

# SPURLOCK

MUSEUM



NEWSLETTER  
**Summer 2006**

The newsletter of  
the Spurlock Museum

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## A MESSAGE FROM THE MUSEUM DIRECTOR

By Douglas Brewer

The Museum continues to enjoy an active schedule of exhibitions, events, and performances. We opened the year with *Visions of the Unseen: Picturing Balinese Ceremony and Myth*, a focus on Balinese paintings and sculptures. Our next temporary exhibit, *Rain Forest Visions*, opened on February 28 and highlighted indigenous South American pottery and other artworks. The Museum has also hosted a number of special events in the Knight Auditorium, including the very popular "Wine and the Vine" lecture featuring Dr. Patrick McGovern of University of Pennsylvania, whose research focuses on the origins and spread of wine and viticulture.

At the end of each year, the Museum sets a number of goals for the next academic cycle (see Director's Letter FY '06). We are proud to report that we have already realized many of our goals for this year. Last fall, the Museum received a wonderful gift from Dr. Allan and Marlene Campbell in support of our rotating gallery. In gratitude for their generosity, we have renamed this gallery "The Campbell Gallery." Thanks to a generous gift from Ms. Betty Ann Knight, with matching funds from the University, the Museum is now able to be open on Sundays, and we hope you will enjoy this new opportunity to visit us.

The Museum has also finished the first phase of the American Association of Museums' formal accreditation process: we filed our application and accompanying information in December. As many of you know, accreditation is acknowledged by our peers that the Spurlock Museum adheres to all AAM guidelines at the highest level. (Currently, only 750 of the more than 17,500 museums across the country hold accreditation.) The AAM has reviewed our applica-

tion, and we have entered into the second of three stages of the process.

As I mentioned in my last letter, we are preparing to offer a Museum Studies Program to our University students. Officially classified as a "minor," the curriculum will consist of three required and two elective courses. The capstone experience for our students will be the internship. This will be made possible by our collaboration with the Museums of the Crossroads Consortium, which encompasses the various museums, planetariums, and natural history learning centers in our community. Through this consortium, our students will be able to gain hands-on experience in a variety of working museums, an important experience in any well-rounded professional curriculum. We are completing the University's necessary application forms for new course offerings, which will give official status to the minor.

As part of a national trend, the Spurlock Museum is evaluating its role as an information service organization. Because museums and museum professionals have found themselves facing new questions and new challenges regarding the access and use of their electronic records—for example, anyone accessing the Internet can retrieve data relating to Spurlock Museum collections, exhibitions, and educational programming—the way our information is used becomes an important practical as well as ethical issue. The Museum Studies Program will include coursework on information technology so our students will have the most up-to-date learning experience and the skills needed to compete for jobs in the museum field.

As our immediate and long-term vision for the museum becomes a reality, we hope you will continue to support our endeavors and visit us frequently.

## SUMMER 2006

### WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM

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#### Museum Hours:

Tuesday: Noon - 5 pm  
Wednesday, Thursday, Friday: 9 am - 5 pm  
Saturday: 10 am - 4 pm  
Sunday: Noon - 4 pm  
Monday: closed

[www.spurlock.uiuc.edu](http://www.spurlock.uiuc.edu)

The newsletter for Spurlock Museum is published through the generous support of the Spurlock Museum Guild and the Spurlock Museum Board. Contributors to this issue include Yu (Ian) Wang, Jim Sinclair, and Robin Fossum. The newsletter is produced for the museum by the College of Liberal Arts and Sciences Office of Communications and Marketing (05.087).



College of Liberal Arts & Sciences

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN



Dr. Laura Bellows, Mellon Fellow and Visiting Curator for the Spurlock Museum, stands beside a carving that portrays a scene from the epic Mahabharata.

## CURATOR RECOGNITION

### Dr. Clark Cunningham and Dr. Laura Bellows

By Dr. Yu (Ian) Wang

In 1955-56, Clark Cunningham first went to Indonesia, where he later conducted the research for his PhD. Since then he has been involved in research, teaching, and consulting in Indonesia and Thailand. In 1970, when Dr. Cunningham joined the University of Illinois anthropology department, he taught a course on the “Peoples and Cultures of Insular Southeast Asia,” as well as occasional seminar courses on Southeast Asian topics. Later he and Professor Kris Lehman jointly developed and taught the “Introduction to Southeast Asian Civilizations” course. Dr. Cunningham was instrumental in building the University’s Asian American Studies Program, serving as the program’s vice chair from 1997-2000 and chairing the program’s first curriculum committee. In 1992 Dr. Cunningham’s “Asian American Experiences” was the first Asian American studies course on campus. Dr. Cunningham is widely regarded as an inspiring teacher, mentor, and colleague, and he is now Professor Emeritus of anthropology at the University.

Some years ago, when organizing an exhibition for the World Heritage Museum, Dr. Cunningham reviewed the Museum’s Balinese holdings. While working on the exhibits of Southeast Asian and Oceanic materials for the Spurlock Museum’s Workman Gallery of Asian Cultures, he used some of these artifacts to illustrate the historical Indian/Hindu influence on Southeast Asian culture and arts. Dr. Cunningham included a small rolled painting and some small wood sculptures in the exhibition, but the gallery’s size and design precluded using larger objects from the collection, such as paintings and statues. In late 2004 and early 2005, when Spurlock Education Director Tandy Lacy was organizing a Balinese exhibition that could accommodate the large paintings and statues given to the Museum by John Garvey and the Ewings, Dr. Cunningham agreed to help. Because Dr. Cunningham does not view himself as

an expert on Balinese culture, he brought in Dr. Laura Bellows, a Mellon Postdoctoral Fellow visiting the University’s anthropology department for the 2004-2006 academic years.

Dr. Bellows’ first encounter with Indonesia was through a trip to Bali in 1991. This visit solidified her interest in anthropology and she began her PhD coursework at the University of Virginia not long afterward, completing her degree in 2003. Her contribution to *Visions of the Unseen* is the result of the more than two years of fieldwork conducted in Bali, most of which she completed from 1998 to 2000. The wide-ranging interests she brought to bear on this exhibition include a study of Balinese mortuary rituals and their intersection with esoteric and everyday understandings of the human body gleaned from interviews as well as from Balinese drawings of the human anatomy, Tantric books, and meditation maps written in Old Javanese. Another aspect of her fieldwork relevant to the exhibition was her research focus on gender. The combination of male and female is a potent way to articulate productivity, continuity, and fertility, both literally and symbolically. Dr. Bellows examined how nearly all aspects of the universe—both natural (such as the relationship of earth and sky) and human-made—are gendered in Bali.

According to Dr. Bellows, the exhibition title *Visions of the Unseen: Picturing Balinese Ceremony and Myth* has a double reference: “We refer to artists’ depictions of two realms—a visible realm inhabited by humans and an invisible realm inhabited by gods, demons, and other beings—as equally visible in these paintings. We also refer to our own ‘picturing’ within this exhibition of links we seek to explore between the mostly epic content of artworks and how these stories, and their recitation and performance, get woven into the texture of people’s daily and ritual lives and how they think about and comment on their lives.”

The curators built the exhibition *Visions of the Unseen* around the objects in Spurlock’s collection

(except for the addition of one painting from the late Professor Emeritus Robert E. Brown, ethnomusicology, San Diego State University). The exhibit concept and design emerged through study of those objects and resonates strongly with certain broad themes expressed in Bali’s Hindu religious life, ceremonies, and arts.

“In our design of the gallery,” Dr. Bellows explained, “we worked to evoke Balinese aesthetics and a cultural logic of space. The colors we chose—red, black, and white—have layers of cultural significance. These are the colors of the three principle deities, the *trisakti*: red for Brahma the creator, black for Wisnu the protector and maintainer, and white for Iswara and sometimes Siwa the destroyer. Their colors are repeated within offerings as divine invocations of gods to grace ceremonies, accept propitiatory offerings, and keep the universe going. They are also the colors of procreative fluids—white being male, red being female, and black their mixture to form a fetus. Thus, both at the cosmic and corporeal levels, these colors speak to a cycle of life and the productive nature of potent combinations.”

In dividing the gallery into two physical spaces connected by a “gateway” flanked by ceremonial yellow and checked banners called *penjor*, we sought “to evoke the spatial divisions the Balinese make in Hindu temples, which like human bodies, are divided into three main parts—an upper part (the head), a middle part (the torso to the waist), and a lower part (below the waist),” Dr. Bellows continued. “In temples, this tripartite division is mapped horizontally onto the temple compound with the outermost area devoted to commerce and daily activities and the innermost area devoted to gods and ritual activities. In the exhibition gallery, the ‘outer yard’ contains the large image of barongs in procession and the two paintings of temple festivals. The ‘inner yard’ contains the collection of Kamasan paintings (named for the village in Klungkung from which they originate), which are examples of artworks that would have adorned the temporary and permanent structures within temples.”

*of the Unseen*

## COLLECTION HIGHLIGHT

# JOHN GARVEY AND HIS INDONESIAN

By Dr. Yu (Ian) Wang

In 2003 a group of artifacts from Bali, Indonesia, collected by former University of Illinois professor of music John Garvey was gifted to the Spurlock Museum. This fascinating collection is now in the Museum's permanent artifact and teaching collections.

Objects that entered the artifact collection include:

- a *barong ket*, a mythical lion represented in Balinese rituals and dance-drama. The spectacular *barong ket* hangs over the balcony in the Museum's Workman Gallery of Asian Cultures;
- masks of figures from the *Ramayana*;
- five wooden carvings of scenes and characters from the Hindu epics the *Ramayana* and the *Mahabharata* and the legendary Javanese-Balinese tale the *Calonarang*;
- textiles, including two *ikat*; and
- six cloth paintings, many of which were featured in the fall 2005 Campbell Gallery exhibit *Visions of the Unseen: Picturing Balinese Ceremony and Myth*.

All of these artifacts may be viewed at the Museum's website ([www.spurlock.uiuc.edu](http://www.spurlock.uiuc.edu)).

Objects that entered the teaching collection include masks, paintings, textiles, and a wooden carving of Garuda, the mount of the Hindu deity Vishnu.

To understand the socio-cultural and historical significance of this collection, I interviewed several of John Garvey's contemporaries, including family members, to discover how and why John Garvey collected these artifacts.

According to Professor Bruno Nettle, John's former colleague, John was born in 1921. He joined the Walden String Quartet in 1948, when this group came to U. of I. from Cornell as quartet-in-residence, and he continued as a member of the quartet and as the principal

teacher of viola until the 1970s. Over the years John developed a wide range of other musical interests. He conducted the School of Music's Chamber Orchestra (which played music of the Baroque and Classical periods), started the jazz band in 1960, and served as the

University's principal faculty member in the

jazz field until his retirement.

He also became very active in the School's activities in new and experimental music, doing much of the conducting at the biennial Festival of Contemporary Arts in the 1960s and early 1970s.

In the 1970s, John began traveling to Russia and to

Southeast Asia, in part to study the music indigenous to these areas. He became an expert in Russian instrumental folk music and established the local Russian Folk Orchestra, which he conducted for more than a decade, and which toured widely in the U.S. and abroad. He also studied South Indian vocal music with a visiting professor from India, Dr. Ranganayaki Ayyangar.

John's later career was characterized by close involvement with music and dance from Indonesia, as he traveled repeatedly to the islands of Java and Bali to observe performances, engage in study, and begin his important collection of art and artifacts. His colleagues believe his ambition was to establish a *gamelan* (a large ensemble of mostly bronze percussion instruments) on campus and to become sufficiently expert to direct it himself, but he did not realize that goal.

Professor Bruno Nettle says of the faculty members he knew in the School of Music, "John was the one with the widest kinds of musical interest." Bruno believes John will be most remembered for his "championing of jazz studies, which he carried out for a time against considerable opposition, but which has now

become a major component in the School of Music."

Bruno noted, "John was a man of strong opinions, who expressed himself with a strong voice and vigorous body language. He had a great sense of humor, but about most things, especially in music, he was extremely serious. John was very

popular with many faculty and students, though some conservative faculty members thought he was too willing to accept innovation, too inclined to radical change; but everyone respected his superb musicianship and his idealism."

Although John did not realize his ambition to establish and direct a *gamelan* on campus before his retirement, his collection of Indonesian artifacts played a significant part in the Spurlock Museum's special exhibition, *Visions of the Unseen* and will continue to be an important part of the Museum's permanent artifact and teaching collections.



John Garvey

**A.** Wood carving depicting Yudistira's ascent to heaven, a scene from the ancient Hindu epic *Mahabharata*, Spurlock Museum collections, gift of Professor John Garvey. 2002.17.0010

**B.** A Balinese compass known as the "Eyes of the Winds," painted on cloth in the wayang Kamasan style, depicting the Hindu gods as they are located in the universe, Spurlock Museum collections, gift of Professor John Garvey. 2002.17.0021

# ARTIFACTS



A



B



C



D

C.-D. Wood carving depicting the Balinese witch Rangda (view C) and a *Pedanda* (High Priest) (view D), Spurlock Museum collections, gift of Professor John Garvey, 2002.17.0013



Dr. Allan C. and Mrs. Marlene S. Campbell celebrate the naming of the newly sponsored Campbell Gallery for Special Exhibits at the opening of the exhibit *Visions of the Unseen: Picturing Balinese Ceremony and Myth*.

## SPURLOCK DONOR HAS DEEP ROOTS AT ILLINOIS

By Grace Micetich and Robin Fossum

As the University of Illinois was being founded in the late 1860s, ancestors from both sides of Dr. Allan Campbell's family settled in Hensley Township, northwest of Champaign. This marked the beginning of a long-standing relationship with the University of Illinois. Allan Campbell, MD, and his wife, Marlene, are not only major donors to the Spurlock Museum, but they have also become two of its most enthusiastic supporters. Allan is a past president and member of Spurlock's Board, and he and his wife recently endowed the Focus Gallery. This space has been renamed the Campbell Gallery for Special Exhibits in honor of this wonderful gift.

Allan, a private practice pathologist/dermatopathologist in Peoria, also serves as medical director of the laboratory at Peoria's Proctor Hospital. But his time at the University of Illinois and his years of medical training and research were the genesis of what would grow into his interest in archaeology and history and subsequently his involvement with the Spurlock Museum.

Both Allan's and Marlene's families have deep roots in Illinois. Marlene's father, Merle Yontz, graduated from Bradley University and went on to become president of LaTourneau and, later, vice-president of Caterpillar Tractor Company. Both of their mothers attended the University of Illinois, as did Marlene's maternal grandfather and Allan's uncle.

In the summer of 1962, Allan met Marlene Yontz while she was working at the Illini Union. Marlene went on to graduate in home economics the following year and Allan completed his pre-med studies in 1963. Allan entered Washington University School of Medicine, St. Louis, and transferred credit back to the University of Illinois, where he was awarded a BS degree with honors. He earned his medical degree from Washington University in 1967.

Allan, who was greatly influenced by his experiences with their family physician, Dr. Joe Sexton, chose medicine as his career when he was only a junior at Champaign High School. "For me," he said, "defining my direction of specialization was influenced by my research training received from two prominent men—Robert Johnson, MD, PhD of the physiology department, and Charles McIntosh, MD, PhD, who subsequently became a heart surgeon at the National Heart Institute. My research experiences in medical school led to my discovery of the fields of anatomical, clinical, and dermatopathology." Working with dermatologists and plastic surgeons on diagnosing and treating skin cancer and related diseases soon became the focus of Allan's career.

With his intense academic load, Allan forgot about his childhood visit to the World Heritage Museum, as the Spurlock was formerly known, and during his time on campus, did not visit the Museum. But he developed an interest in scuba diving and became certified in 1982. In 1987, he read a fascinating article in *National Geographic* entitled "The Oldest Known Shipwreck," by Dr. George Bass. That issue also included a small advertisement offering membership in the Institute of Nautical Archaeology (INA) for only \$25. Allan mailed his check and became a member. "Sometime later," he recalled, "I received an invitation to a 1991 visit of this wrecksite at Ulu Burun, on the rocky southwest coast of Turkey. I made two dives to the 170-foot depth on the ancient wreck and it was fantastic." All this led to Allan's tenure on the INA's Board of Directors and his subsequently sponsoring lectures by Dr. Bass at the University of Illinois.

Allan explains that his interest in archaeology and the Spurlock is related to his work in pathology. "Perhaps that is why there have been so many other pathologists on the Spurlock Board over the years," he suggests, adding that "we also accession specimens, describe, weigh, and measure

them, take samples for further analysis, and record our observations, very much like archaeologists do." The evolution of metallurgy, boat-building, and ancient medicine are all keen interests of his.

Allan went on to say that the reason he and Marlene funded the Campbell Gallery for Special Exhibits was to make a lasting contribution to the Museum's living and learning activities through a dynamic gallery. The Campbells also honored Allan's parents, Clair C. and Eloise E. Campbell, with support to the Workman Gallery of Ancient



Dr. Allan and Mrs. Marlene Campbell cut the ribbon to open the newly sponsored Campbell Gallery for Special Exhibits during the opening reception for the exhibit *Visions of the Unseen: Picturing Balinese Ceremony and Myth*.

Mediterranean Cultures. Allan is especially interested in the Mediterranean region and its ancient history, and his favorite collection at the Museum is the Parthenon friezes. Not surprisingly, he says his all-time favorite exhibit was the one featuring underwater archaeology, the work of Dr. George Bass, and the INA. His family has sponsored annual lectures by Dr. Bass, Dr. Ian Jenkins of the

British Museum, and Dr. Patrick McGovern of the University of Pennsylvania, with more pending in the future.

The Campbell family name is one that lives on in the Spurlock Museum. The next generation of Campbells are Allan and Marlene's four children, three of whom have University of Illinois connections: their older daughter, Anne, and younger son, John, both graduated from the University; Robert, their older son, graduated from the University of Illinois College of Medicine at Peoria in 1999, where Allan has served on the faculty since 1973 and now serves as clinical associate professor of pathology and dermatology.

Could it be that another Campbell is waiting in the wings to carry on the family's association with the University and the Spurlock Museum? Whatever happens in the future, the Spurlock Board, staff, and the members of the Champaign-Urbana community are very grateful to this generous family.

Dorothy White Fellow Jennifer Fraser in the Workman Gallery of Asian Cultures with parents and children attending an "Around the World Wednesdays" program, spring 2006.



## A MESSAGE FROM THE MUSEUM GUILD

The Museum Guild has been a strong supporter of the Spurlock Museum since 1989—back when it was known as the World Heritage Museum, located on the (non-air-conditioned) fourth floor of Lincoln Hall. Today, with more than 100 members, the Guild provides support in many ways—both hands-on, through its docent program, and indirectly, with funds from its annual auction. Over the years, the Guild has provided almost \$300,000 to the Museum—making us its largest organizational donor.

The following paragraphs are offered as a summary of Guild activities over the past year in the hope of making readers aware of the group's contributions to this extraordinary collection of artifacts from around the globe and to encourage you to join our ranks.

Our 2005-06 year began with the annual fall tea for new and returning members; it was held at the home of Guild vice-president Paula Watson. We were delighted to welcome Mary White, wife of University of Illinois President Joe White, as our special guest and to present her with a copy of our World Heritage Museum cookbook, our gift to all new members.

For many years funds from the Guild have been used to help support exhibits, as well as talks and presentations in connection with exhibits at the Museum. This year was no exception. In September we co-sponsored the exhibit *Visions of the Unseen: Picturing Balinese Ceremony and Myth*; a talk by Professor Margaret Wiener from the University of North Carolina in early November on "Optical Allusions," in connection with the Balinese exhibit; and also relating to the same exhibit, a lecture in early December by Lene Pedersen, a professor of anthropology at Central Washington University on "Encounters with Ancestors in Balinese Ritual and Politics."

Another highlight this year was the winter luncheon in mid-February, at which Guild members had the happy opportunity to hear Sarah Wisseman, director of the University's Program on Ancient Technologies and Archeological Materials, as she talked about her other life as a novelist in a presentation entitled "Murder in the Museum." Dr. Wisseman's first novel, *Bound for Eternity*, was published in 2005.

Our annual auction, which has been held for many years in early spring, has been shifted by the Guild's Board to Saturday, September 16, in part because of the large number of organizations that hold fundraisers in March and April. The auction will be held in the new Alumni Center on Lincoln Avenue in Urbana (next to the Spurlock Museum), and its theme will be Ancient Greece. Our new University Provost, Linda Katehi, and her husband Spyros Tsergounis, have agreed to serve as honorary hosts of the "Greek Auction."

**Anna J. Merritt**  
President, Spurlock Museum Guild

## FELLOWSHIP RECIPIENT CONTRIBUTES TO SPURLOCK

Jennifer Fraser, a PhD candidate in musicology, is the recipient of the 2005-2006 Dorothy Berkey White Fellowship. She began working in the Education Section of the Spurlock Museum shortly before the Museum opened in September 2002. She joined the student staff again after returning from 14 months of dissertation research in West Sumatra and Jakarta, Indonesia. While working at the Museum and writing her dissertation, she also finds time to direct *Sari Minang*, the U. of I. Sumatran gong and drum ensemble.

Fraser assisted with the development and planning of the fall 2005 Campbell Gallery exhibit, *Visions of the Unseen: Picturing Balinese Ceremony and Myth*. As part of this work, she contributed many photographs that were included in interpretive labels and helped coordinate the visit of I Nyoman Sumandhi, a master shadow puppeteer, and his sons from Bali. Receiving the fellowship enabled Jenny to continue her work on the exhibit and related educational programs. She helped host the Balinese visitors, served as their translator "on-call," introduced their public performance, and assisted them during outreach and gallery programs for schools. When working with young students she provided running commentary on the action during performances. She also introduced the visiting musicians and their instruments to students in the Museum's Workman Gallery of Asian Cultures, teaching them about the music that accompanies the shadow play. In addition, she presented interactive workshops in the galleries for pre- and home-school visitors as part of the popular family program "Around the World Wednesdays," focusing on musical instruments from Indonesia and Africa.

During her fellowship year, Fraser's main focus, however, has been the development of educational materials. "Journeying through Balinese Lives" is a companion website to the *Visions of the Unseen* exhibit and features photographs and audio and video clips as it tells the story of a journey in Bali. The user "travels" through scenes of the life-cycle of people and temples and "visits" different styles of music, dance, and drama performance. Fraser coordinated all the media for this module and created the section on performance. After completing a video illustrating the cultural contexts, instruments, and musical principles of *talempong*, gong and drum music from Sumatra, she is developing a multimedia website based on her research in West Sumatra.

## LETTER FROM THE BOARD PRESIDENT

As President of William R. and Clarice V. Spurlock Museum Board of Directors, I feel it is important to keep the Board and other interested persons informed of what the Directors have been doing, in the hopes that the Museum will benefit by their actions.

Three new committees have been placed into service: the Development Committee, with Charles Hundley, Chair; the Outreach Committee, with Joyce Wright, Chair; and the Magazine, Publications, and Editorial Committee, with Robin Fossum, Chair. This group's first newsletter appeared in late summer of 2005, thanks to much hard work by its members. We are asking Board members to let us know if they have interest in serving on these committees. We need and want Board input. We also need to know of Board members' interest in serving as Directors. We want to keep new, interested persons moving toward the Director membership.

Support from Board members' dues has been transferred from the Board Treasury to support increased storage in the Museum, new casework in the Campbell Gallery, and acquisition of a collection of South Pacific artifacts. Board members' dues are supporting important work that could not be conducted with the Museum's current tightened budget.

The Museum is now open for visitors on Sunday, thanks to a donation by Betty Ann Knight and matching funds from the University.

Our thanks to Director Douglas Brewer and the entire Museum staff. With their work and dedication, great things are happening at the Spurlock each day. Museum accreditation is moving ahead on schedule.

We ask for input from all, so that we might do more and be a part of the growth of Spurlock!

Thank you from your President,  
**Richard (Dick) M. Pyatt**



The Security Staff in the Central Core Gallery.

## SECURITY AT THE SPURLOCK MUSEUM

An important aspect of any public facility, especially a museum, is that the facility, its collections, and its visitors remain safe and secure at all times. This requires the dedication of specially-trained security personnel. Visitors to the facility may see security personnel on duty but not fully understand their responsibilities and training.

The Spurlock Museum's safety and security are the responsibility of eight full- and part-time individuals. The Head of Security is Harold Bush, who reports to Spurlock Director Douglas Brewer. The staff's protective duties include security of the public exhibits, artifacts in storage, staff, visitors, maintenance personnel, contractors, and the grounds. Providing friendly help to those visiting the galleries, the security staff is an important component of the Museum.

Members of Spurlock's security team must meet rigid standards. In addition to possessing previous security-related work experience, each guard must pass a basic life support first-aid class, complete the University of Illinois Campus Police security guard training program, and pass the Spurlock Museum Security training and Museum orientation class. Each staff member must have computer skills, be able to operate the Museum's two-way radio system, and participate in on-going training.



### SPURLOCK MUSEUM

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