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SOUTH CAROLINA STATE MUSEUM COMMISSION



ANNUAL REPORT

1987-1988

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STATE DOCUMENTS

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LETTER OF TRANSMITTAL
FROM THE
SOUTH CAROLINA STATE MUSEUM COMMISSION

To His Excellency, the Honorable Carroll A. Campbell Jr., Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

Gentlemen:

We have the honor to transmit the report of the South Carolina State Museum Commission for the fiscal year ending June 30, 1988. The past year has yielded rapid progress toward our goal of opening the State Museum in October 1988.

Our exhibits staff has completed the installation of all major artifacts and exhibit models, including a full-size replica of the American mastodon and a life-size, 43-foot model of the extinct giant white shark. At the same time, it has contracted with many commercial exhibit firms, graphic artists, model builders, and craftsmen to produce exhibit components. By year's end virtually all exhibit elements were either being built in-house or were under contract.

While exhibit installation was the most visible sign of progress, much essential work went on behind the scenes. The conservation staff cleaned and treated dozens of objects, preparing them for exhibition. The curatorial staff organized collections, acquired graphic material, and completed writing most of the labels that will explain the exhibits. The education staff began developing curriculum-related programs for schoolchildren based on the exhibits, drafted a handbook for teachers, and recruited the museum's first corps of volunteer docents, who will be trained to present programs to the public.

Through most of the year the staffs of the museum and its auxiliary foundation hosted visiting educational and community groups for preview tours and events. The program ultimately reached over 18,000 people and produced great benefits for the museum in visibility and public good will.

The South Carolina State Museum Foundation continued its program toward a fund-raising goal of 3.85 million dollars. As the fiscal year ended, the campaign had drawn to within one million dollars of the goal, with completion projected for the fall.

The opening of the museum is set for October 29, 1988. The final preparations are under way, and the many years of dreaming, planning, and building are about to bear fruit. With our long-pursued goal almost within reach, the Commission is proud to submit this report to you and to the people of South Carolina.

Sincerely,

Guy F. Lipscomb Jr.
Chairman

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SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb Jr., Chairman.....At Large
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Chester A. Duke.....District No. 6
Ms. Martha Edens.....At Large
Mrs. John F. Rainey.....District No. 3
Hyman Rubin.....At Large
Mrs. Minor M. Shaw.....District No. 4
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Mrs. John C. West.....District No. 1

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S. Benjamin Swanson.....Assistant Director
Scottie Ash.....Store Manager
Michelle Baker.....Assistant Registrar
James M. Brown.....Assistant Director of Exhibits
Linda Brunson.....Administrative Specialist
Lenora Cooper.....Receptionist
Glenn Dannelly.....Exhibit Craftsman
Winona O. Darr.....Registrar
Hal DeLuca.....Program Training Specialist
Dan Dowley.....Designer/Draftsman
Darby Erd.....Graphic Designer
A. Michael Fey.....Director of Exhibits
Nancy Gosman.....Administrative Assistant
Deborah Hacker.....Conservation Administrator
Fritz Hamer.....Assistant Curator of History
Janet Hudson.....Chief of Public Safety
Theresa Key.....Accounting Technician
James Knight.....Assistant Curator of Natural History
Polly Laffitte.....Assistant Curator of Art
Margaret Anne Lane.....Director of Education
Sherry B. LeTemp.....Staff Assistant
Beverly B. Littlejohn.....Coordinator for Statewide Services
Patricia Lott.....Study Visit Specialist
Russell Lowery.....Exhibit Craftsman
Joan M. McBride.....Personnel Specialist II
Herbert McCraw.....Programmer Analyst
Linda McWhorter.....Education Programs Specialist
Melvin L. Mills.....Accountant
Steve Morgan.....Assistant Curator of Science and Technology
J. Calvin Olden.....Master Craftsman (Electrician)
Michael A. Ray.....Curator of Natural History
Rick Shackelford.....Exhibit Preparator
Ronald G. Shelton.....Curator of Science & Technology
Paul Storch.....Conservator
Dr. Rodger E. Stroup.....Curator of History
Jeff Swager.....Exhibit Craftsman
Lise C. Swensson.....Curator of Art
Tim Taylor.....Assistant Chief of Public Safety
Terrell T. Underwood.....Director of Public Information and Marketing
Ray Walden.....Building Services Supervisor

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Columbia

Mrs. John C. Land III
Secretary
Manning

James H. Ellison
Vice President-Finance
Columbia

Mrs. F. D. Owen Jr.
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Mrs. George Cornelson
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F. Creighton McMaster
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Jenny H. Sloan.....Executive Director
Barbara Kerr.....Bookkeeper
Milly H. Kibler.....Director of Marketing and Communications
Deborah M. Slice.....Campaign Assistant
Chris Miller.....Administrative Assistant

South Carolina Museum Commission

Administration

Operations

Collections

Exhibition

Education

Statewide Services

MISSION STATEMENT

The mission of the South Carolina State Museum is to collect, preserve, exhibit and interpret all facets of the life of South Carolina pertaining to art, history, natural history, and scientific and technological progress. The museum's mission is simply stated, but carrying it out requires a dedicated staff with the skills and commitment to bring the people of South Carolina the quality exhibits and programs they deserve. The State Museum is fortunate to have such a staff, and this report will illustrate the progress these talented people have made toward their goal of bringing the citizens of this state an accurate representation of the life and heritage of South Carolina in the finest manner possible.

A STATE MUSEUM

A museum is a unique institution, whose functions are not duplicated by any other. Only a museum collects and preserves a material record of the natural world and human culture. But a museum is more than a collection. It is a positive cultural influence. It educates, but in a less structured way than the school, teaching not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize with family and friends in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, and enlarging their experience.

Over the last century most states have founded state museums, in many cases two or three of them. Some are art museums; others deal with history, natural science or a combination of subjects. Although they vary as to type, size and quality, all receive their major funding from state governments, and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nationwide trend toward the founding of state museums. The years of Reconstruction and their prolonged legacy of poverty produced a narrowly utilitarian outlook that did not recognize a need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is one of the fastest growing states in the nation. With growth has come a fresh awareness of the importance of education and cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

If a state museum had been created a century earlier, consider the treasures it would hold! Unfortunately, during the lean years from Reconstruction to the Second World War, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. That is why today the best collections of South Carolina decorative arts, for example, are found

in New York, Winston-Salem, and Wilmington, Del. For the last century there has been no museum in the state with a mandate to collect, preserve, and interpret a record of the state's historical and natural legacy. Too few South Carolinians appreciate the richness of their heritage--this is particularly true of young people--and visitors to the state are usually even less informed. Although South Carolina has a number of good museums it has no museum of the state, no museum the declared mission of which is to interpret the entity called South Carolina. That is a fitting role for a state museum.

Without question, the materials for a fine museum exist. South Carolina has a remarkable variety of landforms, minerals, plants and animals. It has over 300 years of colorful and exciting history which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. A state museum can tell that story and at the same time take the lead in preserving a physical record of the state's cultural and natural resources.

The Museum Commission believes that the state has a clear responsibility to conserve significant cultural and scientific material and to make that material accessible to its citizens. What better institution to do that than a state museum? The Commission has found that the people of South Carolina are interested in contributing objects to such a museum, but the state must provide a facility in which to collect, preserve and display them.

A state museum will be an important educational resource, a place where South Carolinians can take inspiration from their heritage. By seeing the clothes, tools, weapons, vehicles, furniture, arts and crafts of earlier generations, they will gain a sense of the past more vivid, more immediate than that conveyed by even the best histories. By seeing examples of the wildlife and plants of South Carolina and the habitats that support them, visitors will gain a heightened awareness of their surroundings, an awareness that may well lead to greater appreciation for the natural world and a determination to preserve it. They will leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds, but to older people as well. A museum can work its magic on people of all ages.

Most state museums are in the capital cities of their respective states. South Carolina is fortunate in that its capital is centrally located and within reasonable driving distance from any part of the state. By both precedent and geography, Columbia is the appropriate place for the State Museum.

A state museum, centrally located and professionally staffed, will support the state's other museums in a variety of ways. It will serve as a clearinghouse for information, provide technical assistance, share its collections, arrange traveling exhibitions and help the state's smaller museums preserve their treasures.

A state museum will work closely with and encourage the activities of science clubs, nature-study groups, historical societies, arts and crafts groups, and similar organizations. The Commission anticipates that many of these groups will affiliate with the museum and hold periodic events there.

Already the Commission enjoys a productive working relationship with South Carolina ETV, which boasts an enviable national reputation as a leader in its field. Once the museum is operating, educational television will beam a variety of interesting museum-related programs throughout the state. SCETV already broadcasts "Venture," a popular 6-minute program about the state's museums and historic sites and, in particular, about the State Museum.

The South Carolina Museum Commission is planning an institution that is long overdue. But tardiness does have its advantages. The Commission has been able to study the experiences of other state museums and to learn from their mistakes. It has drawn upon the latest developments in museum architecture, storage systems, exhibit design and educational theory to create a facility that embodies the best in contemporary museography. The new State Museum will be a long-term investment in the state's heritage, a tribute to the men and women who have shaped that heritage and a showcase to the nation.

HISTORY OF THE STATE MUSEUM COMMISSION

The State Museum idea took root in the late 1960s, as the state prepared to celebrate its Tricentennial. Encouraged by Dr. Robert L. Stephenson, director of the Institute of Archaeology and Anthropology, the University of South Carolina invited Dr. Eugene Kingman of the Joslyn Museum in Omaha, Neb., to visit the state and appraise the prospects of creating a state museum. After interviewing a number of museum directors and state officials, Kingman endorsed the idea of a central museum dealing with science, history and art. A steering committee of interested museum professionals was appointed to promote the idea.

As part of its Tricentennial observance, the state sponsored an exhibition dealing with South Carolina history. Housed in two temporary geodesic domes on the grounds of the Hampton-Preston House in Columbia, the exhibits attracted 135,000 visitors and gave evidence of the public's interest in the state's heritage. As the Tricentennial closed, the steering committee, more committed than ever to the state museum concept, actively lobbied the legislature and the governor.

In 1971 Gov. John C. West appointed a committee of legislators and citizens to study the feasibility of establishing a state museum. Having determined that the functions of a state museum were not being fulfilled by any commission, department or agency of state government,

the committee concluded: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of our state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that statement in mind, the General Assembly in 1973 enacted H1612 as the enabling legislation for a state museum. The act created a South Carolina Museum Commission of nine members, one from each of the six congressional districts and three at large. Governor West appointed Guy F. Lipscomb Jr. of Columbia as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission named William E. Scheele as director, approved a staff of three to assist him and authorized the engagement of appropriate consultants and part-time employees to carry out initial surveys and planning.

The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations in South Carolina and other states. These efforts helped the staff and the Commission to crystallize their thinking about the proper role of the future State Museum.

In support of the state museum concept, the trustees of the Columbia Museums of Art and Science generously offered to the state their land, their physical plant and the use of their collections. Consequently, initial planning efforts focused on the site of the Columbia Museums, the block bordered by Senate, Bull, Gervais and Pickens streets. The Commission planned for the State Museum to be part of a cultural complex that would include a performing arts auditorium built by the University of South Carolina and a new headquarters for South Carolina ETV. By the end of fiscal year 1976-77, consultants for the Commission had completed schematic plans for the site and building and a draft of an exhibit plan.

In that same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the South Carolina Arts Commission. Under Sennema's leadership, the staff continued to make important strides toward the creation of a state museum.

Both the staff and the commission members recognized that further architectural and site planning was necessary in order to assess the practicality of the schematic architectural design. After obtaining a federal grant of \$9,855 from the National Endowment for the Humanities, the Commission engaged E. Verner Johnson and Associates, Inc., of Boston to guide the staff through the initial stages of a master plan. A specialist in museum design, Johnson had prepared or had collaborated on development plans for museums in Boston; Memphis; Hot Springs, Ark.; Nashville; Washington, D.C.; and several foreign countries. With the assistance of Johnson and 19 museum professionals from around the country who served as consultants, a five-year plan was prepared and

the initial sections of a master plan brought to a well-developed stage.

This process eventually led the Commission to conclude that the Columbia Museum site was inadequate. After considering a number of alternative locations, the Commission selected a 53-acre tract on the west bank of the Saluda River opposite the Riverbanks Zoo. The property was owned by the South Carolina Electric and Gas Company, which agreed to lease it to the Commission at one dollar per year for 99 years.

In the spring of 1979 the Commission received a \$59,000 capital appropriation to complete a master plan for the Saluda River site. To coordinate the planning, the Commission contracted with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, which in turn engaged E. Verner Johnson and Associates as planning consultants. After a careful search, the Commission also asked the McNair firm to engage A Couple Designers, Inc. to prepare a conceptual exhibit plan. A Couple Designers (now known as Gerard Hilferty and Associates, located in Athens, Ohio) came well recommended. They had recently completed work on the International Museum of the Horse at the Kentucky Horse Park.

Working closely with the staff, the consultants completed the master plan in January 1980. At that time the cost of the new museum, including the development of nature trails and the construction of an aerial tramway linking the museum and the zoo, was estimated at \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the cost to \$26 million.

In this time of double-digit inflation and fiscal stringency, Gov. Richard Riley opposed the construction of a new building. He suggested instead that the Commission rehabilitate an existing structure. Several buildings were inspected, including Logan School, the old Columbia High School, and the Mills and Babcock buildings at the State Hospital, but none provided the high ceilings and large open spaces that contemporary exhibit techniques require. For a time it appeared that no available building in the Columbia area was suitable; then an exciting new opportunity arose.

In the fall of 1980 Mount Vernon Mills, Inc., announced plans to close its old cotton duck mill in Columbia. While accepting a donation of some of the mill's materials to the State Museum, Dr. Rodger Stroup, the curator of history, had an opportunity to see the facility. His report of the vast spaces available in the building led Sennema and some of the Commission members to consider the possibility of locating the State Museum there. Museum planner Verner Johnson gave the building an enthusiastic endorsement. Governor Riley also recognized the mill's potential and encouraged the Commission to pursue it.

Accordingly, the Commission turned its attention from the Saluda River property and toward the mill. Commission members and staff were painfully aware of the advantages they were giving up: an outstanding natural site with important historical associations, the opportunity to construct a fine new facility tailored to their plans and the

possibility of joint programming with the zoo. At the same time they recognized that the mill had very real advantages. It could be renovated for less money than a new building would cost. It was more than half again as large as the proposed new structure and thus would allow for ample expansion. As the world's first electrically powered textile mill it had historical value, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early 19th century to move river traffic around the rapids of the Broad and Congaree rivers and later used to power a small hydroelectric station. Aware that the City of Columbia had been planning to turn the property along the canal into an outdoor recreational area, the Commission recognized immediately that the State Museum would blend in well with those plans.

With the governor's support the Commission applied for capital funds to acquire and renovate the mill. Some tense legislative maneuvering ensued, and for a time the museum's prospects looked dim. Then Governor Riley personally intervened, arranging for the Mount Vernon Mill Company to give the mill to the state. This stroke opened the way for a legislative compromise: the museum would receive \$4 million in capital funds from the state, provided that it raised at least \$2.6 million from non-state sources.

Four months later, on December 7, 1981, a day that in South Carolina history will live not in infamy but in gratitude, officials of Mount Vernon Mills formally donated the mill complex and site to the state.

From this donation the state received a building with excellent potential as a museum. Of course, there were problems. The mill was surrounded by industrial facilities and by the state's Central Correctional Institution. The structure would have to be modified to conform to modern building codes, and it was larger than the museum's foreseen space requirements. But the Commission was confident that those problems could be overcome.

Following the donation of the building, the Commission took steps to develop schematic plans for locating the museum within the structure. It continued to work with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, the planning firm of E. Verner Johnson and Associates, and the exhibit design firm of Gerard Hilferty and Associates.

In conjunction with the staff the planners undertook another master plan, and the Commission launched a capital fund drive to raise \$2.6 million. Initially the Commission considered managing the campaign itself, but upon the advice of consultants decided to turn that responsibility over to the Friends of the State Museum, a private, non-profit organization chartered in 1980. To provide administrative support for the campaign, the Friends hired Susan Hendricks as director, and she soon put together a hard-working group of part-time staff and volunteers.

As the campaign got under way, the Commission and the consultants put together another master plan. Although able to recycle many of the ideas embodied in the earlier plans, they had to devise effective ways of using the former industrial structure as a museum. The size of the building and the fact that it was, for the most part, open space provided for some degree of flexibility.

Recognizing that the building had more space than the museum could effectively use, the planners set aside an entire wing for possible use by other state agencies. They decided to locate the museum in the east portion of the L-shaped structure, an area that encompassed about 225,000 square feet.

In view of the limited budget, the staff planned to develop the museum in three phases. The first phase, projected at about 80,000 square feet, would include office space, some storage, about 30,000 square feet of exhibits and an exhibit workshop located in an adjacent warehouse building. The second phase would add about 40,000 square feet, mostly exhibits and storage space. The third phase would bring in an auditorium, multi-purpose meeting room, a discovery room (an area where visitors could handle objects), a museum store and a large changing gallery for art. It was estimated that the three phases would take 10 to 15 years to complete.

Then, in late 1984, the project took a dramatic new turn. The State Budget and Control Board announced that it was selling the former mill to a group of private investors, which would renovate the entire building and lease it back to the state. This arrangement gave the Commission the opportunity to develop a programmatically complete facility in the opening phase.

The history of this solution actually goes back over a year. For some time the Division of General Services had been investigating possible tenants for the non-museum portion of the building. In the spring of 1983 the tenant question suddenly appeared solved. The General Assembly approved money for a study to determine the feasibility of developing an agri-business trade center at the Mount Vernon Mill site. It appeared likely that the Legislature would ultimately appropriate funds to establish such a center thus, in conjunction with the museum, insuring that the entire structure would be renovated.

But events failed to follow that scenario. Investigators determined that the mill was inadequate for the purposes of a trade center, and the state was suddenly faced with the possibility that the mill could become an embarrassing white elephant. If the museum only planned to develop 80,000 square feet initially, what was to become of the other 270,000?

All that vacant space, coupled with the fact that the state was leasing large amounts of office space in the Columbia area, suggested to the Budget and Control Board that it should take the lead in developing the entire facility. Not only would the state obtain its

long-awaited museum, but it would also acquire much needed office facilities.

Having made the decision to take charge of the Mount Vernon Mills project, the Budget and Control Board was faced with two options: it could follow a traditional course and seek capital funds from the legislature or it could set forth on an uncharted route and arrange for a sale and leaseback of the property. Precedents for the latter could be found in other states and the building qualified for such treatment. Being a certified historic structure, it would offer investors an attractive tax credit.

While weighing the merits of the two approaches, the Budget and Control Board arranged tenants for the non-museum areas of the building. They were the South Carolina Tax Commission and the State Library for the Blind and Physically Handicapped. The Board also agreed to provide space for the City of Columbia's Tourist Information Bureau and Welcome Center, a development of particular interest to the museum since it promised to bring large numbers of visitors to the museum's doorstep.

Late in 1984 the Board determined that the sale/leaseback offered a greater likelihood of accomplishing the project. Accordingly, the state sold the former Mount Vernon Mills building to South Carolina Heritage Associates, a private investment group. When the museum's architects, McNair, Johnson and Associates, withdrew from the project because they could not handle a job so large in the allotted time, the Heritage Associates engaged the firm of Stevens and Wilkinson, and the museum, along with the other tenants, plunged into a hectic round of architectural planning in order to meet the investors' stringent schedule. The construction contract was awarded to the firm of McDevitt and Street.

Governor Riley announced this innovative financial arrangement to the public in July 1985 and the way was cleared for construction to begin. Several weeks after this agreement was consummated, David Sennema resigned as director and was replaced in November 1985 by Dr. Overton G. Ganong, former deputy director of programs for the State Museum.

A significant advancement in the project was made in November 1986 when the staff of the State Museum actually moved into the renovated building. With the occupation of the building's offices, work continued at a steady pace during the remainder of 1986-87. During 1987-88, staff members were even busier as the opening of the museum on Oct. 29, 1988, approached.

While the scope of the project was changing, the staff continued to carry out traditional museum functions. Collecting, for example, was a major activity. When the Museum Commission was established in 1973, there were no existing collections upon which to base the new State Museum. The Commission had to develop collections while it planned the institution. At first the holdings grew slowly, owing principally to the lack of staff, but in recent years, with a full team of curators in

place, the collections have multiplied more rapidly. Most of the material has been obtained through donations, although choice objects have occasionally been purchased with the limited state funds available.

Museum collections are an educational resource, and the primary way most museums use their collections is to exhibit them to the public. In 1977 the Commission began a small-scale exhibit program, even though it lacked a facility. For three years the Department of Archives and History allowed the Commission to use an exhibit case in its building, and the Commission also received permission to set up its own display case in the lobby of the State House, where it carried on a program of changing exhibits. The agency has also occasionally installed exhibits in other state buildings, shopping malls and the Columbia Airport.

Early in its history, the Commission started a modest publication program. In 1975 it began issuing a newsletter to keep the public informed of the activities of both the Commission and other museums throughout the state. Subsequently, it produced a color brochure on the common snakes of South Carolina, which was enthusiastically received, and it launched a series of specialized publications called Museum Bulletins, intended for a scholarly audience. Six bulletins have been issued.

A number of activities begun in the early days have become established features of the museum's programs. From the very beginning the Commission has carried on a vigorous campaign of public information. To explain the concept of a state museum, staff members and Commission members have spoken throughout the state to service organizations, historical society meetings, museum audiences, college assemblies, high school groups, conservation camps, artists' guilds, travel conferences and teachers' meetings. They have answered questions and provided consultant services in the areas of natural history, history, art and the environment.

Another worthwhile service performed by the staff has been the examination and identification of specimens and collections brought in by individual citizens. In fact, hardly a day passes without a telephone call or a visit from someone interested in learning more about an object in his possession. In addition to advising individuals, Commission employees have worked with the staffs of agencies such as the Department of Parks, Recreation and Tourism, the South Carolina Arts Commission, the South Carolina Wildlife and Marine Resources Department, South Carolina ETV, the Law Enforcement Officers' Hall of Fame and the State Board of Education, to add services to their programs.

Commission staff members have also cooperated with private organizations such as dive clubs, the South Carolina Wildlife Federation, the South Carolina Science Council and the Southeastern Gem and Mineral Society.

The Museum Commission has always considered as one of its major functions a program of services and assistance to the museums of the state. It has lent many objects from its collections, made professional publications available to small local museums, circulated traveling exhibits, arranged consultant services and sponsored training workshops for museum personnel. To initiate these activities it obtained a series of grants from the National Endowment for the Arts, which it used to employ a program administrator for statewide services. In 1981 the state took over the funding of this position.

The Commission also acquired regulatory responsibility in August 1976, when Gov. James B. Edwards requested that it administer the provisions of the amended Underwater Salvage Law (54-7-210-80) relating to fossils. Under the law the Commission shared responsibility with the Institute of Archaeology and Anthropology, USC, for licensing both hobby divers and commercial salvage divers to recover fossils and archeological material from beneath the state's navigable waters. Staff members worked with representatives of the Institute to develop rules and regulations, then cooperated with the Law Enforcement Division of the South Carolina Wildlife and Marine Resources Department to secure enforcement. In order to assess the extent of the fossil resources it was charged to protect, the Commission hired three divers in 1979 to carry out a survey of the state's coastal rivers. After conducting the survey for two years, the agency eliminated the program because of budget cuts. Tight money forced the Commission to concentrate on its primary mission, the development of the State Museum.

In the years since its creation, the South Carolina Museum Commission has gradually laid the groundwork for that museum. There have been false starts and disappointments, and at times progress has been slow, but there has always been progress. With a donated building, financial support from state government, and a major investment by the private sector, the ultimate realization of the State Museum was assured.

SUMMARY OF PROGRAMS IN 1987-88

For the South Carolina State Museum Commission, 1987-88 was an exciting year. Commissioners, staff members and volunteers were able to see the results of years of effort as the museum's opening date grew near. While staff members and contractors worked on exhibits, the Commission continued to build its staff, expand its collections, plan educational programs and offer a program of statewide services to museums.

Administration and Planning

This program consists of the agency's clerical, accounting, personnel and management functions. It also includes public information services and the coordination of planning for the museum.

A. Personnel

According to the Commission's master plan, the State Museum will need many more employees when it opens to the public in October. Last year the agency continued to increase its staff.

Nancy Gosman replaced Pat Lott as administrative assistant to Dr. Overton Ganong, director of the museum. Ms. Gosman had been executive secretary to the president of Publicity Group, a South Carolina public relations firm.

Ms. Lott moved to the education department where she coordinates study visits of school groups. Hal DeLuca was hired to coordinate the training and activities of the docents, the museum's volunteer teachers. DeLuca came to the museum from the Archives of American Art in Washington, D.C.

Terrell T. Underwood was hired as director of public information and marketing. Before coming to the museum he was a public information specialist at the University of South Carolina.

Joan McBride, formerly an administrative specialist at the museum, became its full-time personnel specialist. Linda Brunson replaced her. Ms. Brunson was secretary to the board of the S.C. Department of Health and Environmental Control before she came to the museum.

Paul Storch was hired as the museum's conservator. He formerly worked as a conservator at the University of Texas in Austin. Conservation administrator Debi Hacker, who had been working under a contract, became a permanent employee.

Three new curators joined the staff. Jim Knight replaced Danny Smith as assistant curator of natural history. Knight formerly worked in the ecology laboratory operated by the University of Georgia at the Savannah River Plant. Polly Laffitte became the museum's first assistant curator of art. Before joining the staff, Ms. Laffitte worked at the Visitors Center at Clemson University. Elaine Nichols, a graduate student in archaeology at the University of South Carolina, became guest curator of African-American history.

Tim Taylor was named assistant chief of public safety. Before he came to the museum, Taylor was a corporal with the Capitol Police, a section of the State Law Enforcement Division.

Scottie Ash was hired as manager and buyer for The Cotton Mill Exchange, the museum shop. Ms. Ash was formerly a buyer for Rich's in Columbia.

Ray Walden joined the staff as building services supervisor. Walden had been an electrical and mechanical maintenance technician at SIECOR Corp. in Charlotte.

Calvin Olden, who formerly worked for the Richland County public works department, joined the exhibit staff. He is an electrician.

The S.C. State Museum Foundation continued to help by employing an exhibit design team. Dan Tomberlin, a graphic manager, was hired in 1987-88, as was Madeline Niemeyer, an administrative assistant in design.

In the effort to prepare for the opening of the museum, part-time staff members were employed in almost all aspects of the museum's operations.

Many staff members attended and helped conduct workshops, conventions and training courses.

-Executive Director Overton G. Ganong, along with Director of Education Margaret Anne Lane, Director of Exhibits Michael Fey, and Chief Curator Rodger Stroup, spoke at the annual meeting of the Southeastern Museums Conference.

-Chief Curator Rodger Stroup was also on the program at meeting of the American Association of State and Local History.

-Fritz Hamer, assistant curator of history, and Dr. Michael Trinkley of the Chicora Foundation presented a paper, "African-American Architectural Persistence from Slavery to Freedom," at the Venacular Architectural Forum in Staunton, Va.

-Beverly Littlejohn, coordinator of statewide services, participated in two Apple computer workshops and a workshop on preparing newsletters. She also coordinated a session on disaster preparedness at the Southeastern Museums Conference.

-Director of Education Margaret Anne Lane participated in and spoke at numerous workshops, including the Summer Management Program at the University of Colorado, the Governor's Conference on Education, the Southeastern Art Educators' Conference in Winston-Salem, the council meeting of the Southeastern Museums Conference in Georgetown, the Visitors Studies Conference in Anniston, Ala., and a curriculum development planning session on Science, Technology and Society at the Georgia Institute of Technology in Atlanta.

-Linda McWhorter, education programs specialist, attended the Governor's Conference on Education and a Smithsonian Institution workshop on the exhibit "From Field to Factory" in Jacksonville, Fla.

-Hal DeLuca, program training specialist, attended "Museum Outreach: Community and School Relations," a workshop at the Smithsonian Institution, and made a study visit to Colonial Williamsburg.

-Herb McCraw, programmer analyst, served on the board of the System/3x/AS400, a private computer users group, and on the planning committee for the State System/36 User Group.

-Conservator Paul Storch taught a seminar on organic and composite (organic and inorganic) archaeological objects and materials with the Chicora Foundation.

-Debi Hacker, conservation administrator, attended a seminar sponsored by the American Institute of Conservators and a workshop on rodent control.

-Ron Shelton, curator of science and technology, continued to edit the South Carolina Science Council's newsletter.

-Michael Ray, curator of natural history, attended the Preservation of Natural History Collections Conference in Pittsburgh.

-Lise Swensson, curator of art, was state-wide Youth Art Month coordinator for the S.C. Art Education Association. She was also a speaker and guest lecturer for many groups including the Tri County Arts Consortium and an art education program at Winthrop College.

-Polly Laffitte, assistant curator of art, attended a label writing workshop at the Smithsonian Institution.

-Terrell Underwood, director of public information and marketing, attended meetings of the Governor's Conference on Tourism and Travel in Greenville and the American Association of Museums in Pittsburgh.

-Janet Hudson, chief of public safety, attended a workshop on museum public safety at the Smithsonian Institution. Ms. Hudson and Tim Taylor, assistant chief of public safety, became certified Red Cross cardiopulmonary resuscitation and first aid instructors.

-Scottie Ash, manager of the museum shop, attended the national meeting of the Museum Store Association in Nashville.

In addition to topical meetings staff members attended professional conferences sponsored by the American Association of Museums, the American Association of State and Local History, the Southeastern Museums Conference, the S.C. Federation of Museums and the S.C. Science Council.

While the staff increased its knowledge and use of the IBM 36 System, the system itself was expanded. During 1987-88 three printers and 14 terminals were added.

B. Physical Facilities

The Mount Vernon Mills building provides the museum with plenty of room in which to carry out its mission. It contains 79,000 square feet of exhibit space. In Phase I about 64,000 square feet will be opened; the rest will be used in Phase II. The museum's auditorium is 2,500 square feet, the store is 2,800 square feet and there is about 5,800 feet in the education spaces. About 21,000 square feet is devoted to other public uses. The total public area of the museum is 111,761 square feet.

The non-public area of the museum, including administration, storage and other support areas, is about 91,000 square feet. The total area of the museum is 202,663 square feet.

Problems with the renovation of the building continued to plague the museum. However, the Division of General Services had begun to have them corrected by the end of the fiscal year.

building code violations at the museum related to handicapped access, compliance with the fire code, sagging floors and lights which had not been hung properly. Staff members were also concerned about the heating, ventilation and air conditioning systems and leaks in the roofs and outside doors.

If the problems are not corrected, artifacts could be harmed and the structure of the building could be damaged. It could also become difficult for the museum to borrow objects and host traveling shows because it could not assure their safety.

Parking also remained a source of concern. To attract visitors, the museum must have enough space for cars and buses. Much of the parking lot in front of the building is used by employees of the Tax Commission, the Library for the Blind and Greater Columbia Visitors Center. At the end of the year a contract had been let for a small expansion of the lots around the building. Work had not begun on the bus parking lot.

The museum's back courtyard is still being used as a parking lot. There are plans to make it into a sculpture garden and park.

It is a disadvantage that people entering or leaving the main parking lot are unable to turn left on Gervais Street. However, there appears to be no possibility that the situation will be changed in the near future.

Most of the approximately \$1 million the museum spent on capital expenditures during the fiscal year was used for exhibits. That included \$278,000 for the Charles H. Townes Center, a laser exhibit hall, and \$500,000 for other exhibits. The museum also spent \$168,000 for equipment.

C. Planning

Like most other aspects of the museum's activities, planning focused on preparing for the Oct. 29 opening.

Exhibit staff members finalized plans for the Phase I exhibits. They also worked on plans for an additional 16,000 square feet of public space, including a second gallery for the S.C. Arts Commission show; the Palmetto Gallery, which will be used for the Laura Glenn Douglas show; two reception areas for the Laura Glenn Douglas show; and The Cotton Mill Exchange, the museum shop.

Scottie Ash, the store manager, began familiarizing herself with the museum's exhibits and planning the store. The Cotton Mill Exchange will sell crafts, replicas of artifacts, books and other merchandise which will enable visitors to learn more about subjects covered in the exhibits.

D. Fund-raising

About \$2.75 million toward a goal of \$3.85 million had been raised by the South Carolina State Museum Foundation by the end of the fiscal year.

Threshold '88, the statewide fund-raising campaign, was chaired by Tommy Suggs, executive vice president of South Carolina Federal Savings Bank. He led a group of 64 volunteers who sought donations to the museum.

Other fund-raising efforts were also successful. The foundation gave tours of the museum to many groups. They included the State Fair board of directors, the Governor's Commission on the Future, the Greater Columbia Chamber of Commerce board of directors, the South Carolina Chapter of the American Institute of Architects, the Columbia Action Council and the Columbia Medical Auxiliary. The efforts resulted in a pledge of \$35,000 from the Junior League of Columbia to sponsor the salt marsh exhibit and a contribution of \$35,000 from the Columbia Garden Club to sponsor the mountain cove exhibit.

On March 19 about 500 people attended the Foundation's second annual Spring Gala. The public kickoff for the Threshold '88 campaign, it netted \$10,000. A highlight of the evening was a show of Albert Nipon fashions. Albert and Pearl Nipon attended the event.

The Foundation held evening receptions in Hilton Head, Charleston, Florence and Greenville. In addition, Jenny Sloan, executive director, spoke to many organizations around the state.

The Friends of State Museum, which has 2,000 members, held its seventh annual meeting June 26 in the museum. New board members elected for 1988-89 were Mrs. Clinch H. Belser, Joe A. Padgett and Mrs. B. Marion Smith Jr., all of Columbia; Mrs. MacFarlane Cates of Spartanburg, Joseph L. Jennings Jr. of Greenville, Mr. and Mrs. T. Hunter McEaddy of Charleston and Mr. and Mrs. James C. Rhea of Rock Hill. Officers elected for 1988-89 were Thomas E. Persons, president; Nicholas K. Moore, first vice president; Leon Goodall, second vice president; Mrs. John C. Land III, secretary; Joe A. Padgett, treasurer; and Mrs. George Cornelson, F. Creighton McMaster, Mrs. F. D. Owen Jr., former Gov. Richard W. Riley and O. Stanley Smith Jr., at-large officers.

The Palmetto Leadership Council, a new part of the Friends, was organized in November. The group, led by young professionals, uses social and educational events to encourage support of the museum. Among the events it hosted were a Sadie Hawkins dance attend by about 800 people, a reception which had as a theme the history of the museum and a barbecue on the banks of the Columbia Canal. Members of the Council must be part of the Friends of the State Museum. As a result, the Friends acquired 200 new members.

Caravans, a series of one-day trips to points of interest in South Carolina, has continued to be popular. Groups toured Huntington Beach and historic spots in Spartanburg County.

With increases in membership and campaign activity, the Foundation outgrew the page allotted to it in Images, the museum's newsletter. In December it began publishing The Friendly Word, a newsletter containing detailed campaign and membership news.

The expansion of the organization also led to some staff changes. Milly Kibler was promoted to director of marketing and communications. Deborah Slice was hired as an administrative assistant but has been acting as a campaign assistant. Chris Miller was hired as an administrative assistant until the end of the campaign.

E. Public Information

For a developing organization, one of the most vital activities is public information. People will not support a program they know nothing about. During 1987-88 the agency continued an active program to inform South Carolinians about the exciting prospects of the museum and its imminent opening on Oct. 29, 1988.

In July 1988, Terrell T. Underwood was hired to the new position of director of public information and marketing. The museum formerly had a public relations coordinator. Underwood immediately began continuing the publicity the museum had already generated. Several large media events, as well as many newspaper, magazine, radio and television stories, were generated in 1987-88. The major events centered around the construction or arrival of some of the museum's large, unusual exhibits. The construction and delivery of a 43-foot model of a prehistoric giant white shark gained national attention through The Associated Press and the tabloid Weekly World News, as well as through coverage throughout the state. The arrival of replicas of two other prehistoric creatures, the American mastodon and the glyptodont, were also well covered.

Media coverage took place outside the museum as well. An exhibit containing representative pieces from the museum's collection travelled to various locations in the state for events sponsored by the Friends of the State Museum. The public information office arranged coverage for the show in Florence, Hilton Head and Greenville.

In addition to a steady flow of news releases and public service announcements, regular monthly appearances were arranged on talk shows on three Columbia television stations, one Columbia radio station and a radio station in Camden. The Director of Public Information and the Executive Director made trips to Camden and Augusta, Ga., to be interviewed by representatives of several news media. This resulted in multiple coverage in these markets. These trips will be continued in 1988-89.

Advance planning for the museum's grand opening began in 1987-88 with the formation of a grand opening committee chaired by Underwood. Seven events were planned for various constituencies of the museum.

These included preview or special showings of the museum to the press, the Friends of the State Museum, major donors and others.

South Carolina Educational Television's program "Venture" continued in 1987-88, and Underwood served as coordinator, idea consultant and script editor for the program. A number of interesting topics were covered by the 6-minute program including the Clemson "372" airplane; the production of "Destiny's People," a film of South Carolina history which will be viewed in the cultural history floor's theater; and many others. "Venture" was broadcast throughout the state twice a week. The show continued to be SCETV's second most popular locally-produced program.

Other activities in public information included the continuing publication of the museum's newsletter, Images, and a great deal of activity by the museum's speakers bureau, which gave slide presentations to civic and community groups across the state. 1987-88 was a full year and signaled an even busier, more fruitful opening year in 1988-89.

COLLECTIONS, EXHIBITION AND EDUCATION

These programs include the traditional functions of a museum: to collect and preserve objects, to exhibit them to the public and to interpret them in an educational manner. For many years this was not a balanced program. Collecting was the priority, for without collections there would be nothing to exhibit or interpret. More recently, however, the Commission has plunged into the task of designing and preparing exhibits for the opening phase of the museum, has launched an ambitious research program and has developed some exciting new educational offerings. These initiatives have brought a greater degree of balance to the overall program.

A. Collections

The Commission enjoyed another outstanding year in 1987-88. Collecting proceeded at a brisk rate. However, with the opening of the museum approaching, preparing exhibits was a major concern.

From the standpoint of acquisitions, 1987-88 was a productive year. The Commission recorded 208 accessions containing 2,344 objects. (An accession is all the material collected from one source at one time. An accession can consist of one or many objects.) This is an impressive total, providing evidence of public awareness and interest.

Many objects acquired during the year stand out. The Philip Simmons gate, a traditional Charleston gate designed by blacksmith Philip Simmons, was installed in the art gallery. The \$25,000 project, which included a film about Simmons, was funded by grants from the National Endowment for the Arts and NCNB.

Two 1694 Carolina "elephant tokens" were added to the history collections. The coins, which are extremely rare, were among the earliest currency in the colony. They get their name from the elephant on the front. It was the symbol of the Royal African Company, which is believed to have imported the copper in the coin.

The suit Charles Duke wore when he walked on the moon on April 16, 1972, was loaned to the museum by the Air and Space Museum of the Smithsonian Institution. With the moon dust still on it, it will be displayed in a life-size reproduction of the lunar landscape.

The museum has been loaned a 1914 Ford Model T which was purchased new by Elijah Hall of Lexington County. Hall was so disturbed by his first driving lesson that he parked the car in his garage and it was not moved until after his death in 1940.

More than 316 rocks and minerals from the collection of the late Louis Dezseran, Lexington County, were added to the natural history

collections. The family also donated over 30 boxes of other specimens for the museum's teaching collections.

This table profiles the new accessions by discipline and by manner of acquisition:

	Number of Accessions	Number of Objects
1. <u>History</u>		
Gifts	109	696
Purchases	18	42
Field Collections	6	74
Transfers	1	15
Total	134	827
2. <u>Natural History</u>		
Gifts	18	550
Purchases	10	31
Field Collections	8	715
Transfers	1	1
Total	37	1,297
3. <u>Art</u>		
Gifts	9	102
Purchases	11	47
Field Collections	3	43
Transfers	0	0
Total	23	192
4. <u>Science/Technology</u>		
Gifts	11	18
Purchases	1	1
Field Collections	1	1
Transfers	1	8
Total	14	28
5. <u>All Disciplines</u>		
Gifts	147	1,366
Purchases	40	121
Field Collections	18	833
Transfers	3	24
Total	208	2,344

The museum received gifts from 19 counties in South Carolina and from six other states and Washington, D.C. There were 147 donations and 162 donors. Some donations are given by more than one person and some people donated several items. Field collections are objects, often contemporary, gathered by or for the curators. For example, insects or political campaign brochures. Transfers are material transferred to the museum from another state agency or another museum.

Here are some of the noteworthy items collected in 1987-88:

History

Chintz applique floral-design quilt from Clarendon County, c. 1875. Gift.

Two 1694 South Carolina elephant tokens. Gift.

Three silver spoons made by John Veal of Columbia, c. 1850. Purchase.

Silver julep cup marked William Glaze of Columbia, c. 1850. Purchase.

Original lithograph of South Carolina Ordinance of Secession. Gift.

Militia uniform coat of Brigadier General Patrick Henry Nelson, c. 1850. Gift.

Assortment of Standard Oil signs and accessories. Gift.

South Carolina Dispensary bottle with original paper label. Gift.

South Carolina Dispensary gallon jug. Gift.

Original button from a South Carolina Second Regiment uniform. Gift.

45 glass negatives of scenes in the Spartanburg area, c. 1900. Gift.

Late 19th- or early 20th-century wooden coffin with glass facial viewing plate. Gift.

Natural History

Sand blow soil samples from 1886 Charleston earthquake. Gift.

Seismographic records of an Aiken earthquake. Gift.

Collections of amphibians and reptiles from the S.C. Dept. of Wildlife and Marine Resources and the Heritage Trust. Gift.

Fossilized amphibian tracks. Gift.

Fossils from excavation in Kingstree. Gift.

Fossilized archaeocete whale. Gift.

Rock and mineral collection of late Louis Dezseran. Gift.

29-tray insect collection. Gift.

Science and Technology

Draper Model K loom, c. 1900. Gift.

Sugar cane press, c. 1890. Gift.

John Deere tractor, 1938. Purchase.

Model T Ford, 1914. Loan.

Frick steam engine, c. 1880. Gift.

Meteorite. Purchase.

EKG machine, c. 1940. Gift.

Celestial globe, c. 1840. Gift.

Astronaut watch, Bolden. Gift.

Astronaut training suit, Bolden. Gift.

Replica of earliest laser. Gift.

Loaned from Air and Space Museum, Smithsonian Institution:

Space food packages.
Astronaut watch, Duke.
Space moon suit (Duke, Apollo 16).
Spacecraft fuel cell (Apollo).
Lunar sample container.

Art

"The Philip Simmons Gate"/wrought iron, 1987, by Philip Simmons. Purchase.
Nine sculptures/wood, c. 1960-80, by Dan Robert Miller. Purchase.
"Work Horses"/terra cotta, c. 1925, by Frances Godwin. Purchase.
"At the Soda Fountain"/tempera on artists' board, 1941, by Vernon Grant. Gift.
Four drawings/pencil, 1938, by Andree Ruellan. Purchase.
"Windswept Pines"/etching, c. 1935, by Antoinette Rhett. Gift.
"St. Michael's Church"/etching, c. 1930, by Walter M. Aiken. Gift.
"Kathryn"/oil on canvas, c. 1940, by Alma R. Barkshadt. Gift.
"Still Life in Color"/oil on canvas board, c. 1940, by Laura Glenn Douglas. Purchase.
26 works including drawings, prints, watercolors, mixed media, c. 1930-80, by Faith C. Murray. Gift.
"Italian Garden"/watercolor, c. 1880, by Caroline P. Carson. Purchase.
"Self-Portrait"/photograph, c. 1925, by Richard S. Roberts. Purchase.
20 wood engraving reproductions from Old Charleston, 1933, by Charles Smith. Purchase.
"A Matter of Social Distinction"/ink and watercolor on paper, 1957, by Russell Henderson. Purchase.
"The Gathering"/oil on canvas, c. 1978, by Sandra Turk. Gift.
Six split oak baskets, 1988, by Elbert Brown. Purchase.

The objects just mentioned are in the "permanent" collection. But the Commission has another collections category. In 1983-84 the staff established "teaching" collections of objects appropriate for "hands-on" educational programs. Since "hands-on" means wear and tear, the teaching collections contain materials considered expendable: reproductions of small items, common materials, specimens easily replaced (such as common insects) and objects less suitable for exhibition and research. Their acquisition and care are the responsibility of the director of education.

The executive director has delegated to the curators the responsibility for deciding which objects to acquire, subject to the limitations set forth in the collections policy.

The donation or purchase of an object is only the first step in the collecting process. If objects are to be organized and used, they must be numbered, photographed, cataloged and documented. Thorough records-keeping is essential. As public institutions, museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it is lost or stolen. In

addition to this the museum must record as much information as possible about the object in order to interpret it effectively.

A proper system of collection records includes an accession book, which records transfers of title to the museum; a catalog file which includes historical, scientific, photographic and statistical information; a source-of-accession file, which identifies the donors and sellers of objects; a documentation file, which contains research reports, correspondence and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects.

The Museum Commission is fortunate to have been able to establish an up-to-date records-keeping system while the institution is still young and the process manageable. This system was augmented in 1986-87 when the museum began computerizing the collections. Many older museums have encountered major problems in trying to apply modern registration procedures to large, inadequately documented collections. Also, relatively few museums have computerized their collections records. In the future, however, this process will be a must for accessioning, cataloging, and inventorying. In this area the South Carolina State Museum is a leader, even before it opens to the public.

Another important aspect of collections management is storage. Throughout its collections management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects entrusted to it are well-protected.

The public safety department is in charge of the safety of the artifacts, visitors and staff members. It makes sure the museum is absolutely secure, but, at the same time, will try not to interfere with the visitors' enjoyment of the museum. As part of this effort, Janet Hudson, chief of public safety, surveyed state-operated museums across the nation to get the best ideas from each of them.

During the year, a police communications system was planned and purchased and power locks were installed on all exterior fire doors. An emergency procedures manual was prepared and distributed to all staff members during the first in a series of public safety classes. With Madeline Neimeyer, administrative assistant in design and Debi Hacker, conservation administrator, Ms. Hudson planned procedures and prepared a training program to teach staff members how to deal with hazardous materials. She also wrote a manual for the Division of General Services describing the museum's security needs.

In addition to its own department, the museum is protected by a sophisticated alarm-security system which is controlled and monitored by Globe Security under a contract with General Services.

Even the best security systems are not foolproof. To round out its risk management program the Commission also maintained insurance on its collections. Some museums, especially those with rare and costly collections, do not insure collections. They take the position that their objects are irreplaceable and that insurance is therefore superfluous. Others maintain that even though unique objects may be

lost, insurance will at least enable the museum to replace them with something. The State Museum Commission takes the latter position. It has insured its collections through the Division of General Services under a fine arts policy that covers objects belonging to or on loan to the Commission at all times, whether they be in storage, on exhibit or in transit.

The underlying purpose of proper storage, security and insurance is to protect the collections. When museums acquire objects they accept responsibility for preserving them. Unfortunately, many objects which come to the museum have deteriorated. Some have spent decades, or even centuries, in un-air-conditioned houses, attics, barns--or the ground. Once in the museum, they are still subject to risks, including the passage of time. For these reasons another vital aspect of collections management is conservation.

Preservation or conservation requires the careful examination of each object for damage or potential damage, and as necessary, a proposal of a plan for treatment to stabilize or restore the object. For each object, both a written and a photographic record must be maintained.

In October, with the opening of the museum only a year away and with Chief Conservator Paul Storch on the staff, the conservation department began laboratory treatment of objects which will be used in Phase I exhibits.

Preparation of the steam-powered sawmill components, the Hackney Company buggy, the water turbine and the Columbia Mills induction motor were major projects completed this year.

Storch supervised three employees. Debi Hacker, conservation administrator, monitored the HVAC (heating, ventilation and air conditioning) systems and the integrated pest management program and ordered lab supplies and equipment. Working under a contract, Dr. Jack Meyer treated, identified and authenticated firearms and edged weapons. Gordon Jones, a University of South Carolina graduate student, worked in the lab under Storch's supervision and took humidity and temperature readings in the galleries and storage rooms.

Several other staff members, Dr. Rodger Stroup, Fritz Hamer, Polly Laffitte, Winona Darr and Michelle Baker, helped in the lab one day a week.

Several objects that were restored under contracts were returned to the museum during the fiscal year. The Manning carriage is back and the same restorer is working on the Rock Hill buggy. Storch makes sure contract work is documented and all materials and techniques used by contract restorers and conservators conform to the standards and practices of the American Institute for Conservation.

Although the State Museum is not open, not all of its collections are in storage. The Commission frequently lends objects to museums, exhibition facilities, state agencies or educational institutions for

exhibit and research. During 1987-88 the following organizations borrowed objects from the Museum:

Association for the Preservation of Virginia Antiquities
Bethel United Methodist Church, Columbia
Calhoun County Museum
Dems House of Diamonds, Columbia
Erskine College
Fort Jackson Museum
Historic Camden
Macon Museum of Fine Arts and Science
Smithsonian Institution
Governor's Mansion
Governor's Office
Lt. Governor's Office
Lexington Medical Auxiliary
NCNB, Columbia
South Carolina Bankers Association
S.C. Dept. of Parks, Recreation and Tourism
S.C. Educational Television
South Carolina Railroad Museum
South Carolina State House
Spartanburg Arts Center
U.S. Post Office, Columbia
University of Georgia Marine Extension
University of South Carolina Department of Geology
University of South Carolina Law School
Winthrop College

The Museum Commission believes that the sharing of collections is an important means by which museums can increase the usefulness of their holdings.

B. Exhibits

Museums communicate primarily through exhibits--formal, informative presentations of objects, pictures and words. The regular exhibiting of objects to the public is one of the characteristics that distinguishes a museum from a mere collection.

Designing, building and installing exhibits has been a major activity since the museum moved into its permanent location on Gervais Street in 1986. During 1987-88 the pace of the work quickened on in-house projects and many contracts were awarded for work which will be done outside the museum.

Phase I exhibits will cover about 64,000 square feet. The museum has saved a substantial amount of their cost because much of the work has been done by staff members. About two-thirds of the Phase I budget will come from non-state sources, including grants and donations.

A great variety of exhibits are being prepared for Phase I. Some will be re-created habitats or miniature historical scenes. Others, such as the country store, will allow the visitor to walk into the exhibit itself. Interactive exhibits, which allow the visitor to physically interact with the exhibit, will be used frequently. Audio-visual programs and, of course, live demonstrations will enable the visitor to get the most from his trip to the museum.

Major exhibit elements in place by June 30 included the prehistoric shark, the Clemson airplane, the mastodon, the bicycle shop, the recreation of a mill interior, the sawmill, the barn, the Erskine observatory, the slave cabin, the glyptodont, the canoe platform, the cotton gin house interior, the Philip Simmons gate and the 1870s model railroad. Substantial progress had been made on the Apollo 16, the mountain cove, the beach and the backyard dioramas. The sculptural components of the quarry and the Burches Ferry exhibits had been completed.

Some of the projects, including those involving over 70 outside contractors, were behind schedule. But plans were evolving to see that Phase I exhibits look complete when the museum opens.

In addition to the formidable task of preparing for the opening, the exhibit staff was involved in the design, production and installation of an additional 16,000 square feet. The space will be used for the museum shop, a second gallery for the S.C. Arts Commission show and two reception areas for the Laura Glenn Douglas show. This additional labor involved work on the heating, ventilation and air conditioning systems, the electrical system, flooring, painting and lighting, as well security requirements and fire code compliance. The staff also worked on design, construction and plans for installation of the exhibits.

The exhibit staff prepared two displays that were shown to the public this year. A preview of the museum ran the entire year in a display case in the lobby of the State House. This prime spot is accessible to the thousands of people who visit the capitol for business or pleasure. A three-section panel exhibit about the museum was prepared for Mayfest, a yearly festival in Columbia, and appeared at a number of focal festivals around the state.

C. Education

In education, 1987-88 was another year of intense work and accomplishment as Margaret Anne Lane, director of education, continued to identify and achieve departmental goals.

The staff's chief accomplishment was continuing to develop strategies for programming, group visits, educational and professional relationship building, financial planning and staff development. By the end of the year, Linda McWhorter had planned 22 thematic lessons and educational tours which will be available when the museum opens;

Hal DeLuca had recruited 132 docents for the museum's first docent class; and Pat Lott had nearly finished the Teacher's Handbook, a resource for educators statewide.

Educational objectives, components and opportunities were determined for all exhibit areas in the museum. Programs were reviewed for the Discovery Center, NatureSpace and the Science Discovery Theatre. Ms. McWhorter continued development of curriculum-related programs for science, technology, history, archaeology, natural history and art. The programs, which will focus the collections and the exhibits, are designed to meet teachers' needs by complementing and enhancing classroom activities.

In January 1987 the staff began offering group tours of the museum-in-the-making to the public. The tours, most of which were organized by education department staff, enabled visitors to learn more about the Columbia Mills building, the plans for exhibits and what goes into creating a museum. They gave staff members a chance to practice using the building, to find out more about the interests and needs of visitors and to increase interest in the museum. A total of 18,748 people in 275 groups had visited the museum by the time the tours ended on May 21, 1988. About 15,000 people in 206 groups went through the museum during the 1987-88 fiscal year.

Ms. Lane continued to maintain a good working relationship with Dr. Charlie G. Williams, state superintendent of education, and the department's curriculum consultants. Key Department of Education staff members toured the building and learned about proposed educational programs. The Education Advisory Committee, created in April 1985, met regularly to assist the director of education and the curators in developing and evaluating curriculum-related museum education programs. Ms. Lane made a particular effort to meet with teachers and school administrators around the state, sharing information about the museum and its proposed education programs, and listening to the needs and suggestions of local educators. She coordinated several major museum education workshops for members of local and statewide teachers' groups.

Ms. Lane represented South Carolina in the Southeastern Museums Conference and served on the program committee for the annual meeting. Ms. Lane is also active on the education committee of the American Association of Museums and the Educators' Forum of the S.C. Federation of Museums. During the year she participated in professional meetings, conferences and workshops on science, technology, history, archaeology, natural history and art, frequently serving as a speaker. Ms. McWhorter served as secretary of the Educators' Forum for the S.C. Federation of Museums. DeLuca served as state chair for the American Association of Museum Volunteers.

Storage, furnishing and equipment needs were identified for all education spaces and preliminary purchases made. Acquisition funds were spent on objects for the teaching collection and the Discovery Center.

D. Research

Research is one of the most important, yet often one of the most neglected, aspects of museum programming. Although most museum administrators would admit that exhibits and educational programs based on inadequate, inaccurate information mislead the public and deprive the visit of much of its educational value, they often slight research. It seems remote from the everyday operating requirements of the museum and it seems hard to justify the expense. Nevertheless, research is indispensable. In creating a new museum, the Commission understands its importance and last year, as part of exhibit planning, staff members continued to conduct research.

The State Museum will open with more than 60,000 square feet of exhibits covering four disciplines. Each exhibit must be based on accurate information. To locate and write that information in a way that can be easily understood by the public is difficult and time consuming.

The primary responsibility for research lies with the curators, but they can not do it all. Much of the research is done by the assistant curators who include Polly Laffitte in art, Fritz Hamer in history, Jim Knight in natural history and Steve Morgan in science and technology. Elaine Nichols is guest curator of African-American history. A variety of contract employees, interns and volunteers also performed research.

Lise Swensson, curator of art, coordinated the South Carolina artists video planning project. Funded by a small grant from the Cultural Council of Richland and Lexington Counties, it involves producing and copying videotape interviews with artists, including artists interviewed on SCETV's "Art's the Thing" and "Venture" programs. These tapes will be made available to museum docents and to visitors during exhibits of work by contemporary artists.

Sue Giamo Hiott researched New Deal art programs and the artists who worked in them as part of a planning project funded by a \$25,000 grant from the National Endowment for the Humanities.

David Houston, a S.C. Arts Commission staff member, was guest curator of an exhibit of the State Art Collection, 360 works owned by the SCAC. The exhibit will be the first one shown in the art gallery.

Linda McWhorter, education programs specialist, prepared a slide packet for teachers entitled "Black South Carolinians." Among the people featured were Dr. Ron McNair; Dr. Matilda Evans, a Columbia physician; and William Beverly Nash, a 19th-century politician. More than 40 schools had used the packet by the end of May.

Ms. Nichols did research for an exhibit entitled, "The Last Miles of the Way: African-American Homegoing Traditions in South Carolina, 1890 to the Present." In June the project received a \$5,810 grant from

the S.C. Committee for the Humanities. The exhibit will open in the spring of 1989.

Ms. Nichols also organized a series of lectures on African-American history, culture and politics presented by scholars and other professionals in the black community. The climax of the series was a lecture by Dr. Sterling Stuckey of Northwestern University. Stuckey discussed the persistence of African spiritual and cultural traditions in America.

The curators and assistant curators had finished the research and label copy for almost all of the Phase I exhibits by the end of the fiscal year.

Gordon Jones researched and helped write labels for the energy exhibits and the spinning portion of the textile exhibit.

Susan Giamo Hiott contributed to the 1870s and 1920s railroad exhibits and to the communications exhibit.

Michael Monroe obtained visuals and contributed to the space science video program.

Linda Spearman helped research and produce visuals and graphics for science and technology exhibits.

James Schaadt, an audio-visual consultant, did the initial research for film footage and other visuals for the Charles H. Townes film. He also did the preliminary editing of the film.

To support this research, the Commission maintains a small library of books and other publications relating primarily to museum work and the identification of objects. This year Mary Cruce, who has a masters in library science, cataloged the collection in the library and in the curators' offices. She used the Library of Congress system, the one most often used in academic libraries.

Statewide Services

This program provides services and assistance to museums and museum-related institutions throughout the state and information to the public. Programs include traveling exhibitions, workshops, technical information services, publications and consultant services. Although the program was initially funded under grants from the National Endowment for the Arts, it is now a regular part of the Commission's operation and is financed with state funds.

Although most staff members participate in statewide services in some way, Beverly Littlejohn manages the program.

The popular traveling exhibit program added six shows in 1987-88. The new exhibits are:

"Filaments of Imagination," fiber art by Felicia Smith
"South Carolina Crafts Association Juried Show"
"South Carolina Watercolor Society Annual Show"
"NBSC Oil Painters' Invitational"
"Guild of South Carolina Artists"
"Photolithographic Reproductions of Elizabeth White"

The Commission often arranges to circulate exhibits produced by others. Such exhibits must satisfy strict criteria and be approved by a staff committee. This year's shows were produced by others because of the time-consuming activities involved in getting the museum ready to open. The Traveling Exhibits Committee meets quarterly to consider proposals from artists and institutions across the state for traveling shows.

Eleven exhibits were retired in 1987-88: the old "Guild of South Carolina Artists," "South Carolina Crafts Association," "NBSC Oil Painters' Invitational," "South Carolina Watercolor Society," and "Southern Visions" annual shows; "Photographs from the South Carolina State Art Collection;" "Doorways to Heaven: Gravestone Rubbings;" "Birds of South Carolina;" "Fest-toons;" "Inner Dimensions of the Sea Shell;" and "Natural History Prints."

In 1987-88 the Commission's 34 traveling exhibits were booked 173 times by 43 institutions, including museums, galleries, state office buildings, schools, libraries and similar public places in 27 South Carolina counties, Charlotte, and Washington, D.C. Borrowing institutions were not charged for the exhibits; they just had to furnish transportation and carry insurance on the objects.

One of the most important functions of the statewide services program is to provide professional training for museum personnel throughout the state. In 1987-88 the Commission sponsored six workshops. They included:

July 31, 1987--"Media Technology in Museums" was held at the University of South Carolina Instructional Services Center, Columbia. Instructors from the media center taught participants how to do desktop publishing, use video in exhibits and produce slides. About 23 people from seven counties attended.

Sept. 14, 1987--The S.C. Federation of Museums met in Sumter. The Sumter Gallery of Art and the Williams-Brice Museum/Archives were the hosts. Rebecca Danvers from the Institute of Museum Services in Washington, D.C., was the keynote speaker. She discussed how to apply for funds from the institute. A panel of South Carolina museum professionals, including State Museum executive director Overton G. Ganong, talked about their experiences as fields reviewers and as grant recipients. About 45 people from 12 counties attended.

Nov. 13, 1987--"Care and Maintenance of Leather and Metal Collections" was held at the State Museum. Conservator Paul Storch led the workshop. Twelve people from six South Carolina counties and one person from North Carolina attended.

Jan. 28, 1988--"Designing In-House Publications" was held at McKissick Museum, Columbia. Instructors from the University of South Carolina's journalism program were the workshop leaders. About 34 people from nine counties attended.

May 1-3, 1988--"Collaborating for Excellence in Carolina Museums" was held in Winston-Salem. This was the first joint conference of the S.C. Federation of Museums and the N.C. Museums Council. The organizations decided to meet together every other year. Ed Able, director of the American Association of Museums in Washington, D.C., gave the keynote address. About 136 people attended.

June 24, 1988--"Museum Membership Programs" was held at the Charleston Museum. Sal Cilella, director of the Columbia Museum of Art, was the workshop leader. Eighteen people from six South Carolina counties and three people from North Carolina attended.

Because the museum staff was so busy getting ready for the opening, staff members did not do much consulting. Several requests were referred to other museum professionals. Several requests were satisfied by providing technical leaflets and publications. Those who were helped included:

Berkeley County Historical Society, Moncks Corner
Museum of Hilton Head Island, Hilton Head Island
Colleton County Museum, Walterboro
Mrs. H. M. McNeill, Mount Pleasant
John C. Calhoun House, Clemson
Mary Delucci, The Citadel Museum, Charleston
Clemson Library, Clemson
Columbia College, Columbia
Department of History, University of South Carolina, Columbia

During the last year, 36 of the 46 counties in South Carolina were served by the Statewide Services Program.

Publications

Since publications are produced under various programs, they will be summarized under a separate heading.

During the last fiscal year the Commission continued to publish its newsletter, Images. Also available was a brochure describing the museum, its diverse disciplines and its Friends organization. This brochure was used for speaking presentations, special events, general requests for information, mailings, welcome center distribution and the State House brochure rack.

In 1987-88 the Commission did not publish a museum bulletin, but it continued to make available the six issued previously. The titles are:

No. 1 Vascular Plants Of Spartanburg County, South Carolina,
by Ross C. Clark, Robert W. Powell Jr. and Conduff G.
Childress Jr.

- No. 2 Plants Of The Eastatoe, by C. Leland Rodgers and George W. Shiflet Jr.
- No. 3 Fossil Locations In South Carolina, by Jerry T. Howe and Andrew S. Howard
- No. 4 Native Vascular Plants Endangered, etc., by Douglas A. Rayner et al.
- No. 5 Thomas Walter, Carolina Botanist, by David H. Rembert
- No. 6 William Glaze And The Palmetto Armory, by Jack Allen Meyer

This series is intended primarily for scholars and collectors. Copies are furnished free to academic and public libraries around the state, and the rest are sold to the public. As funds become available the Commission plans to continue publishing museum bulletins dealing with the social history, material culture, natural history, science and art of South Carolina.

The museum also has available a brochure on snakes written by Rudy Mancke, former natural history curator at the museum.

The statewide services office produced a brochure explaining the support services offered to other museums and museum-related organizations, including workshops, consultancies and the traveling exhibitions program. Also, through statewide services the Commission continued to produce a Directory of South Carolina Museums and Related Organizations. The directory was funded by a grant from the S.C. Dept. of Parks, Recreation and Tourism and is available free.

Finally, the Commission continued to publish Good Muse, a quarterly newsletter for members of the South Carolina Federation of Museums. Written and designed by Beverly Littlejohn, it was issued through the statewide services program. Printing and mailing costs were paid by the federation.

FY 1987-88 BUDGET

ADMINISTRATION

Director	45,706	
Classified Positions	144,465	
Temporary Positions	4,344	
Pier Diem	2,240	
Contractual Services	32,993	
Supplies	6,515	
Fixed Charges	2,679,337	
Travel	8,996	
Equipment	778	
Library Books	1,062	2,926,436

OPERATIONS

Classified Positions	46,045	
Contractual Services	14,528	
Supplies	1,100	
Fixed Charges	366	
Travel	1,300	
Library Books	99	63,438

COLLECTIONS

Classified Positions	250,072	
Temporary Positions	11,140	
Contractual Services	63,766	
Supplies	26,405	
Fixed Charges	18,100	
Travel	20,446	
Equipment	2,523	
Library Books	1,911	
Acquisitions	12,058	
Heat/Power/Light	2,012	408,433

EXHIBITION

Classified Positions	162,254	
Contractual Services	12,722	
Supplies	18,955	
Fixed Charges	1,760	
Travel	5,479	
Equipment	863	
Library Books	563	
Transportation	710	203,306

EDUCATION

Classified Positions	74,071	
Contractual Services	7,168	
Supplies	2,702	
Fixed Charges	452	
Travel	6,214	
Equipment	364	
Library Books	485	91,456

STATEWIDE SERVICES

Classified Positions	39,351	
Contractual Services	7,973	
Supplies	8,343	
Fixed Charges	261	
Travel	2,397	
Library Books	437	58,762

EMPLOYER CONTRIBUTIONS 150,905

NON-RECURRING FUNDS 510,603

TOTAL STATE 4,413,339

OTHER FUNDS

PERMANENT IMPROVEMENTS	552,885	
FEDERAL	24,535	
FOUNDATION GRANT	9,767	<u>587,187</u>

TOTAL AGENCY 5,000,526

APPENDIX A

REPORT OF THE COMMITTEE APPOINTED TO STUDY FEASIBILITY OF THE ESTABLISHMENT OF A STATE MUSEUM TO THE GENERAL ASSEMBLY OF SOUTH CAROLINA

The Committee has been directed by Joint Resolution of the General Assembly to study the feasibility of the establishment of a state museum for South Carolina.

The question of the feasibility of such a museum raises several preliminary questions:

- (a) Is there a need for such a museum?
- (b) What is the purpose and function of a state museum?
- (c) What should be the scope, program and mission of a state museum?
- (d) Is that purpose and function being met by existing museums of other state institutions or agencies?
- (e) Can the costs of such a museum (capital and operating) be justified for the State of South Carolina?

If the answer to the question of feasibility is affirmative, then other questions arise:

- (f) Where should such a museum be located?
- (g) How should a state museum be organized and operated, as to governing body and staff?
- (h) What timetable should be set for the establishment of such a museum?
- (i) What can be anticipated in regard to the financing of a state museum?
- (j) What steps should be taken for 1972-1973 toward the establishment of a state museum?

In order to answer these and other complex questions related to the establishment and operation of a state museum, the committee has heard several experts in the museum field, received reports from various state officials in related fields and read several treatises and studies on state museums. The overwhelming majority of these experts were in accord as to the necessity and desirability for such a museum and the type of museum which should be established.

South Carolina has a history in which all of her citizens can take pride, and the story of South Carolina is an asset which can attract many other Americans to the state. The many facets of South Carolina's story constitute assets which can be of immeasurable value in attracting tourists to South Carolina and in the education of our own citizens and students.

In the economic sphere, the better corporations and businesses are interested in cultural developments and facilities in assessing a new location; no longer does business give consideration only to profits in determining where to locate. The needs of a company's executives and employees are of vital concern.

While it is apparent that there is need for such a museum, the exact scope and program of such a museum cannot be pre-planned; it must evolve from an orderly and well-conceived plan of development.

South Carolina can learn a great deal in this field from what has happened in other states--for most of the states have state museums of one sort or another. The experience of other states indicates that a state museum should be established and operated for the basic purpose of presenting the story of South Carolina in three aspects.

- (1) The history of the state--including the Indian tribes of the Carolinas, exploration and settlement, social and political development, military events, and educational and cultural evolution.
- (2) The fine arts in the state--including architectural developments, furniture and silver, interior decoration, South Carolina artists, and literature and poetry.
- (3) Natural history and the sciences--including geology and archeology, botany and zoology of the state, natural resources, scientific developments, and industrial advances.

The purpose and function of a state museum is thus to tell the story of the State; if such a museum collects and displays a few artifacts and does not involve the museum visitor in anything more than a superficial story of the state, then no purpose will be served by such a museum.

If a standard of excellence is not to be followed from the outset, then there is no reason to consider the establishment of such a museum; the Department of Archives is an example of what can be done in the establishment of a similar department in the proper way and with appropriate facilities. It is fundamental that expert professional advice, guidance and consultation be obtained in the establishment of a state museum.

The general scope and mission of such a museum has been outlined above, but the details as to the program of a state museum must be evolved under this professional guidance. Such a museum, functioning properly, will be an invaluable asset in the state's educational system; at the same time the museum can be a positive factor in attracting tourists to South Carolina.

No museum in South Carolina today fulfills the function of such a state museum to any applicable degree. The Gibbes Art Gallery and the Charleston Museum are primarily oriented to Charleston, and the museums in Florence, Columbia and Greenville are directed towards the fine arts in general. There is certainly no substantial overlap in the functions

of any existing museums, departments or agencies, and a properly conceived and developed state museum.

The function of the Department of Archives would, for example, in no way be usurped by such a museum, and a state museum would be a valuable adjunct to the Department of Parks, Recreation and Tourism. No existing commission, department or agency of state government is equipped to operate such a museum.

The scope of a state museum should encompass everything about South Carolina, but it should also be limited to South Carolina. The things that make South Carolina distinctive and the differences between South Carolina and the other states and areas should be emphasized. If all of America is exactly alike, then there would be no point in a state museum, but South Carolina has a different history, distinctions in the fine arts, and natural and scientific differences which set our state apart.

Such a museum would not impinge upon or disturb the program of any existing museum; on the contrary the resources and available materials from a state museum would give support and aid to the museums of a local nature, and would supplement and undergird the programs of museums in all parts of the state.

A state museum will not be expensive at the outset--in the planning and pre-development stages; once the stage is set, then the acquisition of a suitable site, construction of building(s), development of the overall site, hiring of sufficient and suitable personnel, and operating costs will require considerable appropriations. The cost of establishing and operating a state museum will not thus be minimal.

Our study, in the light of the experience of other states, convinces us that such a museum would be an educational, cultural and tourist facility that South Carolina must have. For too long and because of the depression which followed the Civil War, South Carolina has not been able to develop the history, the assets and the attractions of this state in the proper way.

As to the location and organization of such a museum, the Committee has reached certain tentative conclusions:

- (1) A state museum should be located in the capital of the state, particularly in the case of Columbia where the capital site was selected because of its central location. The site should be ample in size with sufficient acreage, access and parking.
- (2) The organization for such a museum can take several forms, but the governing body should be independent of and separate from any existing commission or department of government.
- (3) The difficulty comes in the establishment of the procedure, the timetable and the financing of the State Museum. Obviously, a state museum cannot be created in a short time; once the decision is made that South Carolina is to have a

state museum, then the planning and organization which are necessary for the proper establishment of such a museum must be undertaken. Such a study is beyond the competence or the scope of the study by this Committee and can only be undertaken under the direction of professionals in the museum field hired for the purpose of developing an appropriate plan and implementing such a plan over a period of years. Any other course might result in the establishment of a state museum without the proper objectives and without the financial planning necessary for the achievement of a state museum in which all of our citizens could take pride and from which they could reap great benefits.

At this point, therefore, the Committee does not recommend the immediate establishment of a state museum; such a recommendation would be unrealistic, wasteful and lacking in proper perspective.

The Committee does recommend that the General Assembly take steps looking toward the eventual establishment of a state museum; these steps are as follows:

For 1972-73:

- (k) Creation by statute of a State Museum Commission of nine members, consisting of six members (one from each Congressional district); and three members at large, all to be appointed by the Governor on staggered terms.
- (l) Appropriation of a sufficient budget for the year 1972-73 to hire a director and a small staff in order to begin the development of a collection for the State Museum, and plan for such establishment, and to obtain appropriate professional consultation.

For 1973-74 and beyond:

- (m) Study and selection of a site for the eventual establishment of the State Museum, and development of a projected program.
- (n) Development of building(s) with suitable exhibit and display areas for a state museum divided into three departments:
 - (i) History
 - (ii) Fine Arts
 - (iii) Natural Sciences, and expansion and organization of a professional staff for the operation of the Museum.
- (o) Operation of such a museum with a sufficient staff, headed by a professional director.

Such a program might take as long as ten years to bring into full fruition, but South Carolina is already late in the establishment of a state museum. If we want a society which is concerned with more than the barest necessities and if we want our children and citizens to know something of their heritage, the assets of their state and the direction for South Carolina's progress into the future, a state museum is essential for these purposes.

The Bicentennial celebration in 1976, with emphasis on South Carolina's decisive role in the American Revolution at Cowpens and

King's Mountain, might be an appropriate time for such a museum to begin its operation, but it is essential that the planning for such a museum begin now.

SENATE MEMBERS:

/s/ Frank C. Owens
/s/ Eugene N. Zeigler
/s/ Gordon H. Garrett

HOUSE MEMBERS:

/s/ Wilson Tison
/s/ Lucius O. Porth
/s/ Giles P. Cleveland

GOVERNOR APPOINTEES:

/s/ Mrs. Emily B. Jefferies
/s/ Mrs. Jemie C. Dreher
/s/ A. T. Graydon

APPENDIX B

TITLE 60
CODE OF LAWS OF SOUTH CAROLINA
1976

Article I
South Carolina Museum Commission

Sec.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
- 60-13-20. Meetings and officers of Commission; compensation of members.
- 60-13-30. Primary function of Commission.
- 60-13-40. Powers of Commission.
- 60-13-50. Director.

& 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the state and three members shall be appointed at large. One of the at large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at large member other than the chairman shall be initially appointed for terms of two years only.

& 60-13-20. Meetings and officers of Commission; compensation of members.

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

& 60-13-30. Primary function of Commission.

The primary function of the Commission shall be the creation and operation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance, and utilizing all available resources in the performance of this function.

& 60-13-40. Powers of Commission.

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a state museum;
- (2) Elect an executive officer for the Commission, to be known as the director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

& 60-13-50. Director.

The director of the Commission shall be the director of the State Museum, when such facility comes into existence, and his qualifications shall reflect an ability to serve in that capacity. Compensation for the director shall be determined by the General Assembly.