</sup>Huntington, Thesis, pp. 5-6.

District, which agrees to pay for the cost of utilities, janitorial services, and maintenance of the premises.<sup>1</sup> No salary is paid by the School District to the Museum personnel except to a part-time janitor.

Inasmuch as the present art building has been constructed since the Association was incorporated, there is no provision in the Articles of Incorporation that describes the terms of ownership of the building, or which stipulates any agreement of control between the Association and the Nebo School District. On the other hand, Article 11 states:

If for any reason the corporation hereby created shall be dissolved or shall fail in carrying out the trust hereby imposed, then and in that event all property rights and privileges of said corporation shall revert to and become the property of Springville, a municipal corporation of the State of Utah and Springville shall carry out the purposes of this corporation as may be.<sup>2</sup>

The Springville Municipal Corporation, which had a prominent part in the original organization of the Museum, has little controlling power in the present organization, except for its mayor's representation on the Board of Trustees, and its financial support.

The Association has the official status of a tax-exempt institution.<sup>3</sup>

#### The Governing Board

Board of Trustees. --The governing board of the Museum is called the "Board of Trustees." The unamended "Articles of Incorporation," written in 1925, provide for seven trustees (see Article 5, Appendix II).

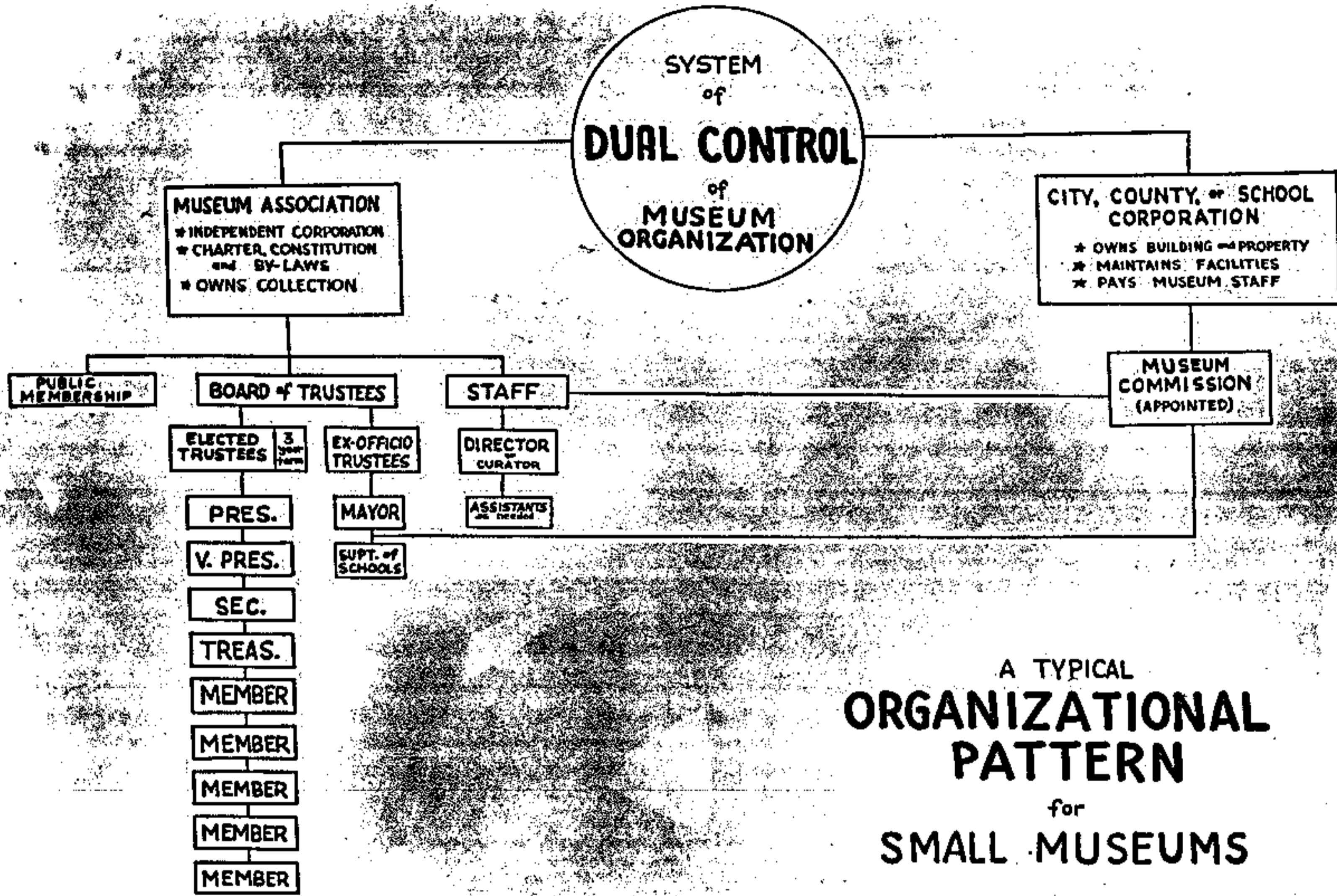
---

<sup>1</sup>Minute Record Book, pp. 14-15.

<sup>2</sup>Article 11, Appendix II.

<sup>3</sup>Letter from Roland V. Wise, U. S. Treasury Dept., Internal Revenue Service, July 17, 1962.





A TYPICAL  
**ORGANIZATIONAL  
 PATTERN**  
 for  
**SMALL MUSEUMS**

Fig. 13. DUAL CONTROL

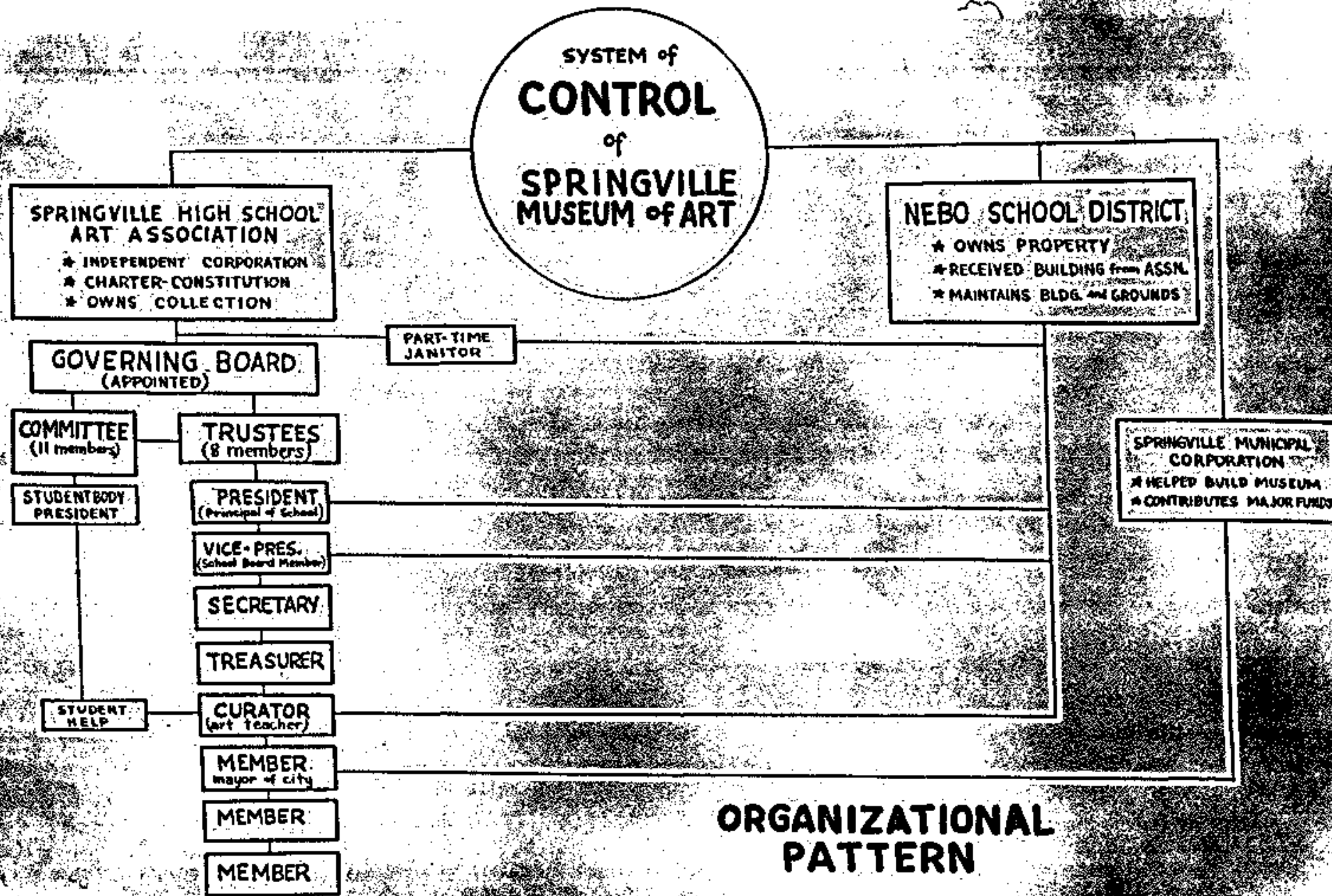


Fig. 14. CONTROL OF THE SPRINGVILLE MUSEUM

However, the Board has been enlarged to presently include nineteen members (see Appendix III). This enlargement was designed to provide "increased representation"<sup>1</sup> and "in order to make the art project better known and its problems understood and appreciated."<sup>2</sup>

Article Six provides for three trustees to be appointed (see Appendix II) and four trustees to be elected each for a term of four years, staggered, so that one trustee is retired each year. The Articles do not designate who is to elect the trustees. Article Eight (Appendix II) names "James F. Wingate, Trustee, Secretary and Treasurer, to serve until the 1st Monday in Jan. 1928." At the annual meeting of the officers, October 26, 1927, Mr. Wingate was elected again until January 1, 1932. The Record Book shows no elections of trustees after this date. After thirty years Mr. Wingate still holds the office of Treasurer of the Board. New Board members are now appointed by the Board for an indefinite period of time. Mrs. Mae Huntington explains that elections were discontinued because it was learned that only certain people were interested in devoting continued service to the Association.<sup>3</sup>

The Board is "self-perpetuating" in that the trustees appoint their successors, except for a few members who automatically become trustees by nature of their office in a cooperating community or school agency. (see Appendix III)

The officers within the Board -- the President, Vice-President,

---

<sup>1</sup>Minute Record Book, pp. 72-73, Oct. 18, 1954.

<sup>2</sup>Ibid. p. 74, Jan. 11, 1955.

<sup>3</sup>Huntington Interview, Feb. 11, 1962.

Secretary and Treasurer -- are fixed appointments.

The Articles of Incorporation and the Minute Record Book do not provide for, or mention an "Executive Committee." However, constant reference is made to the "art committee." In 1938 a small permanent collection catalogue listed the following:

EXECUTIVE BOARD

TRUSTEES

W. W. Brockbank, President  
Lorin A. Nielson, Vice Pres.  
J. F. Wingate, Sec. and Treas.  
Wayne Johnson  
Milan R. Straw  
A. O. Thorn  
C. G. Salisbury

H.S. ART COM.

W. W. Brockbank, Chairman  
Wayne Johnson, Curator  
J. F. Wingate, Sec. and Treas.  
Mae Huntington, Publicity

The High School Art Committee (as seen above), who were members of the school faculty as well as Trustees of the Association (with the exception of Mae Huntington who is not listed as a Trustee), handled the business of the Association, were the "administrators" of the Museum, and had power to act for the Board between formal meetings.<sup>1</sup> A recent (1962) designation by Paul K. Walker lists the following people:

Trustees

Paul K. Walker, President  
Leo A. Crandall, Vice-Pres.  
Mae Huntington, Secretary  
James F. Wingate, Treasurer  
Paul Haymond  
Vilate Reynolds  
Glen Turner  
Stanley Burningham, Curator

Art Committee

Eli Tippetts  
Margaret Pehrson  
Eldon Reese  
Grant Clyde  
Rell G. Francis  
Victor Frandsen  
Marie Whiting  
Sterling Price

A study of the Minute Record Book shows that the Association approved three other additions to the Board who were not included in the

---

<sup>1</sup>Minute Record Book, p. 39.

above list: (see complete list, Appendix III)

1. a representative of the Hafen-Dallin Club<sup>1</sup>
2. the high school studentbody president<sup>2</sup>
3. a representative of the high school Alumni Association<sup>3</sup>

The Minute Record Book or Articles make no reference to the above named "art committee" as being separate or different from the regular Board of Trustees. Some, designated above as members of the committee, were first introduced into the Association as "new Board members,"<sup>4</sup> while others were referred to as members of the Board on the art committee:

Mr. Walker introduced the new members of the Board: Margaret Pehrson and Eli Tippetts, of the Art Committee; Rell Francis, junior high school representative, and Victor Frandsen, elementary school representative.<sup>5</sup>

On the other hand, some members listed as Trustees -- Glen Turner and Mae Huntington -- were sometimes referred to as "committee members."<sup>6</sup> Likewise, two "art committee" members -- Grant Clyde and Eldon Reese -- are listed as Trustees on the Association's letterhead and in the Permanent Gallery Catalogue. Most of the Association's members are unaware of this grouping and their definite assignment on the Board. In terms of its use in 1938, it appears that the "art committee"

---

<sup>1</sup>Ibid. pp. 78-79 (Record Book).

<sup>2</sup>Ibid. p. 72 (Record Book).

<sup>3</sup>Ibid. p. 74 (Record Book).

<sup>4</sup>Minute Record Book, p. 85.

<sup>5</sup>Ibid. p. 86, Jan. 13, 1959.

<sup>6</sup>Ibid. p. 81.

was designed to be a nucleus of Trustees associated closely with the high school who were in the best position to act also as the administrators (unpaid staff) of the Museum. The structure of the present organization does not show this same function. Some of the "art committee" and some of the "trustees" -- all identified with the high school faculty -- manage the daily functions of the Museum. Were it not for the fact that eight trustees are now listed instead of the original seven, it could be interpreted that the new additions to the Board were called the "art committee" in order to avoid violating the provisions of the Articles of Incorporation. It is therefore assumed that the term "art committee" is presently an obscure designation.

Meetings.--Article Six makes a provision for "an annual meeting of the Board of Trustees of this corporation for the election of officers . . . on the first Monday in October, at the office of the Board of Trustees at Springville, Utah, at the hour of 7:00 o'clock, P.M." (see Appendix II) A study of the Minute Record Book shows that in recent years approximately two Board meetings are held annually at the discretion of the president. No meetings are held on a scheduled date or on the date so specified above by the Article. Since much of the business of the Association is handled as the need arises by the Association members affiliated with the high school, the activity and legislative power of the entire Board is limited. Members of the Board have felt the need for more meetings:

Vilate K. Reynolds made a motion that the policy be adopted of holding three Board meetings each year, one in January, one in March, one in May. Seconded by Mr. Wingate and carried.<sup>1</sup>

---

<sup>1</sup>Minute Record Book, p. 73, Oct. 18, 1954.

Leo A. Crandall, Nebo School Board representative, stated that he felt the Art Board should meet more often; in fact, he said, as soon as this April show is over, preparations should begin for next year's exhibition. Inasmuch as Mr. Walker is planning to retire at the close of this school year, he felt it infeasible that he should go ahead with such a plan this year.<sup>1</sup>

Regular meetings are still not held despite these suggestions.

Composition of the Board.--Article Six states that the Board "shall at all times consist of the Mayor of Springville, Utah; the member of the Board of Education of the Nebo School District elected from Springville . . . ; the principal of the Springville Public High School, and four other trustees . . . ." (see Appendix II) The first three remain on the Board as long as they hold their offices of Mayor, School Board member, and Principal; the other four are elected. Since 1925 the principal of the high school has automatically become President of the Association. However, no written policy in the Articles or the Minute Record Book has ever established this precedent.

Even though an attempt was made to gain broader representation on the Board, an analysis of the composition of the present Board shows that the greatest majority of the members are associated with education and clubs. (see Appendix III) The Board lacks representation from "bankers, lawyers and members of the press." There is no provision for "ex-officio members" or an "Advisory Board."

Functions of the Board:

Economic Function.--A study of the Record Book and the Articles demonstrate that the Board has been concerned with providing funds for the Museum. The Board has not, however, been able to establish a secure

---

<sup>1</sup>Ibid. p. 95, Jan. 4, 1962.

financial program (see Table 4) even though the Association has incurred no debts. Book-keeping of the museum's finances has been inadequate. The following financial report<sup>1</sup> to the Board is typical:

Financial Statement		Jan. 1956 to Jan. 1957	
<u>Disbursements</u>		<u>Receipts</u>	
Insurance	\$456.86	Clubs & Organizations	\$1160.00
Miscellaneous	46.79	School	533.03
Express	457.48	Catalogues	405.74
Printing	262.70	Pictures	<u>1501.50</u>
Pictures	1201.00	total	\$3600.27
Custodian	200.00		
total	<u>\$3125.06</u>		

Even though a financial report is presented annually to the Board, the Record Book does not show that the Board planned or "authorized" an annual budget.

Legislative Function.--Since the "Articles of Incorporation" were formulated in 1925, no written "code of policies" for the Museum's management has been formed to amend the Articles. Obvious departures in policy from the original Articles are evident. Article Ten provides that no amendment can be made without (1) the approving vote of five board members, (2) publication of the proposed amendment in the newspaper, and (3) the approving vote of the majority of the citizens attending a public mass meeting.<sup>2</sup> No evidence has been found that these provisions were ever practiced. A mention of this problem is found in the Minute Record Book:

Should we continue to maintain the organization as outlined in

---

<sup>1</sup>Minute Record Book, p. 82, Jan. 14, 1957.

<sup>2</sup>(see Appendix II)



the Articles of Incorporation; or should the Articles of Incorporation be amended in order that the Board be enlarged to include representatives of other organizations of the town. Also the question was raised as to the advisability of holding Board meetings more frequently. After much discussion, upon which no action was taken, Mr. Walker suggested that these questions be given due consideration and that another meeting be called soon to take action upon them.<sup>1</sup>

When asked, "Do you believe that management policies (rules, obligations) are adequate and clearly stated?," three members of the Board (20%) said "Yes." Seven (47%) said "No," and five (33%) were "undecided."

Since the curator is a member of the Board and there is no "salaried executive officer" or Director, the Board itself acts as the "administrative body."

Standing Committees. --The Board has no standing committees which deal with such categories as finance, membership, accessions, etc. However, an "art committee" has been mentioned. Some of this group affiliated with the school are given special assignments (Appendix III) in regard to the activities of the Annual April Exhibit. Repeated references have been made to a committee that approves exhibitors to the April Exhibit.<sup>2</sup> No record is available to show that these committees made "periodic reports to the Board as a whole."

When queried, "Are you satisfied with the present organizational pattern? (How Board of Trustees and officers are selected, duties of each, meetings, etc.)" four of the present Board members (27%) said "Yes;" eight (53%) said "No;" and three (20%) were "undecided." A former curator stated that the Board . . .

---

<sup>1</sup>Minute Record Book, pp. 68-69.

<sup>2</sup>Minute Record Book, p. 75.

. . . never had meetings, duties weren't defined, curator was bound -- could not change exhibit around -- I think I was about the first to put the annual exhibit down on the main floor instead of just having the permanent show in those galleries. The policies were mostly those of the Pres. and Secretary. Other board members had little weight policy-wise.<sup>1</sup>

Thirteen members (87% of the present Board) felt that more people should be involved in the organization. Four of these, however, felt that this should be done by including public membership rather than by enlarging the Board. Two teacher-art board members felt that the high school students should have an opportunity to take greater part in the Museum's organization and activities.

When asked, "Do you feel that a complete reorganization of the Association is needed at this time?" six members (40%) of the Board said "Yes," eight members (53%) said "No" and one (7%) was "undecided."

Qualifications of Board members.--Through personal acquaintance and interviews with the members of the Board, this writer concludes that these people are sincere, intelligent persons using their common sense, but most of them are not acquainted with specific knowledge of the elements of museum management. However, the results of the Questionnaire demonstrated that most of them were aware of the Museum's problems and needs.

#### The Staff

Curator.--The Museum lacks the services of a "salaried executive officer who devotes full time to the affairs of the Museum." The "curator" who cares for the collection is traditionally an art teacher of the

---

<sup>1</sup>Oliver Parsons Questionnaire.

High School employed by the Nebo School District. Since he is also a member of the Art Board, he receives no pay for his service to the Museum, which may be considered "extracurricular" to his regular job of teaching. In this capacity his administrative powers and prestige are limited.

The unpaid curator is responsible for the installation of exhibits, collection care, guide service to visitors, and making speeches to varied groups, as well as assisting with the planning of the April Exhibit programs. He teaches five high school classes -- general art, oil painting, commercial art, and two mechanical drawing classes -- and has one free period, like some of the other teachers of the school, to plan extracurricular programs or prepare for classes.

Eight members of the present Board commented that the Museum needs the services of a full-time curator. Some said that the present curator should be given a lighter teaching load. Eleven members (74%) did not "feel that under present conditions, it is possible for the curator, who is employed as a teacher, to manage the Museum, and effectively carry out a good program." However, the curator felt that he could, and also stated that added help would not be needed to manage the present program if he were given "summer employment and sufficient funds."<sup>1</sup> He further stated, "Added help would be necessary if the full function of the gallery were in operation such as hanging more one man shows, and special shows, etc."<sup>2</sup>

---

<sup>1</sup>Burningham Questionnaire.

<sup>2</sup>Ibid.

Qualifications of the Curator.--While it is not the intent of this study to determine the strengths and weaknesses of the Museum's personnel, it is observed by this writer, who is a member of the Board, that the present curator works harmoniously with the Board and has the basic qualities and personality for a museum administrator.

Since the Museum was incorporated, all of the five curators (the present curator and his predecessors) have been art instructors of the high school. Except for the first curator, Wayne Johnson, all have been college graduates in art. None of the curators have had special training in museum work except by the experience they gained by this position.

Mr. Burningham writes:

I feel that there is a great gap between my present and my potential role in curator leadership. My present acquired understanding has been obtained only by traditional methods from former curators of this gallery, and my qualified background as a professional artist and art educator.<sup>1</sup>

He also states: "There has never been an opportunity for research, study, or an educational program for our curators."<sup>2</sup>

In 1960, Mr. Burningham submitted an application to the Ford Foundation for a "Fellowship Program for Studies in the Creative Arts." He desired to spend two summers visiting art museums and artists for the purpose of (1) gaining new exhibitors, (2) learning lecture techniques and display methods, and (3) gathering information useful to the Association.<sup>3</sup> He did not win the fellowship. There is no record that the

---

<sup>1</sup>(Letter to Ford Foundation by Stanley Burningham, p. 5)

<sup>2</sup>Ibid. p. 4.

<sup>3</sup>Ibid. p. 7.

Museum has ever provided the funds for a curator to visit and study conditions and methods of other museums. However, Wayne Johnson made an extended tour of the United States, on his own, visiting galleries and artists in behalf of the association.

Additional Staff.--In addition to the work done by the curator, other specialized services are rendered by members of the Board. (see Appendix III) Eldon Reese, assisted by his type classes, writes invitations to exhibitors each year. Grant Clyde photographs paintings to be used for publication, record keeping, and slide shows. In addition to this, he assists Margaret Pehrson, Eli Tippetts and other members of the Board with program planning and lectures for the April Exhibit. Mae Huntington provides publicity to the newspapers, keeps the Museum's records, and conducts tours through the Museum. The principal, who is President of the Association, has a variety of administrative duties, which normally would fall to the salaried curator.

Size of the Staff.--The only salaried employee of the Museum is a part-time janitor, who spends three hours a day cleaning and maintaining the building and grounds during the school year.<sup>1</sup> Since he is employed by the Nebo School District for general custodial services, he is not a part of the Association's "administrative staff." While it is true that some of the Board, who render actual service to the Museum, are salaried employees (hired as teachers of the high school) of the Nebo School District, by nature of their positions as trustees of the Association, they are unpaid for their service to the Museum.

---

<sup>1</sup>Interview with Leo Hone, Oct. 8, 1962.

Volunteers.--Since the curator cannot be on duty at all times when the Museum is open to the public, part-time caretakers or students, "without administrative authority" act as receptionists or guides. In recent years women club members have volunteered to take turns as attendants during the summer months.

Each of the federated clubs and the Hafen-Dallin Club was assigned one week for which members of that club would take charge of the gallery. They worked in half-day shifts, designated by the president of the club. It was a very successful program. More visitors came to the gallery and more catalogues were sold than during any previous summer.<sup>1</sup>

In one case it was observed by this writer that teenage girls acted as attendants when the mother of one of the girls could not come to the Museum. One club member stated that she "felt absolutely helpless" when trying to answer the visitor's questions about the Museum.

There is no present program which attempts to train docents or familiarize the volunteer with the purposes and responsibilities of the Museum's work. Mr. Burningham states:

Since many lectures are recommended and required during an exhibit, professional services cannot always be obtained, but require the services of many less qualified personnel that are without any previous guidance.<sup>2</sup>

Student Volunteers.--Mr. Burningham has students assist him with crating, hanging, labeling, cataloging of pictures. Students under supervision of teachers act as receptionists during the April Exhibit. Mr. Burningham feels however, that most students are not properly trained and qualified for these duties.<sup>3</sup>

---

<sup>1</sup>Minute Record Book, p. 91, Jan. 5, 1961.

<sup>2</sup>Burningham Letter to Ford Foundation, pp. 5-6.

<sup>3</sup>Burningham Interview.

Summary

1. The Museum is an independent corporation with legal entity, having an inadequate constitution and lacking bylaws and public membership.

2. It is controlled directly by two corporations -- the Springville High School Art Association and the Nebo School District -- and is also supported by the Springville Municipal Corporation. Designed to be a community organization the Museum is mainly managed by the Springville High School faculty.

3. It is governed by an appointed Board of Trustees which is self perpetuating. Composed mostly of teachers and club members, it lacks representation from other influential agencies within the community. Most of the Board members lacked a specific knowledge of museum management even though they were aware of the Museum's problems and needs.

4. Since the Museum has no full-time, salaried staff, the Board itself acts as an unpaid administrative body. The responsibilities of each Board member are not clearly defined. The Board has not been able to establish effective management policies to fulfill its economic and legislative obligations.

5. The present Association is not effectively organized. It does not follow the provisions of its unammended constitution which specifies elections, terms of offices, size of the Board, and meeting dates.

6. The unpaid curator of the Museum is the art teacher of the high school. He is a professional artist, but has had no special training in museum work. His excessive duties are mainly related to the care

of the collections and exhibits. Other executive work is mostly shared with the president and secretary of the Board.

7. Volunteers, who are usually untrained in museum work, render some service to the Museum.



## CHAPTER X

### ADMINISTRATION OF THE SPRINGVILLE MUSEUM

A study of the Museum's physical plant, financial income, and annual budget shows additional factors which affects the Museum's administrative responsibilities.

#### Physical Plant

For many years the collections were housed in the Springville High School building. Exhibits were hung in the auditorium and adjacent halls. During April the permanent collection was stored to make room for the Annual Exhibit.

Through the cooperation of the Works Progress Administration, the Springville City Council, and the Art Board, a new attractive art museum was erected in 1936. (see Fig. 15) The major funds for the building were provided for by the W. P. A., a federal project. The building of Spanish architecture, designed by Claude Ashworth, cost approximately \$100,000.00.<sup>1</sup> It provided for housing the collections as well as for classroom use by the high school. Because classes in music, speech, English, and art were taught in the Museum, it was agreed that the Nebo School District would maintain the building and grounds and provide for utilities.<sup>2</sup> Consequently, the deed to the Art building was

---

<sup>1</sup>Huntington Thesis, p. 3.

<sup>2</sup>Paul K. Walker, "The Growth and Development of the Organization and Administration of the Springville High School," Provo, Brigham Young University, 1953. pp. 71-72.

signed over to the Nebo School District.<sup>1</sup>

Factors of the Building Site.--The Museum is situated near the center of the community and is easily accessible to youthful visitors and adults. It is within a short distance of the City Fire Department, but lacks a telephone and adequate fire-fighting equipment within the building. Made mostly of cement and tile, the structure is constructed of reasonably fire-proof materials. There is no guard or burglar alarm in the building, and the Museum receives only limited inspection from the local police department.<sup>2</sup> Unlocked windows in the basement (see Fig. 22) make unlawful entry into the Museum possible.

Distribution of Museum Space.--The main floor of the two-story Museum contains two display (exhibition) rooms (see Fig. 23) which houses the permanent collection; a band-orchestra classroom with adjoining chambers; a small lobby, hallways, an art classroom; and a curator's office, which is used mostly as an addition to the art classroom, or as a reception center during the summer months. It contains filing cases of some Museum records, art supplies, and the curator's desk.

The second floor (see Fig. 24), joined to the main floor by a spiral staircase, has three display rooms with additional exhibition space in the hallways and Tower room (see Figs. 17, 18, 19). A display case which holds scrap books and small objects occupies the Tower room. There is also a kitchen, a passageway with coat hooks, and a Dramatic Arts Room (called the Little Theatre) with adjoining stage and dressing room. The Annual April Exhibit is usually hung on the second floor

---

<sup>1</sup>Minute Record Book, p. 14, March 15, 1939.

<sup>2</sup>Ashley Graham, Chief of Police, Interview, July 3, 1962.



Fig. 15. The Springville High School Museum of Art Building



SPRINGVILLE HIGH SCHOOL  
MUSEUM OF ART

Fig. 16. A marquee sign erected by the high school student-body advertises the Museum.

## PLATE IX



Fig. 17. The Steed Collection on the Second Floor of the Museum.



Fig. 18. A new addition to the showcase in the Tower Room protects small art objects and historical records.



Fig. 19. A Brigham Young University Watercolor Exhibit in the west gallery on the Second Floor.

SECOND FLOOR EXHIBITION ROOMS

## PLATE X

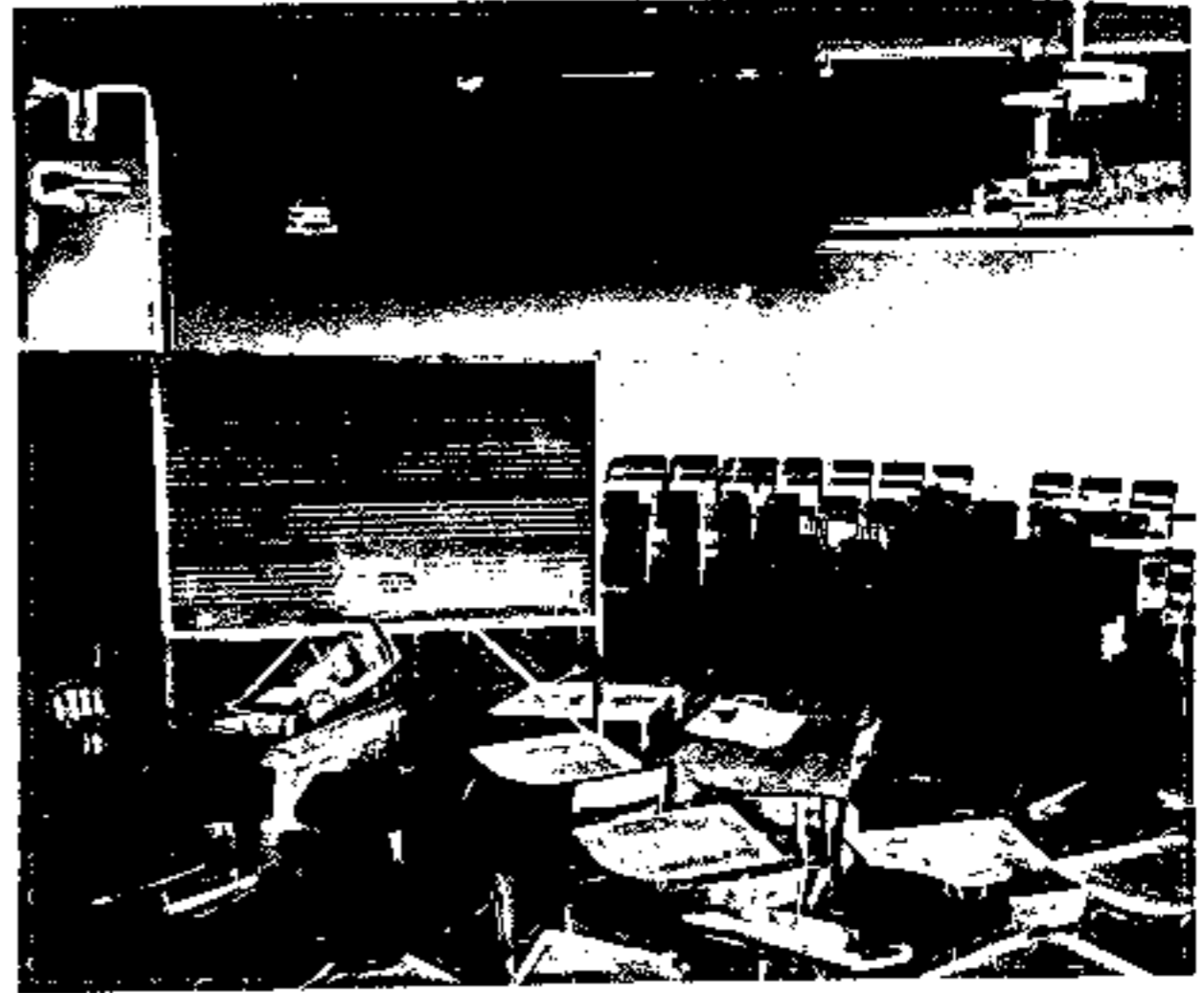


Fig. 20. Classroom equipment in the Little Theatre makes the room inaccessible to the public.

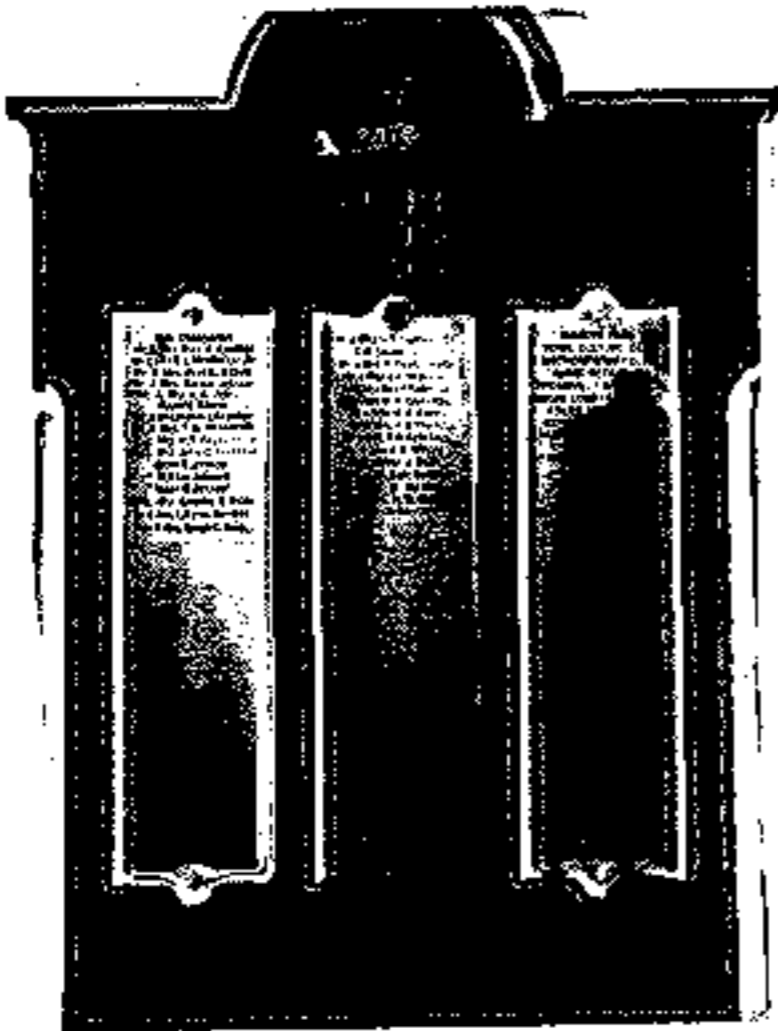


Fig. 21. A bronze plaque in the Lobby of the Museum with names of individual and club contributors.

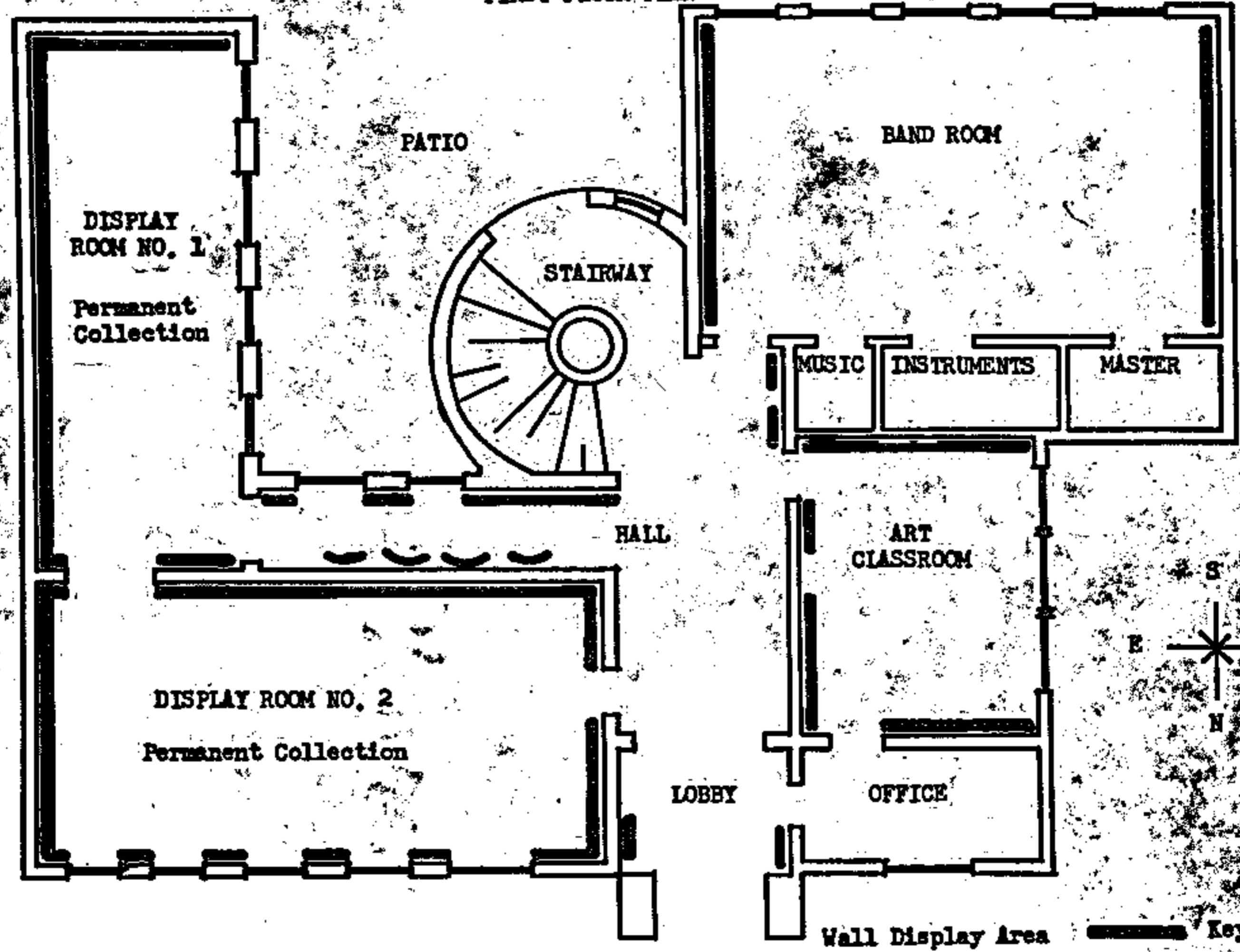


Fig. 22. Open windows of the men's rest room are an obvious security hazard.

## FEATURES OF THE MUSEUM

PLATE XI

Springville High School Museum of Art  
FIRST FLOOR PLAN



69

Fig. 23. FIRST FLOOR PLAN

PLATE XII

Springville High School Museum of Art  
SECOND FLOOR PLAN

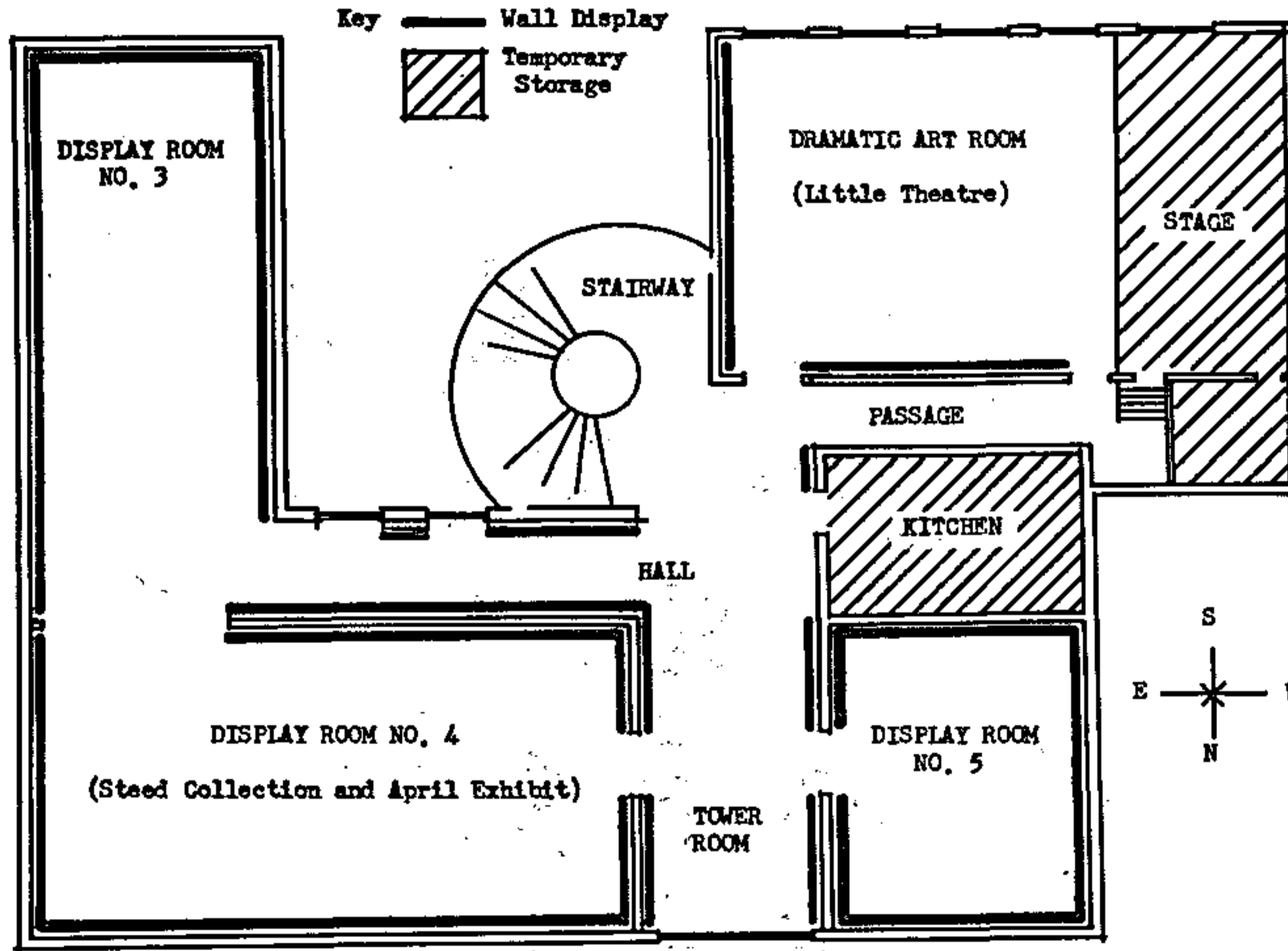
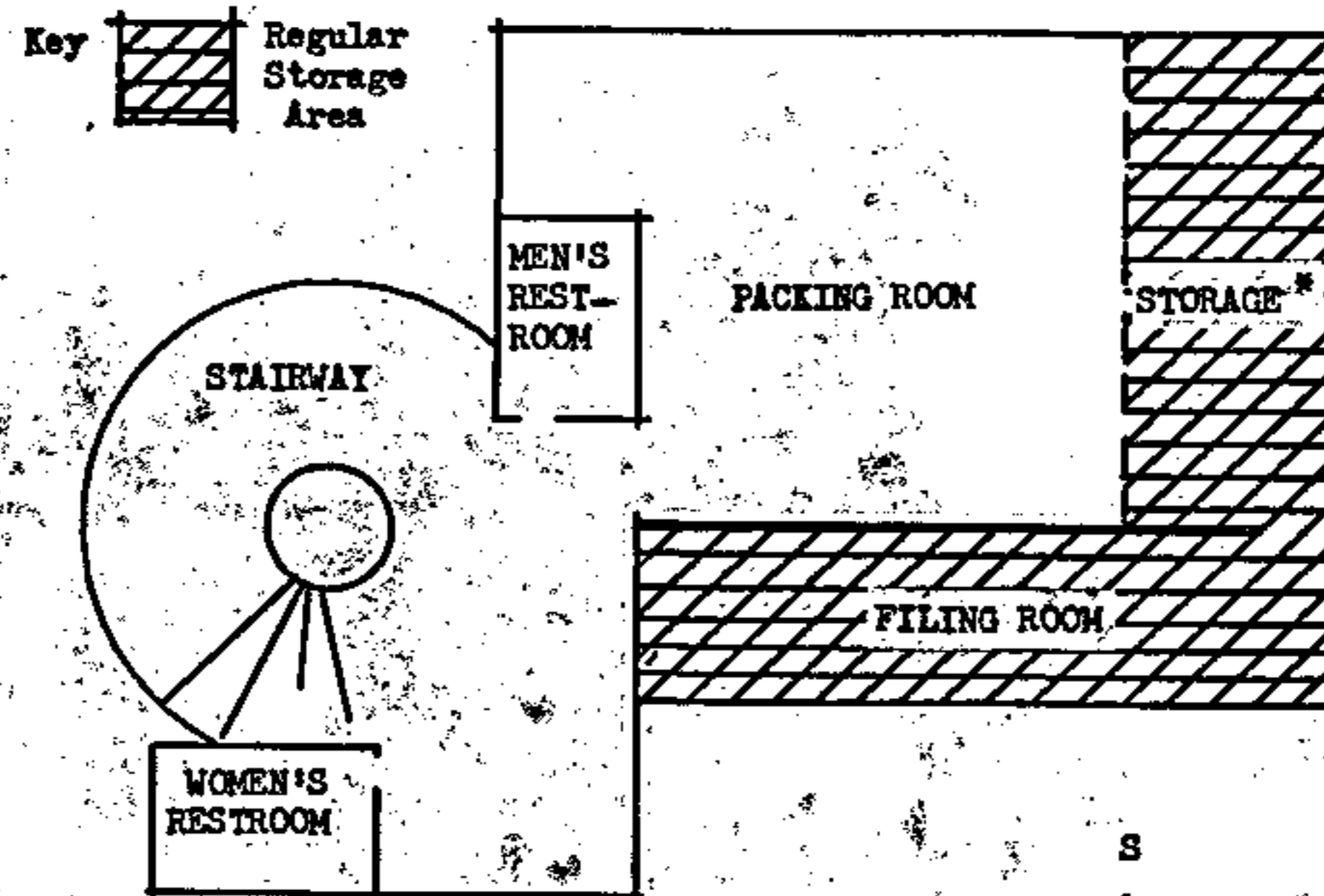


Fig. 24. SECOND FLOOR PLAN

PLATE XIII

Springville High School Museum of Art  
BASEMENT FLOOR PLAN



\*This area, designated by the architect as "Storage," is part of the "Packing Room." The "Filing Room" is a separate storage area.

Fig. 25. BASEMENT FLOOR PLAN



walls. During the remaining months of the year the Steed Collection is hung in the Central and South display rooms. Recent accessions and special exhibits are exhibited in the West display room, hallways, and Tower room.

The Little Theatre, once used by a civic theatrical group and as a meeting place for clubs, as well as for an additional exhibition room, is now inaccessible to the public due to the installation of riser platforms and desks for use by the high school choral classes. (see Fig. 20) The stage and dressing room are used for storage of paintings (Fig. 11). The Hafen-Dallin Club, who holds some of its meetings in the Museum, has to meet in the exhibition rooms and sit on benches that are difficult to move.

The basement, connected to the other floors by the spiral stairway, contains two restrooms, a packing room, and a storage area. (see Fig. 25) The packing room has a sink, work benches, unused display cases, ice boxes for storing wet clay, and a few tools. This area has been used on occasions as a sculpture studio and painting studio, but its main function is a workshop for uncrating and shipping paintings that the Museum receives for the April Exhibit. This area has proven to be undesirable for this purpose because it is inaccessible to the display rooms and transportation vehicles. Heavy, wide crates must be hauled by hand up and down the narrow spiral stairways. An area within the packing room, designated by the architect as storage room, has never been developed for proper filing of objects. There are no shelves or provisions for hanging pictures. Adjacent to this area is a storage room which contains some damaged objects and pictures which are not

regularly exhibited. The restrooms are poorly equipped, lighted and ventilated.

Analysis of floor space.--A study of the Museum's floor space, excluding the classrooms, kitchen and restrooms shows the following:

<u>Type of Space</u>	<u>Approximate Square Footage</u>	<u>Percentage of Total Space</u>
Exhibition room	8000 sq. ft.	80%
Filing room (storage)	700 sq. ft.	7%
Office and workroom	1300 sq. ft.	13%

The Museum has more display area than ordinarily a small community would have. (see Definitions p. 3) The floor area of the exhibition space is twice as large as the maximum square footage of a typical small museum. The five display rooms have a total of 578 linear feet of wall space designed for hanging pictures. Additional space in the adjacent halls provides for 176 linear feet or a total of 754 feet presently being used to display pictures. Similar wall space is available in the Little Theatre (62 feet), the art room (60 feet) and the band room (64 feet). The total capacity of the Museum for wall exhibition space is 940 linear feet.

Facilities.--The Museum has very few tools, or special cabinets for their safekeeping. It also lacks flexible exhibit facilities such as free-standing or portable display panels. (see Fig. 5) Unified hardwood benches have been constantly added to the exhibition rooms by donors (see Fig. 17). However, there are no comfortable furniture pieces in the Museum. There is also an obvious need for signs to direct the visitor to exhibition rooms, restrooms, and other areas. An attractive addition was recently made to the display case to provide for more

room for record books and small art objects. Since most of the collections are paintings, more display cases have not been needed.

The exhibition areas are cleaned and painted annually for the April Exhibit. While improvements have been made in the grounds, there is still an obvious need for landscaping and upkeep.

Ten members of the Board (66%) felt that the present physical plant (rooms, facilities, lights, etc.) is inadequate; one (7%) believed it to be adequate and four (27%) were "undecided." Poor artificial lighting and inadequate storage room were most often listed as needing improvements. Two officers of the Board who have served longest in their positions believed that a "larger building was needed." Mr. Burningham listed the following needs:

1. The lighting could be greatly improved.
2. Elevator.
3. Drive-in ramp.
4. Better storage facilities<sup>1</sup>

Dr. Richard Gunn, a former curator of the Museum, listed the following when asked "What improvements can be made?":

Storage very weak, crating rooms near galleries, unloading dock, spot lights for sculpture, announcement board, skylight repair, sculpture display areas, dignified display panels (mobile).<sup>2</sup>

Glen Turner, another former curator, listed: "storage and shipping poor -- needs office space."<sup>3</sup>

---

<sup>1</sup>Burningham Questionnaire.

<sup>2</sup>Gunn Questionnaire.

<sup>3</sup>Glen H. Turner Questionnaire.

Sources of Income

One of the stated purposes of the Association provides that the Museum can "receive donations, which may be in money, property, or works of art . . . for the purchase of pictures or other objects of art to be added to the collection . . . or for the preservation, protection or perpetuation of the said collection, including expenses incidental thereto . . . ." (see Article 3, Appendix II) Many of the meetings of the Board of Trustees have been devoted to the topic of securing more funds. A study of the Museum's sources of income (see Table 4) shows the extent to which it has gained financial support from potential sources. Table 5 shows that while the collections have increased, in recent years the income of the Museum has decreased.

Proceeds from Endowment funds and Membership Fees.--The Museum presently receives no funds from endowments or memberships. No program has been initiated to seek these funds.

Appropriations from Tax Funds.--The Association has made several unsuccessful attempts to have the city levy a mill tax for the art program.<sup>1</sup> The city, has, however, made an annual appropriation to the Museum from its general fund. This unrestricted appropriation of \$1000.00 is the largest cash grant that the Museum receives. The city does not dictate how this fund is to be used. However, the Nebo School District indirectly supplies the largest funds to the Museum by rendering constant maintenance and utilities services to the building and grounds. The annual cost of these services has been roughly approximated<sup>2</sup> to be \$7350.00

---

<sup>1</sup>Minute Record Book, p. 17, Feb. 1941.

<sup>2</sup>These figures were arrived at through corroboration with personnel

as follows:

Maintenance of lawns . . . . .	\$50.00
Salary of part-time janitor . . . . .	\$1700.00
Heat . . . . .	\$1000.00
Lights . . . . .	\$350.00
Water & Sewer . . . . .	\$250.00
Maintenance . . . . .	\$4000.00
total	<u>\$7350.00</u>

Since high school classes are taught in three rooms (approximately one-third of the total Museum space) of the building, it is to be recognized that a portion of the maintenance and utilities costs is related to public education rather than as a direct benefit to the Museum's functions. Based on one-third of the above cost for school use, the Museum then realizes about \$4900.00 annually from the School District for housing the collections. In recent years the District has also contributed an unrestricted cash fund of \$150.00 annually. The total benefit to the Museum from the District, then, is about \$5050.00 or about twice the Museum's cash annual income. The large physical plant accounts for this excessive maintenance-utilities cost.

Upon making a written request to the Utah County Commissioners office, the Museum has been granted \$400.00 annually in recent years from the County government.

Appropriations from these local governmental agencies account for 63% of the Museum's annual cash income.

---

of the Nebo School District Office and utilities companies. The cost of the utilities and janitorial services is based upon one-fifth of the total utility-janitorial costs for the high school buildings since the floor space of the Museum represents approximately 20% of the total floor footage of the campus buildings. The maintenance cost is based upon a fraction of the total Nebo School District maintenance cost per square foot.

TABLE 4

## SOURCES OF MUSEUM CASH INCOME 1961-1962

NO.	POTENTIAL SOURCES	EXTENT OF PRESENT CASH INCOME OF SPRINGVILLE MUSEUM
1	Proceeds from endowment funds	None
2	Membership fees	None
3	Appropriations from tax funds	63% City, county, Nebo School District <sup>1</sup> (from indirect tax -- not assured)
4	Organizational grants	4% Clubs
5	Fund raising activities	15% H. S. Classes
6	Private gifts	3% Individuals
7	Admissions, sales, rentals	15% Catalogs, commissions

<sup>1</sup>This does not include the maintenance-utilities expenditures of approximately \$7350.00 annually assumed by the Nebo School District.

Fund Raising Activities.--Fifteen percent of the Museum's present annual income is from fund raising projects sponsored by the high school students. In the past other schools of Springville have helped finance the art program. Mrs. Huntington writes:

The money for this great undertaking is raised by the pupils with the aid of town clubs and other civic organizations. The students give social and educational entertainments; sell picture show tickets on commission, make and sell candy, cake, and popcorn balls; serve cafeteria lunches; and some classes have penny banks into which the boys and girls drop the pennies, nickels, and dimes which would

otherwise be spent for gum, candy, or too-frequent picture shows.<sup>1</sup>

In 1947, classes raised \$1,138.28. During recent years, fewer funds have been received from these activities (see Table 5). The average contribution from the classes for the last two years is \$342.60.

Private Gifts.--Two private gifts totaling \$155.00 were received during the last two years. The average gift amounting to \$77.50\* annually is about three per cent of the Museum's income. A private gift of at least \$100.00 permits the donor's name to be placed on a bronze plaque containing the names of art benefactors (see Fig. 21). A married couple can be considered as one benefactor giving a total of \$100. Even though the Association has not solicited for private gifts, at least one person has volunteered future funds to the Museum. In a letter to Mr. Paul K. Walker<sup>2</sup> (May 4, 1958) Roy Walter James wrote:

"I am rewriting my will in which I expect to leave your organization half of all my assets, stock, cash, and paintings."

Organizational Grants.--In the last two years Springville business and women's clubs have contributed \$100.00 annually or about 4% of the total sum received by the Museum. In addition to this, the Hafendallin Club has recently furnished such improvements to the Museum as benches, a showcase, handrail, chain fence, and a metal stamp machine. When a club or other organization has contributed a total of \$250.00 to the Museum its name is engraved on the bronze plaque displayed within the

---

<sup>1</sup>Huntington, "An Investment in Culture," p. 3. (pamphlet)

\* (This is not a true average since one gift was \$150.00 and the other only \$5.00)

<sup>2</sup>Letter by Roy Walter James to Paul K. Walker May 4, 1958.

Museum.

Admissions, Sales, and Rentals.--Presently, the Museum receives no income from the rental of its facilities or art objects. It does receive funds from the sale of its Permanent Collection Catalogue and the April Exhibit catalog which amounts to about \$300.00 annually.<sup>1</sup> No other materials are sold. The Museum receives a twenty-per cent commission on paintings sold from the April National Art Exhibit. It is to be noted in Table 5 that twenty-five paintings were sold from the April Exhibit in 1948 which brought the Museum \$740.00 in commissions. During the last three years (1960-1962) sales have diminished and the Museum receives an average of \$95.00 from this source. The Museum has no admission charge. The Articles of Incorporation stipulate:

. . . no admission charge shall be made to any student enrolled in the public schools of the State of Utah; And it is further provided that no admission fee shall be charged at any time except for the purpose of defraying expenses incurred in making said exhibit . . . .<sup>2</sup>

From catalog sales and commissions the Museum receives 15% of its cash income.

#### Operating Budget

Capital Assets.--The Museum has no investments of endowment funds, or real estate property.<sup>3</sup> Its assets include the permanent collection "valued at over \$500,000;<sup>4</sup> approximately \$2500.00 worth of furnishings

---

<sup>1</sup>James F. Wingate Interview, June 21, 1962.

<sup>2</sup>Article 3, Appendix II.

<sup>3</sup>(As previously mentioned the Museum building and grounds were deeded to the Nebo School District)

<sup>4</sup>Permanent Gallery Catalogue, p. 3.



which includes benches and showcases; and approximately \$300.00 worth of tools such as a stamp machine, box openers, screw drivers, and a hand stapler.<sup>1</sup>

Capital Expenditures.--Most of the costs of improvement and repair of the building and grounds are handled by the Nebo School District.

Annual Budget.--The Association has not maintained a formal budget to anticipate income and expenditures for the succeeding year, nor has it allocated portions for specific categories of expenses. It has kept within its income, usually having the flexibility to use surplus funds for collection purchases. In 1939 the Board of Trustees agreed to keep a minimum of \$2000.00 in a reserve permanent fund "to be decreased only in case of emergency as provided by the Constitution."<sup>2</sup>

Salaries.--The Museum has no payroll expense. In some cases, small funds have been paid for extra janitorial services or to an attendant for keeping the Museum open during the summer months.<sup>3</sup>

Budget Estimate.--If the current cash income of approximately \$2500.00 is added to the Nebo School District's maintenance-utilities appropriation of \$7350.00, the total sum is \$9850.00. It is difficult to compare this sum to the \$10,000 minimum income recommended for a very small museum since the Springville Museum has (1) no payroll expense, (2) provides for public classroom use, and (3) makes collection purchases which are not usually provided for in the budgets of small museums. It

---

<sup>1</sup>Burningham Interview.

<sup>2</sup>Minute Record Book, pp. 15-16, March 15, 1939.

<sup>3</sup>Minute Record Book, p. 82, Jan. 14, 1957.

is evident that present funds are not sufficient enough to pay the salary of a full-time director or allow funds for preservation costs, research, and expanded services. The major funds go for maintenance-utilities of the large physical plant.

Ninety-three percent of the present Board members do not feel that the Museum has sufficient funds to operate effectively. (see Appendix I)

Operating costs.--Budget estimates are also difficult to make because of inadequate bookkeeping records. The costs of printing stationery and catalogs are lumped together. In some cases contributions from classes, clubs, and individuals have been combined. A comparison of the Museum's income-expenses, excluding maintenance-utilities funds, is shown in Table 5. During the last three years (1960-1962) the total annual income of the Museum has averaged \$2594.03 and the expenses have totaled \$2491.66. Collection purchases and freight charges are the biggest expenses. The cost of each is approximately one-third of the Museum's income. The operating costs of the Museum have been grouped or listed in very general categories. The Board of Trustees or curator has not designated specific allocations for each category. Due to the financial report listing "receipts" and "disbursements" the Board has not had a clear knowledge of the Museum's true annual income and expenses.

#### Summary

1. The Museum has a large physical plant with more than sufficient exhibition area, but lacks adequate filing room, and office and workroom space. Where the Standard calls for a 40-40-20 division of space,

TABLE 5

## COMPARISON OF RECENT FUNCTIONS OF THE SPRINGVILLE HIGH SCHOOL ART MUSEUM

Item	1948	1960	1961	1962	Average for the last 3 years
Visitors (Approx.) registering during April	Unavail- able 7480 (1949)	6052	5848	5644	5848
Entries in April exhibit	364	179	160	135	158
Pictures sold	25	5	3	1	3
Pictures purchased for the col- lection	5	1	2	2	2
Commission on pic- tures sales	\$754.00	\$125.00	\$90.00	\$70.00	\$95.00
Class contribu- tions	\$880.13	Combined below	\$254.21	\$431.00	\$342.60 (last 2 years)
Clubs, organiza- tions	\$1929.72	\$2451.87	\$1680.00	\$1625.00	\$1652.00 (last 2 years)
Individual contri- butions	\$75.75	Combined above	\$150.00	\$5.00	\$77.50 (2 years)
Total contri- butions	\$2885.60	\$2451.87	\$2084.21	\$2061.00	\$2199.02
Sale of catalogs <sup>+</sup>	\$400.00 (Approx. profit)	\$300.00 (Approx.)	\$300.00 (Approx.)	\$300.00 (Approx.)	\$300.00 (Approx.)
Awards cost	None	\$300.00	\$300.00	\$300.00	\$300.00
Collection pur- chases	\$2168.00	\$1200.00	\$660.00	\$600.00	\$820.00

TABLE 5 - Continued

Item	1948	1960	1961	1962	Average for the last 3 years
Correspondence cost <sup>+</sup>	\$50.00 (Approx.)	\$50.00 (Approx.)	\$50.00 (Approx.)	\$50.00 (Approx.)	\$50.00 (Approx.)
Freight cost	\$1085.57	\$1031.18	\$1000.61	\$584.01	\$871.93
Insurance cost	\$362.82	\$331.03	\$246.66	\$246.66	\$274.78
Miscellaneous cost	\$190.82	\$270.92	\$126.55	\$127.37	\$174.95
TOTAL CASH INCOME	\$4039.60	\$2876.87	\$2474.21	\$2431.00	\$2594.03
TOTAL COST*	\$3821.21	\$3183.13	\$2383.82	\$1908.04	\$2491.66

\*Does not include utilities-maintenance expense.

<sup>+</sup>Catalogue sales and Correspondence costs couldn't be exactly determined because existing records group them together as "printing" disbursements or catalog receipts.

the museum has an 80-7-13 ratio.

2. The Museum is accessible to visitors, but lacks adequate fire and theft protection, convenient facilities, proper lighting, comfortable furnishings, and tools.

3. The Nebo School District owns the Museum building and grounds, and provides for the cost of utilities and maintenance which is the major Museum expense.

4. The Museum has not developed adequate sources of income, particularly endowments, tax levies, and membership funds. Although it has spent within its income, its services to the public have been limited

because of inadequate funds.

5. The Museum has not developed an operating budget based upon the total functions and needs of a museum. No funds are designated for preservation or research expenses. Funds in excess of exhibition costs are usually spent for collection purchases.

6. During recent years the income of the Museum has decreased while the collections and obligation to care for them have increased.

## CHAPTER XI

### ACTIVITIES OF THE SPRINGVILLE MUSEUM

The interpretive activities of the Museum<sup>1</sup> are mostly associated with the annual April National Art Exhibit rather than with the permanent collection. However, fourteen members of the Board of Trustees (93%) felt that "the Museum has an obligation to interpret its collection." The "art committee" of the Board mainly devotes its energies to the planning of the Opening and Closing Programs, and the interim lectures for the annual exhibit. The Association is not involved in other unrelated community projects.

#### Exhibits

The Articles of Incorporation provide that the Board must "hold annually a public art exhibit." (Article 3, Appendix II) During April the National Exhibit is usually hung on the second floor of the Museum, replacing the Steed Collection and recent accessions to the permanent collection which are regularly exhibited in that area. Other paintings and sculpture of the permanent collection usually remain intact on the first floor. The annual Hafen-Dallin Exhibit of local artists' work occupies the west gallery of the second floor during part of the month of November. An occasional one-man show or special exhibits (see Fig. 19) occupy this gallery during other times of the year. Otherwise,

---

<sup>1</sup>(See Appendix IV).

recent accessions are exhibited there. Due to the inflexible wall space, permanent lighting facilities, and the lack of portable display equipment, exhibits are displayed in a similar manner each year. (see Fig. 17)

Exhibit Policy.--The Association has attempted to display most of its permanent collection, without crowding, to conform to the numerical arrangement or listing in the permanent catalog. Part of the displayed permanent collection has been recently labeled with bronze nameplates. The exhibits are not systematically arranged in groups of similar objects or subordinated to themes which illustrate principles, change, or growth in art. By choice of size and color the curator arranges the exhibit to gain harmony and balance of display.

The Annual April National Art Exhibit.--The main activity of the Museum is the April Exhibit. Functions of this activity are listed here:  
Exhibitors.--Prior to the Exhibit invitational letters are prepared by the high school type classes and mailed to certain artists and galleries whom the Board has approved as worthy exhibitors. Each artist is limited to two paintings which are to reach the "gallery not later than March 20 to insure favorable hanging."<sup>1</sup> The artist is requested to return an enclosed card which states his intentions to exhibit. In addition to announcing the prizes offered, and the conditions of insurance and transportation, a recent letter concludes:

We hope that you will co-operate with us in this project, which is maintained year after year not only for its cultural value in promoting among this region an increased appreciation of the best American art, but also for the opportunity it affords our patrons

---

<sup>1</sup>Letter from Paul K. Walker, President of the Springville High School Art Association. Feb. 1, 1962.

to purchase works of art for homes and schools.<sup>1</sup>

The Minute Record Book explains how exhibitors are to be classified:

The mailing list is divided into three categories listed as A, B, and C. The A group includes topflight artists whose works are known and accepted as the finest types of contemporary American art. On these shipments the committee pays all transportation, packing and insurance charges. The B list consists of promising artists who are doing good work, but who have not yet attained the national standing of the A group. On these the artist pays transportation to Springville; the committee pays insurance and return shipping charges. The C group includes all Utah artists, who are able to bring their paintings and collect them after the exhibition, with other unknown artists who write asking for invitations and whose recommendations seem to warrant their eligibility for entrance in the exhibition. All expenses are paid on gallery shipments.<sup>2</sup>

There has been a noticeable decline in the number of artists and their works being represented in the April Exhibit during recent years. (see Table 5) At least two reasons account for this decline. First, some of the favorite exhibitors have died, and their works are not now available. The Museum has not regularly sought to invite new exhibitors. Second, several exhibits are now being sponsored by other Utah institutions during the month of April which competes for exhibitor and visitor interest. The Salt Lake Art Center and the Provo Art Gallery have regular monthly shows. Other major exhibits are held at Manti, Cedar City, and St. George, Utah. The Brigham Young University is planning for a large exhibition area in its new Fine Arts Building which will house a permanent collection and changing exhibits.

Jury.--Before the received paintings are hung, the art Board, with recommendations from the curator, acts as a jury to cull out paintings

---

<sup>1</sup>Ibid.

<sup>2</sup>Minute Record Book, pp. 74-75 Jan. 11, 1955.



which "do not meet the standard requirements."<sup>1</sup>

Clean-up Day.--Usually before the Exhibit begins, the Museum grounds and city streets are cleaned up by students, residents, and businessmen (see Fig. 26).

Opening Program.--The "art committee" plans the Opening Program to be held near the first of April. Two programs are given -- one for the high school students during the afternoon and one for patrons and townspeople in the evening. Recent programs have included such features as guest speakers; slides showing some of the permanent collections and entries in the current exhibit, accompanied by related poetry and music. The music is usually furnished by the high school orchestra, accapella choir, or other local musicians. After the program the public is invited to view the Exhibit.

Evening Lectures.--Throughout the month, evening lectures or guide service are provided for by members of the Board from 7:30 p.m. to 9 p.m., Monday through Friday.

Group Visits.--School, church, or club groups visiting the Museum during the daytime are sometimes directed through the exhibits by the curator, other available Board members, student attendants, or visiting art instructors of the area. As part of a unit on art history, the art classes from the Springville Junior High School visit the Museum to become more familiar with different media, techniques, and styles of painting and sculpture. Their instructor conducts these tours. Classes from the Brigham Young University do likewise. Mr. Burningham also uses the

---

<sup>1</sup>Minute Record Book, p. 72, Oct. 18, 1954.

exhibits to acquaint his art students with good design and painting techniques. His oil painting class is sometimes conducted in an exhibition room where the students have their work criticised by comparison to good examples in the exhibits.

Club Meetings and Socials.--The Hafen-Dallin Club, which sponsors many of the Museum's activities, holds weekly meetings in the Museum during April as well as November. The public is invited to attend these meetings which feature guest artists, films, and demonstrations. The Federated Women's Clubs of Utah hold an annual Art Tea which consists of an art program and social. The Kiwanis Club of Springville entertains other Kiwanis groups during the month, and provides special lectures for the visitors. The Nebo Camera Club holds its annual Film Presentation and Social in the Museum, and encourages its members and friends to view the April Exhibit.

Television.--Part of the April Exhibit activities were televised locally in 1958, 1959, and 1960.

Art Theme.--Traditionally the high school students (and junior high students when they were once part of the school) have been required to write themes about their favorite pictures exhibited during the April Exhibit. This activity,<sup>1</sup> which culminated in awarding prizes for the best essays, stimulated repeated individual and class visits to the Museum.

Fund Raising Activities.--As previously mentioned, students become engaged in various fund raising enterprises to provide income for the Museum.

---

<sup>1</sup>Mrs. Huntington's thesis contains an extensive treatise on the value of the art theme to the student. (see Bibliography)

Awards.--To encourage artists to exhibit their best paintings, a merit award of \$200.00 has been offered for the best oil painting entered in the Annual Exhibit in recent years. An award of \$100.00 is also given to the painter of the best watercolor. Artists from nearby universities are secured to judge the paintings.

Purchases.--As recorded previously, the Art Board makes the selections of pictures to be purchased for the Museum before the end of April. Citizens and public agencies are encouraged to purchase paintings from the Exhibit.

Closing Program.--At the end of April, a Closing Program concludes the National Exhibit. The art theme contest winners are announced and the themes read. An original painting is usually given to the winner of the best theme. Also the winners of the merit awards for the best oil and watercolor are announced. A cash award is presented to the outstanding high school art student by the Aureole Club. Finally, paintings purchased for the collection are unveiled by the Art Queens -- girls who have been previously chosen from each of the high school classes. It has been customary that the class raising the most money for the art program has its queen reign over these exercises.

Visitors.--The 1960 Permanent Catalogue estimates that 50,000 to 60,000 people visit the Museum during April.<sup>1</sup> These figures seem excessive in view of the fact that an actual count of the Museum's register book shows that approximately 6,952 people signed the register during 1960; 5848 in 1961; and 5644 in 1962 (see Table 5). It is to be

---

<sup>1</sup>Permanent Gallery Catalogue, p. 3.

recognized that not everyone signs the register upon entering the Museum, but the apparent discrepancy between the estimate and the actual count is not justified. A comparison of the number of visitors signing the register in recent years shows a steady decline. The Museum has made no attempts to make surveys of visitors' interests or attitudes toward the exhibits.

Catalogs.--Labels on or near the articles in the collection contain only the names of the objects and/or the artists' names. The only other written material immediately available to the visitor is found in the permanent catalog, which may be purchased at the reception desk. This catalog briefly reviews the history of the Museum, records its accessions, and provides brief biographies of the artists. Little information is given about the objects or the processes by which they were made. During the April Exhibit a small inexpensive catalog containing the name of the painting, its number, the exhibitor and his residence, is available to the visitor.

Guide Service.--The April visitor can get other information from a guide -- usually a trustee assigned by the President of the Board. These trustees, depending upon their own knowledge and interpretation of the exhibit, have the freedom to conduct tours as they wish. In most cases the guide interprets the temporary April Exhibit rather than the permanent collections. During other months of the year, the art teacher-curator and Mrs. Huntington, who acts as historian and part-time attendant, have some opportunities to interpret the permanent collection to individuals or groups.

Changing Exhibits.--The permanent collection exhibits are not

regularly changed except to provide room for the annual exhibits. In this case the article is usually returned to its former display area when these exhibits end. The Museum makes no special displays of single objects to feature them temporarily. In recent years the Museum has not availed itself of traveling exhibits.

A study of the Association's records shows that the Museum has few written policies to regulate exhibits or to encourage change of procedures.

#### Activities for Children

Integration with School Instruction.--Aside from the high school's activities already mentioned, the Museum has no organized program of children's activities, nor does it offer services which integrate with school instruction. The Nebo School District has no art supervisor or person assigned to coordinate or to encourage the adoption of museum services to the schools. In 1958 and 1959, Madge Thorn, president of the Hafen-Dallin Club, visited the local schools encouraging the teachers to make scheduled visits to the Museum. A special program was given to help orient the teachers to facts about the history of the Museum and its collections. Curator Stanley Burningham conducted tours for visiting elementary schools.

Recently, (1963) teachers of the Brookside Elementary Grade School were questioned by this writer about the extent to which their classes visited the Museum. Only one teacher had taken his class to the Museum in 1962. These teachers gave the following reasons why they did not take their classes to the Museum:

1. Special permission had to be secured from each parent to allow the teacher to take the children on an excursion from the school grounds.
2. The Museum's program was not inviting as an educational source, except as a stimulant to art activities.
3. Some teachers felt unqualified to give their students facts about the exhibits.
4. Teachers found it difficult to conduct their classes through the Museum.
5. Qualified guides were not usually available to interpret the exhibit to the students.
6. Transportation was not available to the school for these visits.
7. Some felt that their classes were not made to feel welcome at the Museum during the April Exhibit.<sup>1</sup>

No attempt was made to question the teachers of the other elementary schools in the area.

No statistical records are kept by the Museum to show how many public school classes visit the exhibits annually. There are no Saturday children's classes or elementary school exhibits conducted in the Museum.

#### Other Activities

The Museum has no membership services, nor does it publish regular bulletins or newsletters.

Special Events.--Some activities are conducted in the Museum by cooperating agencies. The Hafen-Dallin Club, which sponsors many art activities in the community, conducts an annual exhibit in November of work done by amateur and professional local artists. The public is also invited annually to an exhibit of watercolor paintings by advanced

---

<sup>1</sup>(Interview meeting with Brookside School faculty, Jan. 14, 1963)

students and alumni of the Brigham Young University Art Department. Glen Turner, former curator of the Museum, and present B.Y.U. art professor, conducts this exhibit which is the culmination of a painting tour to southern Utah. (see Fig. 27) A special pageant, "Our Artist Hafen," by Eva Crandall was presented to the schools and public in 1959. This play commemorated the life of John Hafen, one of the founders of the Museum.

Hobby Groups.--The Museum does not presently sponsor hobby clubs or provide facilities for such groups to hold regular meetings within the Museum. Lack of facilities, room, and certain restrictions discourage groups from using the building:

Mr. Brockbank further stated that the leaders of the Little Theatre group and of the Civic Orchestra had asked for the use of the Little Theatre during the summer. Mr. Thorn solved the question by stating that a regulation of the Nebo School District prohibited the use of school buildings except where a janitor was in charge to take care of the buildings.<sup>1</sup>

Previous to this, the Board had agreed that these groups could use the facilities "with the condition that they must provide a caretaker to have charge of the Gallery while it is in use, and that they pay for any other expense that might arise in connection with the use of the building."<sup>2</sup>

Classes.--In addition to the regular high school art classes taught in the Museum, two Adult Education Classes were taught in the Museum in 1959: Advanced Oil Painting by Stanley Burningham and Sculpture by Hughes Curtis. Other classes were taught at other places within

---

<sup>1</sup>Minute Record Book, 50, June 13, 1948.

<sup>2</sup>Minute Record Book, p. 45, Sept. 30, 1947.

the community. (see Appendix V) A summer art class for young people, sponsored by the Community Development Program, was conducted in the art room of the Museum during June and July of 1961. Twelve students enrolled and were required to pay their own tuition and material costs.

School Exhibit.--A special display of art work by students of the high school and junior high school was exhibited in the art room of the Museum during Springville's Homecoming Week activities, May, 1962. Very few people attended the exhibit because the Museum was not opened regularly during that time.

Non-Museum Exhibits.--Other community exhibits are occasionally held in public buildings, business houses, and at the City Park. (see Fig. 28).

Publicity.--For many years, Mae Huntington has acted as historian and correspondent for the Museum. Local and state newspapers regularly publish her news articles relating to the Museum's activities. The Museum exchanges no bulletins or newsletters with other museum organizations, nor is it a member of a national museum association. Thirteen members of the Board (86%) felt that the Museum should become affiliated with other museum organizations.

There are no directional signs to lead the visitor from the main highways to the Museum. The Utah State Road Commission has restricted the Museum from having a directional sign on the city's main street. It is believed, however, that the Road Commission would possibly erect a sign for the Museum, if they were convinced that it is a public



## PLATE XIV



Fig. 26. Clean-up Day at Springville on the street adjacent to the Museum.



Fig. 27. Ernel Anderson, artist, demonstrates an Indian dance at the B. Y. U. Watercolor Exhibit-Program held in the Museum.



Fig. 28. An outdoor art exhibit at the Springville City Park.

## OTHER ACTIVITIES

landmark.<sup>1</sup>

During the summer months and April the Museum is advertised on the high school's new marquee sign (see Fig. 16). Recently, small signs bearing the words "Welcome to Springville, World Famous Art Gallery" have been erected on the north and south entrances of the city by the Chamber of Commerce. The Chamber of Commerce also prints a small tourist pamphlet advertising the city and the Museum. A colored photograph of the Museum decorates its cover which contains also these words: "Springville, Utah, Center of Scenic Utah Valley, Home of the West's Famous Art Exhibit." The back cover of the folder provides the following information, which (according to the findings of this study) is somewhat inaccurate:

SPRINGVILLE, UTAH, a city of over 7,000 inhabitants is located in beautiful Utah Valley and is overshadowed by the lofty Wasatch Mountains on the east. It is the home of one of the finest art galleries and one of the most representative collections of art to be found anywhere in the West.

THE SPRINGVILLE HIGH SCHOOL ART GALLERY features the works of many of America's outstanding contemporary artists, and such Old Masters as Gainsborough, Turner, Monticelli and others. The collection is valued at over a half million dollars, and is comprised of over 450 paintings. The famous A. Merlin Steed Collection of 132 paintings is part of the exhibit.

THE ART GALLERY is one of the finest west of the Mississippi river. It comprises five large exhibition galleries; its lighting is modern and efficient.

Each April an exhibition is held in which prominent artists from all over the country participate. From this exhibition paintings are purchased to become part of the Gallery's permanent collection.

---

<sup>1</sup>Interview with Carl Curtis, Springville City Street Engineer, Feb. 5, 1963.

OVER 50,000 people visit the Springville Gallery during the Annual Exhibit, and being one of the finest attractions in the state, is visited by many thousands of summer tourists.

THE ART GALLERY is open daily. No admission is charged.<sup>1</sup>

The Chamber of Commerce also sponsors a Tourist Information Booth during the summer months at the city park. A guide attendant directs tourists to the Museum as well as to other scenic attractions nearby. The words "The Art City" are printed on stationary of Springville schools, city, and business houses. A recent television program (1962) by Kennecott Copper Corporation featured the Springville Art Museum.

The local newspaper devotes part of its front page to the opening of the Annual Art Exhibit, using photographs of exhibit entries and other activities. The photographs are usually made by the photo department of the high school and by other local photographers. Most of the newspaper publicity deals with the April Exhibit and new accessions, but lacks news of organizational changes and promotional activities. No news items are sent to the American Association of Museums or other regional museum conferences.

Public Support.--The Association has made no surveys to study the interests and needs of the citizens of the community to determine what services it should render to gain community approval and support.

When the Board was asked, "Do you feel that the general public in Springville wants the services that an art museum can provide?" eleven members (74%) said "Yes;" one (7%) said "No;" and three (19%) were "undecided." Also a related question was asked: "Will the public

---

<sup>1</sup>Tourist travel folder published by the Springville Chamber of Commerce.

support these services?" Thirteen (87%) said "Yes" and two (13%) were "undecided."

#### Summary

1. Most of the activities of the Springville Museum are centered around its annual April Exhibit. Students of the high school participate in many of these activities.

2. Exhibits are not displayed by systematic or thematic arrangements which help to interpret the collections.

3. Even though the Association believes that it has an obligation to interpret its collections, its program is limited to infrequent lectures and brief information found in the permanent catalog.

4. The Museum has not been able to offer many public services. It lacks children's activities, membership programs, and services to hobby groups.

5. The Museum has not availed itself of traveling exhibits. It has occasional one-man shows, student exhibits and exhibits by local artists.

6. There is very little co-ordination between the local school district and the Museum to develop exhibits that can be integrated with school instruction.

7. The Museum's publicity of exhibits is generally adequate, but its other functions and needs are not usually reported. It also lacks communications with other museum agencies. Some of the information about the Museum printed in tourist folders is inaccurate and somewhat misleading.

8. A comparison of activities during recent years shows a steady decline in several categories.

9. Although no official survey has been made to determine the public's interest in the Museum, the Board of Trustees felt that the community would support the Museum's services.

## CHAPTER XII

### COMPARATIVE ANALYSIS, CONCLUSIONS, AND RECOMMENDATIONS

A comparison of the management elements of the Springville High School Museum of Art to the Standard demonstrates to what extent the Springville Museum has effective management policies. The approximate extent to which the Springville Museum has effective policies and practices is shown in Table 6.

#### Comparative Analysis

Goals and Purposes.--A small art museum should have a well-planned program based upon its obligations to collect, preserve, provide research facility, and to educate. These functions, based upon the needs of the small community, should not attempt to duplicate the programs of large museums.

Even though the Springville Museum organization has recognized the cultural and educational values of its collections, it has not adopted specific objectives that are based on a knowledge of fundamental museum functions, its distinctiveness, and the limitations of a small community museum.

Collections.--To gain distinction the small art museum must establish geographical, subject matter and function limitations. Policies should be formulated to govern the acceptance of gifts, loans, and purchases. Detailed and accurate records on each of the collections should

TABLE 6

THE EXTENT TO WHICH THE SPRINGVILLE MUSEUM OF ART MEETS THE STANDARDS  
OF FUNDAMENTAL MUSEUM MANAGEMENT (BASED ON FINDINGS)

Standard, policy or obligation	Clearly Written	Obscure or assumed	Not adopted	Extent of practice		
				Always	Sometimes	Never
1. Goals & purposes		x			x	
2. Geographical limitation			x			x
3. Subject limitation		x				
4. Function limitation		x			x	
5. Gift restriction		x			x	
6. Loan restriction			x			x
7. Purchase restriction			x			x
8. Collection record system		x			x	
9. Collection care		x			x	
10. Insurance on collection	x				Inadequate	
11. Organizational pattern (control)		x			x	
12. Constitution or charter	In part	Inadequate			x	
13. Bylaws			x			x
14. Elective board	x	x				x
15. Appointed board	x			x		
16. Term of office	x					x
17. Annual meeting	x				x	
18. Regular meetings		x				x
19. Duties of board functions		x			x	
20. Composition of board	In part	x			x	
21. Standing committees		x			x	
22. Size of board	x				x	
23. Employed staff			x			x

TABLE 6 -- Continued

Standard, policy or obligation	Clearly Written	Obscure or assumed	Not adopted	Extent of practice		
				Always	Sometimes	Never
24. Administrator		x			Unpaid curator & board	
25. Standards for administrator		x			Not determined	
26. Duties of administrator		x			x	
27. Duties of assistants		x			x	
28. Adequate building standard		x			Inadequate	
29. Maintenance of building & grounds		x			Inadequate	
30. Theft protection		x			Inadequate	
31. Fire protection		x			Inadequate	
32. Facilities of building		x			Inadequate	
33. Equipment and tools		x			Inadequate	
34. Sources of income		x			Inadequate	
35. Operating budget		x			Inadequate	
36. Exhibit policy		x			x	
37. Exhibit change		x			x	
38. Children's program		x	x		x	x
39. Interpretive program		x			x	
40. School integration		x			x	
41. Membership			x			x
42. Public services		x			x	
43. Hobby groups		x			x	
44. Publicity		x			x	
45. Research facility		x			x	
46. Incorporated legal entity	x				Adequate	
47. Volunteer program		x			x	



be developed for identification and research purposes. Objects in the collections should be adequately numbered, filed, preserved, and insured. The primary obligation of the museum organization is the adequate management of its collections.

The Springville Museum has not adopted the geographical and function limitations, nor has it developed policies to govern the acceptance of gifts, loans, and purchases. It lacks a systematic record-keeping program and detailed information on many of its collections. Objects in the collections are not adequately numbered, filed, preserved, and insured. The Museum has not given its collections adequate management.

Organization.--The art museum should be a chartered corporation having a constitution, by-laws and usually public membership. It should be governed by an active Board of Trustees which is usually elected by the membership, or appointed by the parent organization, if the museum is a dependent corporation. A self-perpetuating Board should be avoided. The Board is not an administrative group -- its functions are limited to legislative and economic responsibilities. The museum should have a full-time staff starting with a Director, at least, who effectively administers the duties of the museum on a business-like basis. As his duties increase, the Director must depend upon the assistance of additional staff members and responsible volunteers.

The Springville Museum is an independent chartered corporation having an inadequate constitution and lacking bylaws and public membership. It is governed by an appointed Board of Trustees which is self-perpetuating, contrary to the provisions of its constitution. Since the

Museum has no full-time Director or staff, the Board itself acts as an unpaid administrative body. The responsibilities of each Board member are not clearly defined, and most of the members are not acquainted with the knowledge of museum management. The Board has not been able to establish effective management policies to fulfill its economic and legislative obligations. The present Association does not follow the complete provisions of its unammended constitution. Designed to be a community organization, the Museum is mostly managed by Board members of the high school faculty. The unpaid curator of the Museum has excessive duties, but lacks executive prestige and powers. He is assisted by some volunteers who lack adequate training in museum work.

Administration.--Effective administrative work by the museum's staff is related to the development and status of the physical plant, the financial income, and the annual budget. The museum's collections should be properly housed in a building that is economical to maintain; that has adequate facilities, furnishings, and tools; adequate fire and theft protection; a good division of room space for exhibits, filing, workroom, and office space; and a room for group meetings. The museum must also be assured a dependable annual income. The Board of Trustees and the Director must choose and develop the most promising of several potential sources of museum income. It must wisely budget its income to provide sufficient funds for each of its functions.

The Springville Museum has a large physical plant with excessive exhibition area, but lacks adequate filing room, and office and workroom space. The attractive museum structure lacks adequate fire and theft protection, convenient facilities, proper lighting, comfortable

furnishings and tools. The Association has not developed adequate sources of income, particularly endowments, tax levies, and membership funds. Although it has spent within its income, its services to the public have been limited because of inadequate funds. During recent years the income of the Museum has decreased while the collections and the obligation to care for them has increased. It also has not developed an operating budget based upon the total functions and needs of a museum.

Activities.--The interpretation of the materials in the collections is the main function by which the museum is judged by the community. The museum has the major obligation of satisfying the visitor's quest for information and stimulation. The main interpretive activity of the museum is its exhibits. The interpretation of the exhibits depends in part upon how effective the collections are displayed. The exhibit policy to display everything should be avoided. Exhibits are best displayed by thematic or systematic arrangements which illustrate aesthetic significance, principles of association, and growth and change in art. Changing exhibits are necessary to stimulate continued interest in the museum. Traveling exhibits, which can be obtained free or rented for nominal fees, make it possible for the small art museum to exhibit many types of art which it ordinarily could not collect because of its limitations. Other activities such as children's programs, lectures, membership services, public services, sponsorship of hobby clubs, and publicity enable the stimulated visitor to pursue new interests -- another obligation the museum has.

Most of the activities of the Springville Museum are centered

around its annual April Exhibit. Exhibits are not displayed by systematic or thematic arrangements but by miscellaneous groupings. Its permanent collections interpretive program is limited to infrequent lectures and brief information found in the permanent catalog. The Museum has not been able to offer many public services. It lacks children's activities, membership programs, and services to hobby groups. The Museum has not availed itself of traveling exhibits, but it has some one-man shows, student exhibits, and exhibits by local artists. There is very little co-ordination between the local school district and the Museum to develop exhibits that can be integrated with school instruction. The Museum's publicity on exhibits is generally adequate, but other Museum functions and needs are not usually brought to the public's attention. It lacks communications with other museum agencies. A comparison of the Museum's functions during recent years shows a significant decline in several categories.

### Conclusions

This comparative study demonstrates that the Springville Museum lacks adequate management of its collections, organization, administration and activities; and it has a deficiency of policies which governs its functions. Its functions compare unfavorably with the ideals of the Standard. This inadequacy is due mainly to (1) the Association's lack of the knowledge of museum management, (2) an ineffective organization, (3) the lack of a full-time salaried Director and staff, and (4) insufficient funds.

It should be recognized that the Museum's growing obligations

and duties that are inherent in having the large collection and building are too great to expect a few unpaid persons<sup>1</sup> to assume and effectively manage. Without professional workers, it is unreasonable to expect the Museum to operate effectively.

This study has demonstrated the need for the Museum to adopt effective management methods and policies in order that it may become a respected and popular educational and cultural institution. The adoption of these standards should be based upon the community's individuality, needs and interests.

#### Recommendations

Based on the findings and conclusions of this study the following recommendations are made:

1. Goals and Purposes.--The Association should recognize its weaknesses and distinctiveness, and set down in writing specific goals and purposes based upon the limitations of a small community museum. This would give consideration to its obligations and functions to collect aesthetic and educational art objects, to preserve these collections; to provide some research facility; and to educate the public.

2. Collections.--To improve its collection policies the Museum should adopt the following:

(a) It should collect first the best art of its own area, giving encouragement to local artists.

(b) Reproductions should be secured to provide a representative survey of art history for educational purposes.

---

<sup>1</sup>It is hoped that this study will in no way discredit individuals who have devoted faithful service to the Museum throughout its existence.

(c) Original art from other areas should be discriminately collected as a means to supplement and interpret the major local collections.

(d) Donors should be encouraged to purchase objects desired by the Museum rather than have the Association buy them with their limited funds.

(e) Potential donors should be made aware of the tax deductions they can gain from making gifts to the Museum. These gifts should be made without restrictions.

(f) Standards for collecting should be adopted to insure that the new accession will have educational and aesthetic value.

(g) Various representative types of art that demonstrate techniques, styles, and periods of art should be acquired.

(h) Since the Museum is closely identified with a high school, it should teach students to recognize aesthetic values in all forms of art, and apply this knowledge to their daily lives.

3. Gifts, Loans, Purchases.--Definite policies on accepting gifts, loans, and purchases should be adopted. Permission should be sought from former donors or their families to grant the Museum the freedom to wisely use the gifts as it wishes. Long-term loans should be avoided. Objects not belonging to the Association should be removed from the Museum unless specific agreements are made with the owners as to their disposition. The Museum should have the freedom to loan, discard, or sell its collections.

4. Records.--An effective system of recording and identifying the collections should be instituted as well as the gathering of detailed

information on each collection.

5. Preservation Methods.--More adequate area and facilities for filing objects should be provided. Professional methods of cleaning and preservation should be practiced, and periodic inspections should be made of the collections. The collections should be more adequately insured on the basis of their actual values.

6. Re-organization.--The Association should be completely re-organized. It should re-establish and put into effect some of its present constitutional provisions as well as adopt new policies and make amendments. Bylaws should be added as policies are developed.

7. Public Memberships.--The Association, as an independent corporation, should establish public memberships. Regular elections should be conducted; the membership should be allowed to vote for new board members.

8. Meetings.--More frequent and regular meetings should be held by the Board.

9. Representation on the Board.--The Board of Trustees should have representation from various important groups within the community. Each group could nominate its own interested representative candidate to the Board to be voted on by the membership.

10. Ex-officio Officers and Advisory Members.--The Mayor of the City and the Superintendent of the Nebo School District should be appointed ex-officio officers rather than regular members of the Board. An advisory committee could be formed to include former Board members who have continued interest and authoritative knowledge of museum work.

11. Functions of the Board.--The economic and legislative functions

and obligations of the Board should be clearly known. If possible, the Board should not interfere with administrative work, but it should form committees to facilitate its own functions.

12. Director.--At the minimum the Museum urgently needs a qualified, full-time salaried Director to give administrative leadership. If the present program is continued, the curator should be given a lighter teaching load during the school day, and adequately paid to render part-time service to the Museum after school hours and during the summer months. He should be given more administrative authority, a chance to visit other museums, and assistance from responsible volunteers. If the Museum is to be run on a gratis basis it must be highly organized to see that each function has active, capable workers.

13. Student Assistants.--Responsible High School students could give greater assistance to the curator by doing secretarial work, research, filing, exhibit display, etc.

14. Public Volunteers.--A Museum Auxiliary or public volunteer group could be organized to give definite assistance to the Museum. All volunteers should be trained.

15. Growth Limitation.--The Museum must strive to limit its physical growth. More exhibition rooms should not be added since the present building is larger than most small museum structures, and greater than the community can now support adequately.<sup>1</sup>

---

<sup>1</sup>At the time of this writing a family foundation has appropriated funds to build additional exhibition rooms onto the Museum as a memorial. However, some needed improvements such as a drive-in ramp, storage area and possibly an elevator are also being planned for in the new addition.



16. Condensation of Permanent Exhibit.--Since many of the objects now on exhibit duplicate each other in style and subject matter, part of the exhibits should be filed. If only representative objects which have aesthetic and educational use are exhibited, adequate exhibition room would be immediately made available for display of traveling shows, local exhibits, recent accessions, and future expansion.

17. Improvements to the Physical Plant.--More adequate storage facilities, lighting fixtures, accessible unloading and crating area, tools, furnishings, and art instruction facilities are needed. The addition of directional signs, comfortable furniture, and renovated rest rooms would aid the visitor and add to his enjoyment. The Museum's grounds could be landscaped and more carefully maintained.

18. Protection.--More adequate means for fire, theft, and vandalism protection is needed.

19. Sources of Income.--The Association should seek to broaden its sources of income. The establishment of endowment funds, tax levies, and membership fees is especially needed.

20. Budget.--An operating budget which considers the total functions of the Museum should be adopted and followed. Bookkeeping methods need to be improved.

21. Exhibits.--~~Ex~~hibition policies should be formulated. Thematic exhibits could be temporarily displayed from the collections. Exhibits should be regularly changed. Traveling exhibits such as offered by many institutions should be secured to "report" to the public what is being done in art. The renting of many forms would relieve the obligation to collect and preserve these various forms and would help to educate the

public to a greater concept of aesthetic achievement. One exhibition room ought to continually emphasize "the living artist." Current trends in art should be displayed, and elementary and secondary school art should be regularly exhibited.

22. Children's Activities.--A children's program should be developed to provide art instruction classes and interpretive activities. Collections of secondary value and reproductions or slides could be made available for temporary loan to the schools. Exhibits should be formed to consider the school instruction and a coordination of the school and museum personnel should be sought.

23. Education.--The Nebo School Board should be appraised of the Museum's education potential to not only the students and citizens of Springville, but to all of the district. The school district should realize its obligation to offer increased art education and should provide the necessary funds to promote it.

24. Control of the Museum.--Definite written agreements should be formulated between the Association and the Nebo School District for the dual control of the Museum.

25. Services.--Membership services and public services such as lectures, socials, films, and classes should be offered. A newsletter could inform the public membership of the coming Museum programs.

26. Clubs and Classes.--Hobby groups or art clubs should be encouraged to use the Museum's facilities at a nominal charge. Adult Education classes should be developed.

27. Interpretive Guide Service.--Qualified lecturers and docents should be secured to offer accurate, informative facts about the

collections and exhibits, as well as present the purposes of the Association.

28. Interpretive Literature.--Supplementary reading materials related to the collections should be offered as well as brief factual labels installed near the objects. An art library as part of the reception center could be developed, or art books, and materials could be sold to the public.

29. Contributions.--A contributions box could be placed in the Museum to receive voluntary donations.

30. Museum Affiliation.--The Museum should associate with other Museum organizations and their personnel. It should subscribe to a national museum journal such as Museum News.

31. Publicity.--News items could be exchanged with other museum associations. The business of the Association as well as its coming program could be better advertised in the local papers. The curator or Director should represent the Museum's views more frequently in publications or through public appearances. Highway directional signs should be secured to guide the visitor to the Museum. Tourist folders should contain accurate information about the Museum.

32. Re-activation.--In order to better its reputation and make improvements, a campaign should begin to (1) announce a formal closing of the Museum for making these improvements; (2) make sufficient changes in the form of special exhibits, programs and facilities that will visibly demonstrate new policies and administrative planning; and (3) make a public announcement of the re-opening of the Museum.

33. Accreditation.--The Museum should seek to become accredited

by the American Association of Museums.

34. Programming.--All planning should be made in consideration of other local institutions' programs which may compete for visitor and exhibitor interest; and the needs of the local community.

35. Surveys.--Publicity and surveys should be made to develop and determine the public's interest in the Museum. Public apathy should be anticipated.

36. Adoption of Recommendations.--And finally, while it is recognized that all of the foregoing recommendations may be beyond the immediate scope of the Museum because of limited funds and personnel, steady progress should be made to adopt many of these provisions. The greatest need is a full-time, salaried administrator who can begin to adopt these recommendations. One area should not be over-developed at the expense of another.

#### Postscript

In fairness to the Association, it is to be recognized that at the time of this writing the Board of Trustees has begun to hold meetings to try to overcome some of the problems herein described. Some progress has been made, and it is hoped that this study will assist the Association in making continued improvements.

BIBLIOGRAPHY

## BIBLIOGRAPHY

### Books

- Borhegyi, Stephan F. and Dodson, Elba A. A Bibliography of Museums and Museum Work, 1900-1961. Milwaukee: Milwaukee Public Museum, 1961.
- Coleman, Laurence Vail. Manual for Small Museums. New York: G. P. Putnam's Sons, 1927.
- Guthe, Carl E. So You Want a Good Museum, A Guide to the Management of Small Museums. Washington, D. C.: The American Association of Museums, 1957.
- Huntington, Mae. Permanent Gallery Catalogue. Springville, Utah: The Springville High School Art Gallery, 1960.
- Low, Theodore L. The Educational Philosophy and Practice of Art Museums in the United States. New York: Teachers College, Columbia University, 1948.
- Miers, Sir Henry. A Report on the Public Museums of the British Isles (other than the National museums). Edinburgh: T. and A. Constable Ltd., 1928.
- \_\_\_\_\_. The Organization of Museums, Practical Advice. Paris: UNESCO, 1960 (Museum and Monument Series, IX).

### Articles

- Ahlander, Leslie Judd, "Point of View," Museum News, Vol. 4, No. 5, Jan. 1963.
- Allan, Douglas A. "The Staff," The Organization of Museums, Practical Advice, Paris: UNESCO, 1960.
- Canaday, John. "What Should a Museum Be?" Art in America, Vol. 49, No. 2, 1961.
- Coremans, Paul. "The Museum Laboratory," The Organization of Museums, Practical Advice, Paris: UNESCO, 1960.
- Cunningham, C. C. "What Should a Museum Be?" Art in America, Vol 49, No. 2, 1961.

Daifuku, H. "Collections: Their Care and Storage" The Organization of Museums, Practical Advice. Paris: UNESCO, 1960.

Harrison, Molly, "Education in Museums" The Organization of Museums, Practical Advice. Paris: UNESCO, 1960.

Huntington, Mae, "An Investment in Culture" (Museum pamphlet).

Ingersoll, R. Sturgis, "What Should a Museum Be" Art in America, Vol. 49, No. 2, 1961.

Lugt, Frits, "Museum Policy" College Art Journal, Vol. II, No. 4, May 1943.

Molajoli, Bruno, "Museum Architecture" The Organization of Museums: Practical Advice: Paris, UNESCO, 1960.

\_\_\_\_\_. "News Line" Museum News, Vol. 41, No. 2, October 1962.

\_\_\_\_\_. "Shape and Form," Denver Art Museum publication. (pamphlet).

\_\_\_\_\_. "Springville, Utah Center of Scenic Utah Valley, Home of the West's Famous Art Exhibit." Chamber of Commerce travel folder.

\_\_\_\_\_. "The Art Project of the Springville High School" (pamphlet).

Wildenstein, Georges, "What Should a Museum Be" Art in America, Vol. 49, No. 2, 1961.

#### Unpublished Materials

Huntington, Mae Burt, "Springville High School Art Gallery; Its History and Contribution to the English Department." Unpublished Master's Thesis, Department of English, Brigham Young University, 1950.

Johnson, Wayne, "My Memory of the Springville Art Movement," (personal writings).

\_\_\_\_\_. "Minute Record Book," Springville High School Art Association.

Raty, Thomas Laine, "A Survey of Paintings in the Brigham Young University Collection to Determine to What Extent Native United States Painters and Painting Movements from the Period of 1775 to 1950 are Represented." Unpublished Master's thesis, Brigham Young University, Department of Art, 1961.

Walker, Paul K., "The Growth and Development of the Organization and Administration of the Springville High School" Unpublished Master's thesis, Brigham Young University, 1953.

Letters

Bach, Otto Karl, (Letter to Rell G. Francis) Director of Denver Art Museum, Feb. 19, 1962.

Brown, Ralph, (Letter to Stanley Burningham) June, 1962.

Burningham, Stanley, (Letter to Ford Foundation) April 27, 1960.

Cahill, A. A., (Letter to Rell G. Francis) Assistant for Archives, Metropolitan Museum of Art, Nov. 2, 1961.

Coolidge, John, (Letter to Rell G. Francis) Fogg Art Museum, Apr. 4, 1962.

Guthe, Carl E., (Letter to Rell G. Francis) Feb. 7, 1962.

Guthe, Carl E., (Letter to Rell G. Francis) Mar. 22, 1962.

Hammond, Frank H., (Letter to Rell G. Francis) Assistant to the Director of The American Association of Museums, Nov. 22, 1961.

James, Roy Walter, (Letter to Paul K. Walker) May 4, 1958.

Walker, Paul K., (Letter to Rell G. Francis) Exhibit Invitation from the Springville High School Art Association, Feb. 1, 1962.

Wise, Roland V., (Letter to Rell G. Francis) U. S. Treasury Department, Internal Revenue Service, July 17, 1962.

Interviews

Bach, Otto Karl, Director of the Denver Art Museum, May 28, 1962.

Hazeltine, James, Director of the Salt Lake Art Center, June 15, 1962.

Present and former members of the Springville High School Art Association and other local civic and school authorities.



APPENDIX

APPENDIX I

Springville High School Art Association  
Museum Questionnaire

Final Tabulation

Question	Yes	No	Undecided
1. Do you feel that the goals and purposes of the Springville High School Art Assn. are clearly stated? Explain.	4 (27%)	9 (60%)	2 (13%)
2. If not, what should be the goals and purposes of the Association?			
3. Do you feel that the Springville Museum is distinctive? (unique from other museums)	15 (100%)		
4. If not, in what way can the Museum become distinctive?			
5. What specific art objects should be collected?			
6. What should be limited?			
7. Who should select these objects?			
8. Are you satisfied with the present organizational pattern? (How Board of Trustees are selected, duties of each, meetings, etc.)	4 (27%)	8 (53%)	3 (20%)
9. If not, what changes should be made?			
10. Do you feel that the present physical plant (rooms, facilities, lights, etc.) is adequate?	1 (7%)	10 (66%)	4 (27%)
11. If not, what improvements can be made?			

Questionnaire Tabulation (Continued)

Question	Yes	No	Undecided
12. Do you feel that the Museum is receiving adequate care of its collections in regard to proper storage; cleaning and preservation; fire, theft and vandalism protection; accurate and complete records; insurance protection, etc.? Explain.	1 (7%)	12 (80%)	2 (13%)
13. If not, what suggestions can you make for improvements?			
14. Do you believe that management policies (rules, obligations) are adequate and clearly stated?	2 (13%)	11 (74%)	2 (13%)
15. If not, what policies and rules should be added or amended?			
16. Do you feel that under present conditions, it is possible for the curator, who is employed as a teacher, to manage the Museum and effectively carry out a good program?	2 (13%)	11 (74%)	2 (13%)
17. If not, what should be done?			
18. What percentage of the available funds should be spent for (a) management (care of collections, activities, publicity, salaries, etc.)? _____% (b) collection purchases (accessions of art objects)? _____%			
19. Do you feel that the Museum has sufficient funds to operate effectively?		14 (93%)	1 (7%)
20. If not, by what means can more money be secured for the Museum?			

Questionnaire Tabulation (continued)

Question	Yes	No	Undecided
21. Do you feel that the Museum has an obligation to interpret its collection? (explain, educate students, visitors, and adult citizens)	14 (93%)		1 (7%)
22. Name activities which you feel contributed to the cultural and educational needs of this community.			
23. What additional Museum activities or programs do you feel could be adopted to promote cultural and educational growth?			
24. In what way, if any, can the Museum's collection and services be related to the school curriculum?			
25. Do you feel that the general public in Springville wants the services that an art museum can provide?	11 (74%)	1 (7%)	3 (19%)
26. Will the public support these services?	13 (87%)		2 (13%)
27. Do you feel that the Museum should become affiliated with other museum organizations? (membership, personal contact, periodicals, correspondence)	13 (86%)	1 (7%)	1 (7%)
28. Do you feel that more people should be involved in the organization? (public membership, enlarged Board)	13 (87%)	2 (13%)	
29. Do you feel that a complete re-organization of the Association is needed at this time?	6 (40%)	8 (53%)	1 (7%)
30. What other suggestions can you make?			

APPENDIX II

ARTICLES OF INCORPORATION

SPRINGVILLE HIGH SCHOOL ART ASSOCIATION.

- - - - -

STATE OF UTAH)

COUNTY OF UTAH) SS

I do solemnly affirm that at a meeting of the members of Springville High School Art Committee, residing in Springville, Utah, held at Springville, Utah County, Utah, on the 5th day of February, 1925, upon notice to the incorporators and all members of said Committee given to them personally more than 15 days prior to the said 5th day of Feb. 1925, which said notice was and had been made to the persons present personally by verbal communication, all persons within Springville claiming or who might claim any right, title or interest in or to that particular property heretofore known as Springville High School Art Collection consisting of pictures, statuary and other works of art hereinafter described, having received such notice and being personally present or represented at such meeting, it was decided by a unanimous vote of all such members and persons present at such meeting to incorporate the said Springville High School Art Collection into a corporation with such rights and obligations as may be prescribed by law and by these Articles of Incorporation and it was by a majority vote and by the unanimous vote of all such members and persons present agreed as follows:

Article I

The Corporation herein formed shall be known as Springville High School Art Association.

Article 2

This Corporation shall be and exist for a period of One Hundred years from and after the date of its incorporation.

Article 3

This Corporation is organized for the following purposes, to wit;

To acquire and hold in trust for the benefit of the citizens of

APPENDIX II (continued)

Springville, a municipal corporation of the state of Utah, subject to the limitations herein prescribed, that certain collection of pictures and statuary heretofore known as Springville High School Art Collection;

To maintain, control, enlarge and perpetuate the said collection for the use and benefit of the inhabitants of Springville aforesaid; and for educational purposes, and in connection therewith to receive donations, which may be in money, property or works of art, all of which donations coming to its hands shall be received and held by it in trust to the uses and for the purposes herein stated, and if such donations shall be of property other than works of art, in its discretion to sell and dispose of the same, provided that any and all moneys from any and all sources whatsoever coming into its hands shall be used for the purchase of pictures or other objects of art to be added to the collection as it now exists and to become a part of the said collection heretofore mentioned, or for the preservation, protection or perpetuation of the said collection, including expenses incidental thereto, unless herein otherwise specifically provided; provided that the Board of Trustees herein provided may receive pictures or other objects of art or other property under any conditions or restrictions placed by the donor or grantor thereon and such Board shall be bound thereby;

To hold annually a public art exhibit at such time as shall be fixed by the Board of Trustees of this corporation, which said exhibit shall be free from any and all admission charges so long as the said Board of Trustees shall be in funds to conduct said exhibit, provided that no admission charge shall be made to any student enrolled in the public schools of the State of Utah;

And it is further provided that no admission fee shall be charged at any time except for the purpose of defraying expenses incurred in making said exhibit; and provided further that such annual exhibit shall be held at Springville aforesaid and not elsewhere;

Any and all pictures or other works of art which shall come into the possession and control of this corporation shall be kept and maintained at, and the annual exhibition herein provided for shall be held at, the Springville Public High School Buildings so long as the Board or body in control thereof shall maintain a proper and suitable building for the housing of said exhibit, and neither the Board of Trustees herein provided for nor any of its officers or agents or any person whatsoever shall have authority to remove or authorize the removal from the said Springville Public High School Buildings of the said exhibit or any part whatsoever thereof either temporarily or permanently, except for the protection thereof in case of emergency or for cleaning or repairs or except the Board or Body in control of said Springville Public High School Buildings shall fail to provide and maintain a suitable gallery and housing space for said exhibit;

The Board of Trustees herein provided shall have no authority to

## APPENDIX II (continued)

sell, barter, exchange or otherwise dispose of any picture or other art object coming to its possession except in exchange for, or to secure funds for reinvestment in, a work of the artist whose work is so exchanged or sold, and no such exchange or sale shall be made or had except on the vote of 5 trustees voting therefor;

It shall be the duty of this Corporation and of its Board of Trustees to keep any and all property coming into its hands insured against fire and otherwise so far as it shall have means so to do, and any funds received by this Corporation from any insurance policy, shall be reinvested by the said Board of Trustees of this Corporation in such works of art as it is hereby authorized to take and acquire;

This Corporation is not organized for pecuniary profit but for the sole purpose of holding as trustee for the inhabitants of Springville aforesaid the works or art hereinafter specifically referred to and such other works of art or other property as it may acquire under these articles; the particular property which this corporation shall take and acquire and which now constitutes the said collection herein above referred to is described as follows; to wit; (Deletion here: lists 52 paintings; 4 statues).

### Article 4

The office and place of business of this Corporation shall be at Springville, Utah, and not elsewhere;

### Article 5

The officers of this Corporation shall be; a Board of seven Trustees; a President; a Vice-president; a Secretary and a Treasurer; each officer must be a director and the Office of Secretary and Treasurer may be held by the same person at the same time; a majority of said Board shall form a quorum for the transaction of business except as herein otherwise provided; no person shall be eligible to any office in this Corporation who shall not be at the time of his election or appointment an actual and bona fide resident of the city of Springville, Utah, provided such residence qualification shall not apply to the persons herein named as its first officers, and any director or other officer who shall change his residence from Springville aforesaid; shall be deemed by the Board of Trustees herein provided to have resigned his office and a vacancy shall be by said Board deemed thereby created which said vacancy and any other vacancy due to any cause whatsoever shall be filled by the remaining members of the said Board of Trustees by appointment for the unexpired term of such officer unless otherwise herein specifically provided;

### Article 6

Said Board of Trustees herein provided shall at all times consist of the Mayor of Springville, Utah; the member of the Board of Education

APPENDIX II (continued)

of the Nebo School District elected from Springville, Utah, except as herein otherwise provided; the principal of the Springville Public High School, and four other trustees as herinafter provided; the term of office of any director who holds such office by reason of his election or appointment as Mayor, Member of Board of Education, or Principal shall coincide with his term as such officer and the same shall apply to any person elected or appointed in lieu thereof; a failure by Springville, Utah, to elect a member of the Board of Education of the Nebo School District shall not be deemed to create a vacancy but the person holding office as such member of such board on the date of such election shall hold over for a term of four years, unless an actual and bona fide resident of Springville be elected a member of the said Board of Education of said Nebo School District in the meantime in which case the person so elected shall supplant the person so holding over, and if at the end of said four years there shall not have been such election of an actual and bona fide resident of Springville to the said Board of Education of Nebo School District then the term of the officer so holding over shall be deemed to have terminated at such time as it would have terminated as a Member of said Board of Education and his successor shall be appointed by the remaining Board of Trustee members of this Corporation; provided further that if Springville by reason of a change of classification or other cause shall operate its public High School System by itself, then and in that event the head of the said school system shall supplant the Member of the Board of Trustees hereof who shall hold office by election or appointment as Member of the Board of Education of Nebo School District, and if the head of the school system shall be the principal of the High Schools of Springville City then the governing body of said city High School system shall make an election from its membership of a person to be a Trustee of this Corporation for a term coinciding with that of such governing body and until his successor is elected and qualified, and unless such election shall be held by such governing body within thirty days after it shall take office, then the Board of Trustees of this Corporation shall elect a member of such governing body as such trustee and if no member thereof will serve then the Board of Trustees of this Corporation shall make an appointment as trustee of any person qualified to act as such whose tenure of office shall be the same as that of a person elected by the said governing body would have been; provided further that if the office of Mayor of Springville shall be abolished by law then the governing body of Springville shall elect from its membership a member who shall be a trustee of this Corporation to serve from the date of his election and qualification and the term of office of such trustee shall be until a new governing body of Springville shall take office and his successor is elected and qualified; and unless such election by such governing body shall be held within thirty days after such governing body shall take office then the Board of Trustees of this Corporation shall elect a member of said governing body of Springville as a Trustee of this Corporation, and if no member of said governing body will serve then the Board of Trustees of this Corporation shall make an appointment of any other person qualified to be such trustee whose tenure of office shall be the same as that of the person elected by the said governing body would have been; Four



## APPENDIX II (continued)

other trustees shall hold office until the first day of Jan. succeeding the first, second, third and fourth annual meeting for the election of officers herein provided for; and an annual meeting of the Board of Trustees of this corporation for the election of officers and a trustee for a four year term commencing on the first Monday in January after such election shall be held, on the first Monday in October, 1925, and annually thereafter, on the first Monday in October, at the office of the Board of Trustees at Springville, Utah, at the hour of 7:00 o'clock, P.M.; on each such annual election a trustee shall be elected for a four year term commencing on the first Monday in January succeeding to succeed the person then holding office as trustee for the shortest remaining part of a term, excepting such persons as may be trustees by having been elected or appointed Mayor of Springville, Member of the Board of Education of Nebo School District, Principal of Springville High School or other person elected or appointed in lieu of either of them; all officers shall hold office until their successor is elected or appointed or qualified; all officers shall serve without salary;

### Article 7

Persons elected or appointed Trustees of this Corporation shall qualify by filing a bond running to this corporation in the sum of \$500.00 with the Secretary hereof; the treasurer of this Corporation or Secretary and Treasurer hereof shall file with the Secretary hereof a bond running to this Corporation in the sum of \$500.00 in addition to his bond as director; unless a trustee be elected or appointed by the Board of Trustees of this Corporation he shall furnish to the Secretary hereof a certificate of election or appointment by the Secretary or other similar officer of the body electing or appointing him certifying his election or appointment to such office as shall constitute him an officer in this Corporation;

### Article 8

The following named persons shall be officers of this Corporation as hereinafter stated for the terms as stated and until their successors are elected and qualified;

1. George R. Maycock, Mayor of Springville, Trustee;
2. J. Frank Bringham, Member of Board of Education of Nebo School District, Trustee and Vice-President;
3. R. L. Done, Principal of Springville High School, Trustee and President;
4. M. R. Straw Trustee to serve until 1st Monday in Jan. 1926;
5. Wayne Johnson, Trustee to serve until 1st Monday in Jan. 1927;
6. James F. Wingate, Trustee, Secretary and Treasurer, to serve until the 1st Monday in Jan. 1928;
7. George L. Smart, Trustee to serve until the 1st Monday in Jan. 1929;

## APPENDIX II (continued)

## Article 9

The Board of Trustees may adopt by-laws for its own government not inconsistent with law or these articles;

## Article 10

No amendment shall be made to these articles of incorporation except by a vote of 5 members of the Board of Trustees hereof voting in favor thereof, and after notice of the proposed amendment shall have been given to the citizens of Springville by publication of the proposed amendment and a statement of the reasons why same has been proposed; such amendment may be proposed by a majority of the Board of Trustees; such publication of notice shall be made in a newspaper published in Springville and if no paper is there published then by publication in a newspaper having a general circulation therein and by posting notices in three public places; such notice by publication or by publication and posting shall be given at least 5 days prior to the date of meeting to consider the said amendment and shall state that the same will be presented and discussed and passed upon in a public mass meeting and shall state the time and place of holding the same; at such meeting a vote shall be taken and if a majority vote of persons present and voting shall be in favor of the adoption of such amendment then the same shall be further considered by the Board of Trustees and a vote of five members of said Board in favor of its adoption shall pass the same and the same shall be made of record; if a majority of the votes cast at such mass meeting shall be against the adoption of the proposed amendment then the same shall not be further considered by the said Board;

## Article 11

If for any reason the corporation hereby created shall be dissolved or shall fail in carrying out the trust hereby imposed, then and in that event all property rights and privileges of said corporation shall revert to and become the property of Springville, a municipal corporation of the State of Utah and said Springville shall carry out the purposes of this Corporation as nearly as may be.

## Article 12

The incorporators of this Corporation shall not be liable for the debts of the Corporation nor any of them.

Ray L. Done

Subscribed and sworn to before me this  
17 day of April, 1925.

George R. Maycock

Notary public;

Residing: Springville

My commission expires Dec. 29, 1925

APPENDIX III

MEMBERS OF THE SPRINGVILLE HIGH SCHOOL ART ASSOCIATION, JUNE 1962

Trustees	Office or Position	Museum Assignment
Paul K. Walker*	President (Principal of High School)	Calls, presides and conducts Board meetings, plans programs
Leo A. Crandall	Vice-President (Board of Education)	Represents the Nebo School District
Mae Huntington	Secretary (former teacher)	Writes publicity, keeps minutes, catalogs collections and lectures
James F. Wingate	Treasurer (former teacher)	Keeps financial records
Paul Haymond	Member (Mayor of Springville)	Represents City Council
Vilate Reynolds*	Member (citizen)	Lay representative
Glen H. Turner	Member (former curator and teacher)	Exhibit juror and lecturer
Stanley Burningham	Curator and art teacher	Manages exhibits, cares for the collection, juror and lecturer
<u>(Art Board Committee)</u>		
Eli Tippetts	High School Teacher	Lecturer, plans programs
Margaret Pehrson	High School Teacher	Lecturer, plans programs
Eldon Reese	High School Teacher, Assistant Treas.	Correspondence, Financial records
Grant Clyde	High School Teacher	Lecturer, photographer, programs
Rell G. Francis	Junior high school art teacher	Lecturer, represents Jr. High School
Victor Frandsen	Elementary school principal	Represents elementary schools
Marie Whiting*	President of Federated Women's Club	Represents women's clubs
Sterling Price*	Civic representative	Represents men's clubs
Inez Chader <sup>+</sup>	President of Hafen-Dallin Club	Represents Hafen-Dallin Club
Paul Thorn <sup>+</sup>	President of Alumni Association	Represents High School Alumni
Dee Montague <sup>+</sup>	Studentbody President	Represents High School students

\*Recently retired, moved, or resigned from the Association. (Omar Hansen, new principal replaces Paul K. Walker; Nina Reid replaces Marie Whiting. Other vacancies are not filled at present).

<sup>+</sup>These names were not included on the original Association roster listed by Paul K. Walker. A study of the Minute Record Book shows that these representatives are members of the Association.

APPENDIX IV  
ANNUAL ART MUSEUM ACTIVITIES  
1958-1962

Month	Activity	Sponsor
April	ANNUAL NATIONAL ART EXHIBIT	Springville High School Art Association
	<u>Opening Program</u> lectures, films, preview of paintings, musical numbers	
	<u>Evening Lectures</u> (Mon.-Fri.) by Art Board & Committee	
	<u>Group visits</u> by clubs, schools special lectures provided	
	<u>Art Tea</u> (Federated Women's Clubs Program and Social)	Federated Women's Clubs
	<u>Kiwanis Club Program</u>	Springville Kiwanis Club
	<u>Hafen-Dallin Club Weekly Meetings</u> (public invited) guest lectures, films, demonstrations, program	Hafen-Dallin Club
	<u>Nebo Camera Club Film Presentation</u> & Social	Nebo Camera Club
	<u>Clean-up Day, Museum grounds &amp;</u> <u>city streets</u>	Springville Schools, City, Public
	<u>Writing Art Themes &amp; Fund Raising</u> <u>Activities</u>	Springville High School
	<u>Closing of National Art Exhibit</u>	
	Art Theme Contest (all high school students) Winners announced, themes read	Springville High School Art Association
	Merit (cash) Awards for best Oil & Watercolor announced	

## APPENDIX IV (continued)

Month	Activity	Sponsor
	Purchased paintings unveiled by Art Queens	
	Aureole (cash) Award presented to outstanding high school art student	
May	B.Y.U. WATERCOLOR TOUR EXHIBIT & SOCIAL	Brigham Young University (Glen Turner & students)
November	HAFEN-DALLIN ANNUAL EXHIBIT  (art work by amateur & pro- fessional local artists)	Hafen-Dallin Club

APPENDIX V

OTHER ACTIVITIES RELATED TO THE SPRINGVILLE ART PROGRAM

(1958-1962)

Date	Activity	Sponsor
Oct. 1958, '59	<u>SCHOOL VISITS</u> encouraged by Madge Thorn	Hafen-Dallin Club
Oct. 1958, '59	<u>SPECIAL PROGRAM</u> to orient teachers to the Museum by Mae Huntington	Hafen-Dallin Club
Oct. 1958, '59	<u>SCHOOL TOURS</u> conducted by curator as result of special invitations	Hafen-Dallin Club
Mar. 1959	<u>"OUR ARTIST HAFEN"</u> (pageant)	Hafen-Dallin Club
1958-1962	<u>ADULT EDUCATION CLASSES</u> Basic Art by Rell G. Francis (1958-62) Advanced Painting by S. Burningham (1959) Sculpture by Hughes Curtis (1958-'59)	Hafen-Dallin Club
1958	<u>OTHER PAINTING CLASSES</u> Oil Painting by Glen Turner Oil Painting by Paul Salisbury Art Guild Painting Club	The MAC Club  The MAC Club Art Guild
Aug. 1959, '61	<u>ART EXHIBIT AT CITY PARK</u> (B.Y.U. and local artists)	Rell G. Francis
Sept. 1960	ONE-MAN SHOW by R. G. Francis in Museum	Hafen-Dallin Club and Exhibitor
Nov. 1960-	<u>EXHIBITION OF PAINTINGS IN STORES</u> (during National Art Week, local art)	Hafen-Dallin Club

## APPENDIX V (continued)

Date	Activity	Sponsor
Apr. 1961, '62	<u>JUDGING OF STATE HALLMARK ART CONTEST</u> (High School Art work judged by local art teachers and other artists)	Federated Women's Clubs
June-Jly. 1961	<u>SUMMER ART CLASS</u> for young people (taught by R. G. Francis)	Community Development
1958-1962	<u>SUMMER ARTS AND CRAFTS</u> for young people (taught by Twila Newbury)	City Recreation
May-June 1962	<u>STUDENT ART EXHIBIT</u> (Springville Jr. High and Sr. High School)	S. Burningham R. G. Francis
May-Jly. 1962	<u>ONE MAN SHOW</u> by Glen Turner in Museum (oil and water-color paintings)	Hafen-Dallin Club and Exhibitor
Feb. 1962-	<u>ONE MAN SHOWS</u> at City Hall (monthly, by local artists)	Inez Chader and City Council

## APPENDIX VI

### COLLECTING REPRODUCTIONS

Lawrence Vail Coleman recommends that small museums collect reproductions as well as original prints. He says:

The usefulness of reproductions to museums has been questioned by those who maintain -- and quite rightly -- that only in the original can one find the full expression of the artist, or that photographs are relatively uninteresting to the public. However, the issue is not one of reproductions versus originals; it is more nearly one of reproductions versus nothing at all. Many objects which are not obtainable in the original may be had in reproduction, and many originals which are prohibitive in cost may be secured in good reproduction for a nominal price.

A museum has latitude in determining not only what kind of material to acquire, but also what scope it is to have in regard to time and place. In other words, each museum must decide whether it will be concerned with periods and regions other than its own, and in doing so it should take account of at least two facts; First, such original art material as most small museums can acquire for their study collections is not of much real consequence, whereas only a few hundred dollars' worth of selected reproductions may be of great usefulness to students of art history. Second, by general agreement the educational features of art exhibits should be subordinated to the aesthetic. These facts point to reproductions as the nucleus of the study collection, and to originals, supplemented perhaps by the very best of reproductions, for exhibits. If these conclusions are adopted, questions of scope may be judged solely on the basis of available means.<sup>1</sup>

---

<sup>1</sup>Coleman, p. 161.



## APPENDIX VII

### COLLECTION RECORDS

There are two possible pitfalls in the organization of records in a small museum. One lies in the dependence of the one person in charge upon his own memories of the details of the collection as it is obtained, and his failure to make accurate records of these details. His memory may or may not be accurate, or, if he leaves the museum the records leave with him and make the collections educationally useless.

The other lies with the single curator who becomes too immersed in an elaborate system of fact recording which demands too much time for its relative importance and which cannot be kept up to date.

The fundamental reason for keeping collection records is deceptively simple. It amounts to this: It must be possible to identify every item in the collections quickly and accurately. That's all. Of course, the more information the museum has about an object, the more complete and accurate the identification will be.<sup>1</sup>

Adequate information is relative. In most small museums, the information on the collections is brief and rather general; large museums may employ scholars especially to record the last details of information on their collections. From the point of view of a research scholar, a collection may be useless because of its lack of information. Through carelessness or ignorance a small museum may have a rare specimen without records which a visiting scholar could recognize. However, without identifying data its full value would be lost to him.

Therefore it is advisable, even in the smallest and newest museum, to preserve carefully all possible identifying information on all objects received, even when it seems unnecessarily detailed. Every bit of information which can be obtained from a former

---

<sup>1</sup>Guthe, p. 4.

## APPENDIX VII (continued)

owner, either in written or verbal form, as well as from other sources, should be recorded. Such detailed data need not be incorporated in the working records, but may be filed in a letter-sized accession folder.<sup>1</sup>

Because it is impractical to attempt to keep the manuscript record and the object together, a master record is made and filed, and given a number which is duplicated on the object. Should the object number become illegible, misplaced or destroyed, the object loses its identity and becomes much less valuable to the museum.

#### Registration System

A small or new museum should adopt a recording system which provides an immediate, brief and permanent means of identification; is easily understood and used; and can be expanded as the collections grow larger . . . .

A highly practical and widely accepted registration system uses numbers of two or three units, separated by decimal points. Each of the units has an independent number series. The controlling first unit indicates the year an accession was received and accepted. The last two digits of the year are used (57). The century digit may be used if it seems advisable to distinguish between 1857, 1957 and 2057 (857., 957., 057.). The second unit is the number assigned to each accession in the order of its receipt during a single calendar year. The third unit records the number of each object in an accession consisting of several objects received at one time from a single source such as an expedition, bequest or gift. Thus, the registration number 57.17.21 refers to the 21st object in the 17th accession received during the calendar year 1957. Units may be added to identify the component parts of a complex object. Let us say 57.17.21 is a teapot. Then 57.17.21A is the pot itself, and 57.17.21.B is the cover.<sup>2</sup>

#### Museum Records

There are three basic permanent museum records which will use the accession number described above. The first is the accession record which can be kept in a looseleaf book or a rod-locked card file. An

---

<sup>1</sup>Guthe, p. 4.

<sup>2</sup>Guthe, p. 5.

## APPENDIX VII (continued)

accession consisting of several objects may be noted in the book with one number, then enumerated on single cards in the file. Or, if only a card file is kept, it may be entered under one number on the first card, then enumerated separately on single cards which then file numerically. The accession file should contain the following information:

Accession Record

1. Number (The complete accession number)
2. Name (A brief and accurate description of the object, preferably accompanied by a small photograph)
3. Origin (Where and when it was made or found, and if possible, by whom it was made and used.)
4. Source (The name and address of the individual or organization from whom it was obtained and the manner of its receipt -- whether by purchase, donation, exchange or expedition.)
5. Date of receipt (The date or dates on which it was received and accepted to the collections)
6. Location (Its location in the museum; or if away on loan, the place and dates of the loan. If it should have been discarded, this should be recorded in the accession records.)

Catalog.--The second record to use the number is the catalog, which may record more complete information than the accession record, and which can be kept up to date as more information on the collection is received.

Alphabetical file.--The third is an alphabetical file of cards each containing the name and address of a single donor, vendor or other source of accession with the numbers of the accessions received from this source listed on the cards.

The records of loaned objects should be kept separate from the accessions, but the same numbering system could be used with an "L" prefixed to the number.

The accession file should also be supplemented with folders bearing

## APPENDIX VII (continued)

the accession numbers for the items in the collection which will include additional information and all other materials related to the item such as letters, legal papers, etc.

To obtain uniformity among the records, it is wise to mimeograph forms showing the types of information needed on all the various kinds of records which will be available patterns for new collection items as they come in.

Many small museums which have been resuscitated recently face the difficult problem of deciding what to do with a miscellaneous collection of objects inherited from a previous organization. The laborious task of sorting these collections must be undertaken. The titles to objects which appear to have been received as loans should be cleared with the lender or his heirs. Other objects, because of irrelevancy, lack of data or poor physical condition, could not possibly serve a useful museum purpose. These must be given away, sold, destroyed or buried, for they should not clutter museum shelves.<sup>1</sup>

Records on materials in such old collections are usually incomplete. These objects may not be entered under the usual two or three unit number if their background information is incomplete, but they may be given a number in which the first number substitutes for the unknown information, i.e. X.364. Then, if the information is obtained, the articles may be inserted into the regular numbering system.

The usefulness of complete records is destroyed unless they are kept up-to-date. Whenever an article is shifted in location, or withdrawn, a clear notation should be made on all records of the article, and the record should be kept, though the article may be gone.

In marking specimens, care should be exercised to put the mark in an obvious but inconspicuous place. Linen tapes or cloth tags with

---

<sup>1</sup>Guthe, p. 6-7.

## APPENDIX VII (continued)

the number in India ink written thereon may be sewn on textiles and baskets. Firm surfaced materials (such as glass, stone, ceramics, wood, metal) can be marked with indelible ink or thinned oil paint. Chinese vermilion will be least likely to blend with the object's color. Porous surfaces may be prepared for the number by application of several coats of lacquer or a thin solution of cellulose acetate. When the number is dry, it should be made more permanent with a coat of transparent lacquer or some adequate substitute. Gummed labels dry up and fall off, pins leave rust marks and adhesive tapes and tags are extremely impermanent.

## APPENDIX VIII

### DUTIES OF THE BOARD OF TRUSTEES

By the very nature of the organization, the members of the Board of Trustees can devote only a small portion of their time and energy to the interests of the museum. Each is primarily concerned with his own vocation or avocation. It is his obligation to attend meetings of the Board. (Sometimes an unexcused absence from three consecutive meetings is considered equivalent to resignation from the Board.) He is expected to assist in making wise and practical decisions in determining the policies which guide the destinies of the museum.

There his responsibility as a Board member ends. The Board is not an administrative body. Its members lack the knowledge, the interests and the time to administer the affairs of the institution. The Board is expected to invite the executive officer of the museum to present problems of policy and make recommendations, which should be discussed from all points of view before a decision is reached.<sup>1</sup>

R. Sturgis Ingersoll, President of the Philadelphia Museum of Art, believes that the members of the board should have a good knowledge of museum work. He says:

I am often amazed to find how little many trustees know of the problems of a director, or of the factors which make a museum either click or stall. It is axiomatic that all trustees should have what is termed public spirit, and they should have a deep-seated belief in the contribution art makes to our complex civilization. If they combine the belief with an intense enjoyment in art, so much the better, and if that enjoyment is securely based on knowledge, sensitivity and a seeing eye, so much the better.

That the board itself should not exercise authority in the field of art does not mean that the individual trustee should not take a deep interest in the decisions and approaches of the staff.

. . .

However, there can be no sharp line of demarcation between the responsibilities of the trustee and staff. Who answers such questions as: should purchase funds be applied to filling gaps or to strengthening already strong areas, or should they be applied to the first-rate work of art whenever and wherever and in no matter what field it may be found? What shall be the relationship between the museum and contemporary local artist? How much lending? How

---

<sup>1</sup>Guthe, p. 13.

## APPENDIX VIII (continued)

important is mass, as against quality, attendance? How to determine the emphasis as between loan exhibitions and the permanent collection? Many such questions must be answered by mutual respectful consideration on the part of the board and the staff.<sup>1</sup>

---

<sup>1</sup>Ingersoll, R. Sturgis. "What Should a Museum Be?". Art in America, p. 39.

## APPENDIX IX

### ADDITIONAL STAFF AND VOLUNTEERS

Some small, or newly organized community museums start with one, two or three full-time staff members. When there is only one staff member, it must obviously be the director, who does the janitorial work, the correspondence and filing, the installation of exhibits, the handling of the collections, the guiding of visitors, the writing of publicity, and the making of speeches at schools, service clubs, women's study groups and church suppers. When there are two staff positions, the second is the janitor, or "maintenance man," a title used in recognition of the variety of his duties. In some museums janitorial services are furnished by the city, or another parent organization, as part of the maintenance of the building and grounds. In this situation the second position may be that of an assistant to the director. It can properly carry the title "Staff Assistant," indicating that duties consist of performing all manner of assignments given by the Director. The use of the high-sounding title "Assistant Director," is inadvisable, for it implies a complexity and quantity of administrative duties which simply do not exist in a small museum.

In museums with three staff members, the third position may be a staff assistant, a second staff assistant or a secretary, depending upon whether the janitorial services are furnished the museum by an outside agency. The term "secretary" is used for an assistant to the director whose principal duties involve paper work and the keeping of records, subject always to interruption to carry out some special assignment. The nature of the duties and the degree of initiative and judgment required in this position make it comparable to that of a private secretary in the local business community.

When the museum is able to employ more than three staff members, the titles and the duties assigned to the additional positions should be determined by the director, with the approval of the Board of Trustees, in accordance with the needs of the museum.<sup>1</sup>

Care should be used in selecting volunteers:

Volunteers must be taught that the privilege of working in a museum carries with it responsibilities, including a respect for the materials and equipment used. Services should be accepted only on the basis of not less than a full half-day tour of duty. Each volunteer may report for a half-day's work once or twice a month, depending upon personal wishes and upon the number of volunteers. For best results, the director should become acquainted with the abilities and interests of the volunteers, and assign duties accordingly.

---

<sup>1</sup>Guthe, p. 15.



## APPENDIX IX (continued)

In those museums in which volunteers are used most successfully, the volunteers are organized into a club or museum auxiliary, with officers and committees in charge of various classes of museum services. Through this organization the volunteers do their own policing, work out schedules with the director, and furnish substitutes when the volunteer on regular assignment can not report for duty. The variety of services volunteers may perform is limited only by the imaginative leadership of the director and the abilities of the individual volunteers. In some instances a remarkably high group morale, and a well deserved social prestige has been achieved by museum volunteer organizations.<sup>1</sup>

---

<sup>1</sup>Guthe, p. 16.

## APPENDIX X

### MEMBERSHIP FEES

The Federal Internal Revenue Service permits the deduction, in income tax returns, of gifts to educational, non-profit organizations, within legal limits. However, deductions may not be made for dues, in return for which personal benefits are received. Therefore it is advisable in preparing a table of membership classes to state that contributions are tax exempt and to distinguish clearly between dues and contributions, as shown below.

Student member . . . . .	\$ 1.00 (annual)
Active member . . . . .	5.00 (annual)
Family membership . . . . .	10.00 (annual)
Contributing member . . . . .	25.00 (annual)
	(\$5.00 active plus \$20.00 contribution)
Sustaining member . . . . .	50.00 (annual)
	(\$10.00 family plus \$40.00 contribution)
Commercial member . . . . .	100.00 (annual)
Life member . . . . .	200.00 (1 payment)
Patron . . . . .	500.00 (1 payment)
	(\$200.00 life plus \$300.00 contribution)
Benefactor . . . . .	1,000.00 and over (one payment)
	(\$200.00 life plus \$800.00 or more contribution)

The amounts shown in the table are illustrative only. In some communities a \$5.00 fee for active membership may seem high; in others, low. Members tend to respect the privileges they receive according to the fee they pay. Do not sell the museum short. Compare the cost and benefits of a year's membership with those of one formal party, or of a month's supply of cigarettes. All pupils in the school system and students in nearby colleges and universities should be eligible for student membership. The family membership includes the husband, the wife and the children in one family. The commercial membership offers commercial firms and industrial plants the opportunity to give tangible support, as organizations, to the purposes of the museum. Some museums use a graduated scale for commercial memberships, according to the number of employees in the organization, starting with a minimum of \$100.00 annually. Such commercial memberships may be charged off to "public relations" or "promotion" for tax purposes. The last three membership classes, requiring only a single payment, may be earmarked for the endowment fund, with the express statement that such contributions will not be used for operating expenses. In some instances, an individual may be designated a Patron or Benefactor, upon giving to the collections materials which have a value approximately equivalent to the contributions listed for that class of membership.

## APPENDIX X (continued)

As a rule, the broader the base of support the more stable the economic status. It is more desirable to have 100 members at \$5.00 a year, than one Patron who has contributed \$500.00.<sup>1</sup>

Coleman makes a wise suggestion regarding memberships:

The average member continues in good standing for four or five years and then drops out. At the end of the third year, therefore, it is good practice to make an effort to interest each annual member in a membership for life . . . .<sup>2</sup>

---

<sup>1</sup>Guthe, p. 20-21.

<sup>2</sup>Coleman, p. 37.

## APPENDIX XI

### APPROPRIATIONS FROM TAX FUNDS

Most small community museums receive financial support from their city or county governments, or from both. A museum which is either entirely, or almost entirely, supported by tax funds, is usually a unit of the city or county government, either as an independent department, or subsidiary to the city library, the park commission, or the school system. Some city and county governments assist a museum by rendering essential services, such as the maintenance of buildings and grounds, and the furnishing of utilities. Sometimes, either in addition to or in place of these services, the government makes an annual appropriation to the museum, designating that the allotted funds must be used for the payment of salaries and wages, the costs of maintaining the buildings and grounds, and the utility charges. In other instances the city or county government appropriates annually an unrestricted sum to the museum, which is added to the general operating fund to be used at the discretion of the Board of Trustees.

A museum must maneuver for, and strongly defend, its annual request for tax fund support. The only reason for such an appropriation is that the museum renders cultural and educational services to the citizens of the community. The size of the appropriation granted by the city or county officials, who are hard-headed business men and politicians, will be determined by their own evaluation of the services rendered the community by the museum. The returns on such an investment can not be measured in economic gains, or in terms of miles of city pavement, police protection or park recreational facilities. The dividends of an investment in a museum can only be measured in terms of guidance and stimulation received by the voters who visit the museum, and the instruction the children of voters receive there in connection with their schooling. The need for continued financial support of this guidance, stimulation and instruction must be demonstrated to the City Fathers in budgetary and statistical terms. The amount of municipal or county support a museum receives depends upon those services it renders which can be documented as having a distinct and worthwhile impact upon the cultural and educational interests of the citizens of the community.

When the community museum is not an integral part of the school system, it is sometimes difficult to secure financial support from the schools, depending largely upon school laws. One solution is to arrange for a charge against the school budget for instructional services rendered in connection with the curriculum, measured by the number of classes or the number of different school groups or the number of pupils visiting the museum on officially approved assignments. Another means of cooperation is to persuade the school superintendent that a sufficient number of school classes visit the museum to justify the assignment of a teacher in the school system to full-time duty at the museum to work with these children. This teacher, while in effect an additional staff member of the museum,

## APPENDIX XI (continued)

receives salary from and is subject to regulations of the school system.<sup>1</sup>

---

<sup>1</sup>Guthe, p. 21-22.

## APPENDIX XII

### PAYROLL SALARIES AND OPERATING COSTS

Dr. Guthe describes possible salaries and total operating costs:

The range of the directors' annual salaries in small museums (1954-1956) were found to be so great (from \$3000 to \$10,000) that it has no value as a guide in this matter. However, the records of twenty-six small museums, each of which employs from two to four staff members, show the mean annual director's salary to be \$6,000. That is, thirteen directors receive \$6,000 or more, and the other thirteen \$6,000 or less. In seven of these museums the directors receive \$6,000.

In preparing a budget it is important to know approximately what proportion of the operating costs should be assigned to the payroll. In the twenty-six museums just mentioned, the mean proportion assigned to payroll is between 60 and 61 percent. That is, thirteen museums use 61% or more of the operating funds for payroll, and the other thirteen use 60% or less for the payroll. A survey of about one hundred large and small museums (1954-1956) shows that the majority devote between 60% and 70%, approximately two-thirds, of their operating income to the payroll.

It is now possible to estimate the probable operating costs of a very small museum. If the director, as the only full-time staff member, receives a salary of \$6,000, the annual operating budget should be \$10,000, in order that the museum may have a reasonable life expectancy. If the assured income is less than \$10,000, the staff is likely to be less competent, the management unsatisfactory, and the available funds inadequate to meet the expenses of normal operation. A realistic appraisal of economic factors forces the conclusion that it is better to store the collections and delay opening the museum, until the annual income of the organization is large enough to cover adequately the minimal expenses of operation.

If the annual operating income is in excess of \$10,000, then the sum allocated to the payroll should be increased proportionately and the staff enlarged. An income of \$12,000 calls for a payroll of approximately \$8,000.<sup>1</sup>

---

<sup>1</sup>Guthe, p. 25-26.

A CRITICAL ANALYSIS OF THE MANAGEMENT  
OF THE SPRINGVILLE HIGH SCHOOL  
MUSEUM OF ART

An Abstract  
of a Thesis Presented to the  
Department of Art  
Brigham Young University

In Partial Fulfillment  
of the Requirements for the Degree of  
Master of Arts

by

Rell G. Francis

June, 1962

## ABSTRACT

The purpose of this study was to investigate the management policies of the Springville High School Museum of Art, and to arrive at an estimate of their effectiveness by means of a comparative analysis with fundamental elements of generally accepted good museum management.

Materials from the booklet, So You Want a Good Museum by Carl E. Guthe, were used as basic criteria for making the comparison which included investigating the following factors: (1) goals and purposes, (2) collections, (3) organization, (4) administration, and (5) activities.

A survey of literature, visits to museums, and interviews with museum administrators were made to gain a knowledge of museum management. Data were acquired from these authoritative sources; as well as by investigation of the Springville Museum's premises and records, local publications, and statements made by present and former administrators, members of the Board of Trustees of the Museum's Association, and other civic authorities.

As a result of the findings of this study the following conclusions were made:

1. The Springville Museum lacks adequate management of its collections, organization, administration and activities.
2. It has a deficiency of policies which govern its functions which compare unfavorably with the ideals of the criteria standard.
3. This inadequacy is due mainly to (a) the Association's lack of museum management knowledge, (b) an ineffective organization, (c) the lack of a full-time salaried director and staff, and (d) insufficient



funds.

Based on the findings and conclusions of this study the following general recommendations were made:

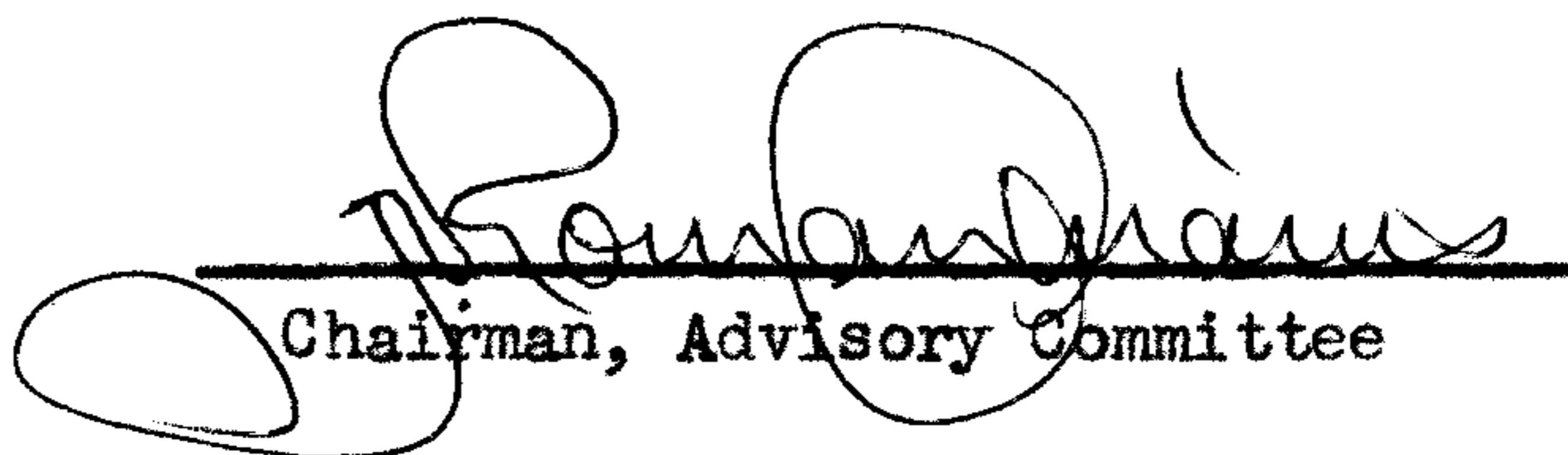
1. The Springville Museum should adopt and practice effective management methods and policies in order that it may become a respected and popular educational and cultural institution.
2. The Museum should establish definite goals and purposes based upon its distinctiveness, the limitations of a small community museum, and the obligations to (a) collect aesthetic and educational art objects, (b) preserve these collections, (c) acquire detailed records on the collections for identification and research facility, and (d) educate the public through stimulating programs and services.
3. The Museum should establish collection limitations and policies governing the acceptance of gifts and loans.
4. Adequate care should be given the collections as well as acquiring detailed information about them.
5. The Museum's Association should be re-organized in order to fulfill the provisions of its present constitution, provide regular meetings, wider representation of active board members, and to adopt bylaws that will stipulate the obligations of the governing board, purposes of the Museum, and management policies.
6. A qualified salaried director should be employed to administer the daily functions of the Museum.
7. Improvements such as effective lighting, filing room, comfortable furnishings, directional signs, fire and theft protection and tools should be made in the physical plant.

8. The Museum Association should establish broader sources of income and an operating budget based upon the total functions of the Museum.

9. Interpretive activities such as thematic exhibits, traveling exhibits, children's programs, public and membership services should be adopted to stimulate continued interest in the Museum.

10. And finally, the adoption of these methods and programs should be based upon the needs and interests of the community.

ABSTRACT APPROVED BY:

  
Chairman, Advisory Committee

  
Member, Advisory Committee

---

  
Chairman, Major Department