



Now & Then

STILL NATIONAL OSTEOPATHIC MUSEUM

NATIONAL CENTER FOR OSTEOPATHIC HISTORY

PRESERVING HERITAGE:

A retrospective journey — tracing the origins and development of the Still National Osteopathic Museum

Our mission has always been to collect, preserve, and interpret osteopathic history, but a glimpse back at our own past has revealed two distinct evolutions — one quantitative, one qualitative. Both our facilities and collections have grown in many ways, but how we have grown is the more dramatic story.



Two original cases in the A.T. Still Memorial Museum, Memorial Hall Main Lobby, 1936 [1936 Osteoblast yearbook]

The first known effort to create an osteopathic museum occurred in 1934 on the campus of the Kirksville College of Osteopathy and Surgery (KCOS) (known today as A.T. Still University).¹ In February of that year, members of the Psi Sigma Alpha (PSA) national honor fraternity proposed to “sponsor, partially finance, construct, install, and [subsequently] maintain display cases to be used as an A.T. Still Memorial Museum.” By April, a special sub-committee was overseeing the acquisition of items and “proper [brass plate] inscriptions” for the museum — which was located along the north (back) wall of the administration building’s main lobby.²

Mrs. Blanche Laughlin, youngest daughter of A.T. Still, M.D., D.O. and wife of then College President George M. Laughlin, donated the bulk of the items.



George M. Laughlin, D.O. (College President 1924-43) and wife Blanche (Still) Laughlin, c. 1915 [PH 968]

Since the two original cases were designed to house “the entire collection,” the number of artifacts originally gathered would have been quite modest — possibly as few as 40 to 50 items. Understandably, this early material was almost exclusively select personal property of Dr. Still, including a saint’s rest — a home-made neck-support device to treat headaches, a pair of boots, spectacles, a loving cup, several walking sticks, and a model of a Still-invented railroad switch.³

The PSA fraternity maintained the cases until the late 1930s, when responsibility fell to the Alpha Psi Omega (APO) national service fraternity.⁴ During the next couple of decades, a small trickle of artifact donations found its way either into one of the cases or into basement storage. Although the responsibility of collecting and displaying items passed through successive waves of fraternity students, members of the Still family — such as Blanche — made quiet, yet continual efforts and donations to ensure that the efforts of the

founder were kept visible. For approximately 25 years, the chapter officially maintained the two cases and kept track of the collection until the death of their adviser, Harold McClure, D.O. '35, in 1964.⁵

The cases sat unchanged in the lobby of the administration building for several years following Dr. McClure's death; some of the artifacts were placed in long-term storage in the basement. ⁶ There was very little subsequent activity in the museum for several years. Noticing the lull in activity, various individuals on campus — especially faculty wives — soon took over the management of the museum's small but active repository for documents, artifacts, and memorabilia of "historical and cultural significance to the osteopathic profession." For roughly the next 10 years, Mary Jane Denslow, daughter of George and Blanche Laughlin and granddaughter of A.T. Still, actively received donated materials at the College. Her position at the College, in tandem with her family pedigree and access to artifacts, made her a natural choice to oversee the museum during the interim.⁷

Rekindling interest: saving artifacts large and small

As widespread interest in the Museum seemed to be waning by the late 1960s, a new era of campus demolition and expansion may have helped to rekindle some enthusiasm for Kirksville's unique medical history. Kirksville was filled with landmarks from the earliest years of the osteopathic profession. Even though both the city and campus had grown considerably since 1892, most of the original buildings were still extant in the late 1960s.

However, starting in 1968 several key osteopathic landmarks met the wrecking ball. That year, A.T. Still's 1899 mansion on South Osteopathy Street — used as a county nursing home since 1944 — was razed for the construction of the Twin Pines Nursing Care Facility. Two years later, several older buildings on West Jefferson Street were leveled to make way for the construction of the south wing of the hospital, including two of the early nurses' cottages and portions of the first osteopathic hospital built in 1905. In 1974, the remainder of the original hospital was demolished for the subsequent addition of an enclosed two-level hospital walkway.⁸ As will be noted later, that same year happened to mark a significant rebirth of activity in the Museum in more ways than one.

If change — usually meaning demolition or at least alteration — periodically spurs interest in history, then preserving history was not something new in osteopathic Kirksville. Even though the first effort to establish an osteopathic Museum occurred in 1934, a few people a couple of decades earlier had recognized that two notable artifacts should be set aside — the First School Building and A.T. Still's Birthplace Cabin.

Today, A.T. Still's Birthplace Cabin and the First School Building of the American School of Osteopathy (ASO) are the two largest artifacts in the Museum's collection. The structures have their own unique and interesting histories, but the story of their preservation is equally as interesting. The school building (originally a small house) has been moved six times since 1892; the cabin three times since 1925. Many of the moves were undertaken to prevent the demolition of either structure during subsequent waves of campus expansion. The final two moves of each were undertaken to place the buildings in a more visible location.⁹ In some ways, they could be considered the first Osteopathic 'Museums' as much as they are considered artifacts.



A.T. Still Birthplace Cabin in transit from Laughlin Bowl location to Fourth Street, 1971 [Museum Archives]



American School of Osteopathy (ASO) building in its original location on Jefferson Street, c. 1900 [PH 661]

A renewed effort

After approximately 10 years of relative inactivity, the Museum experienced a re-awakening of sorts starting in 1974. In January, Carole Stookey and Mary Jane Denslow, along with the help of several other faculty wives and volunteers, re-established the practice of exhibiting items in the two original Memorial Hall cases. By autumn, they started re-cataloguing the entire artifact collection utilizing a new system developed by Melva Rae Martin, wife of Kirksville College of Osteopathic Medicine (KCOM) professor Arthur Martin, D.O.¹⁰

Starting in the mid-1960s, the collection slowly grew to include more osteopathic objects from around the country. By the mid-1970s, the continued growth in number of gifts and other donations from retiring physicians, professors, and Still family members prompted the Museum to set out to actively identify itself as both national and international in scope. The Museum's new focus was to identify itself as the single depository for historical objects of the osteopathic profession. It started to actively solicit both individual and organizational memberships, produced its first promotional literature, and changed its name from the A.T. Still Memorial Museum to the Still National Osteopathic Museum (SNOM). The stated Museum policy was short but to the point: "to discover, collect or acquire, and display any items, artifacts, literature, memorabilia, or other material illustrative of the development of the osteopathic concept and profession."¹¹



Museum Board Members, 1978 (left to right): Jane Kline, Betty Leech, Louise Schlepffhorst, President Carole Stookey, Treasurer Mary Jane Denslow, Bobbie Madsen, and Vice-President Marie Laughlin (not pictured: Andrea Cenedella and Ron Lochbaum) [Kirksville magazine, October 1978]

To better facilitate both growth and visibility, the Museum added more storage in the basement of the Administration Building and installed several more display cases in the main lobby between 1974 and 1977.

The Museum also set up an advisory committee composed of several state osteopathic auxiliaries and osteopathic physicians from around the country. The increased efforts initiated in 1974 ultimately led to a significant milestone in the history of the Museum — its incorporation on July 17, 1978, as an independent, not-for-profit organization.¹²

Once incorporated, the Museum set out to expand and improve five key areas of operation. The first area was administration. Some of the first orders of business included creating a board of directors and revising governance policies and by-laws.¹³ The second operational focus effectively dealt with public relations and visibility — increase the number of publications and advertisements as funds would allow.

The third focus was one of the most difficult — to garner funding for museum operations. The Museum solicited financial help from both corporate and individual sources, including the American Osteopathic Association, several state associations, and alumni from around the country. The board periodically applied for small grants from various organizations, started organizing regular fundraisers, and even created a small gift shop that primarily featured print items.¹⁴

The next area marked for improvement was to create a large-base membership. This action was twofold in character; first, membership would promote widespread visibility and support, but more importantly, it would provide the Museum with a regular source of income via dues.

The fifth and final area of improvement was the most visibly evident — the issue of space. The main lobby of Memorial Hall had been a good home, but was much too small if the Museum ever wished to expand. The Museum needed both additional collection storage space and a much larger exhibition gallery if it were to continue to grow. In addition, the Museum was looking for a permanent home. As with most campus planning, buildings are often modified over time to meet changing needs. The Museum wanted more visibility and did not want to risk being relegated to a basement storage room.

Finding a new home

Starting in late 1978, the Museum board began placing inquiries into the Charles Still Sr. Home on South Osteopathy Street. The house — built by A.T. Still's oldest son in 1912-1914 — was then owned by the Atlas Club and featured more than 8,000 square

feet of floor space. However, after acquisition efforts had stalled in mid-summer 1979, the Museum was offered in August a portion of the Oklahoma Building on Fourth Street.¹⁵ Although many Museum members would have preferred the Still House, the board was eager to accept the offer for several reasons. First, location and visibility — the Oklahoma Building was located next to both the First School Building and Still Birthplace Cabin; second, the building was relatively maintenance free. It was then only 10 years old, and the Still House was in need of significant improvements. Third, the College offered the Museum free rent and utilities.¹⁶



Charles Still Sr. House on Osteopathy Street, c. 1980
(at the time owned by the Atlas Club) [PH 1495]

Once arrangements were finalized, Museum volunteers spent the first half of 1980 planning the logistics of the move and subsequent re-installation of its 965-piece collection. However, before proceeding with the move, the Museum board decided to have the small building's interior significantly remodeled (see footnote for details). Once work was completed in late summer, the Museum moved its entire operation, including its exhibit cases, offices, and storage into approximately two-thirds of the main level, totaling approx. 1,300 square feet.¹⁷

The two part-time staff people — who shared both curatorial and secretarial duties — and a group of regular Museum volunteers spent several months getting things in order for their re-opening in late autumn. The Museum's new building, which when remodeled featured approximately twice the space as it's former home, provided room for several new exhibits. As in the Memorial Building, exhibits were primarily confined to glass cases placed around the main space. However, more space allowed for the

installation of 19 cases compared to nine cases in the previous location. In addition, the Museum utilized several of the small former patient clinic rooms as independent displays, including a representation of an early 20th century doctor's office. By utilizing almost every square foot as exhibit space, almost all of the collection was on display in the new facility.¹⁸



From left to right: A.T. Still Birthplace Cabin, ASO original building, and the Oklahoma Building (SNOM) on 4th Street, c. 1982 [PH 1500]



SNOM's main gallery in the Oklahoma Building, early 1980s
[Museum Archives]

While in this transition period, the Museum board took the opportunity to re-examine other aspects of its operations, such as collections care, administration, and public relations. To increase storage, the Museum acquired new space in the basement of the Oklahoma Building. Environmental conditions in this space were not ideal, but since most of the collection was on permanent display upstairs, only a relatively small number of items were stored there. However, it is important to note that during this time, a displayed artifact was also essentially a stored artifact; collections care was minimal in the sense that once displayed, an item was often left on exhibit indefinitely.¹⁹

When it came to public relations and rendered services, the Museum made two notable improvements when it moved into its new facility. First, the Museum took a step beyond mere exhibition by creating a research and reading room for visitors. Laypersons and professionals alike could access various Museum materials, such as its collection of school yearbooks, assorted histories, past medical journals, and a limited number of photographs and genealogical sources.²⁰

Secondly, the Museum took several steps to further its own visibility and expand its membership base. Mostly using volunteer labor, the Museum increased production of promotional literature and expanded gift shop operations. In 1981 alone, SNOM sent out 18,500 brochures to D.O.s in hospitals and private practices soliciting Museum membership and advertising items such as a reprint of A.T. Still's Autobiography, reproduced by the Applied Academy of Osteopathy (AAO). However, the Museum's most ambitious endeavor that year was producing a video about the history of osteopathy and its Museum titled "Preserving a Heritage." After completion in June, the cassettes were sent to state and regional osteopathic conventions and various organizations in an attempt to garner widespread visibility and solicit further donations for Museum development.²¹

After a year of operation at its new facility, the Museum was officially dedicated on Founder's Day (October 9, 1981). Dr. George Northrup, editor of The D.O. and the Journal of the American Osteopathic Association gave the primary address to a crowd of approximately 150. The Museum dedication that day was the first in a line of ceremonies that included the Laying of the Wreath and the Key Ceremony at the Cabin and First School.²²



SNOM Dedication Ceremony, Founder's Day, 1981
[Kirksville magazine, Winter 1982]

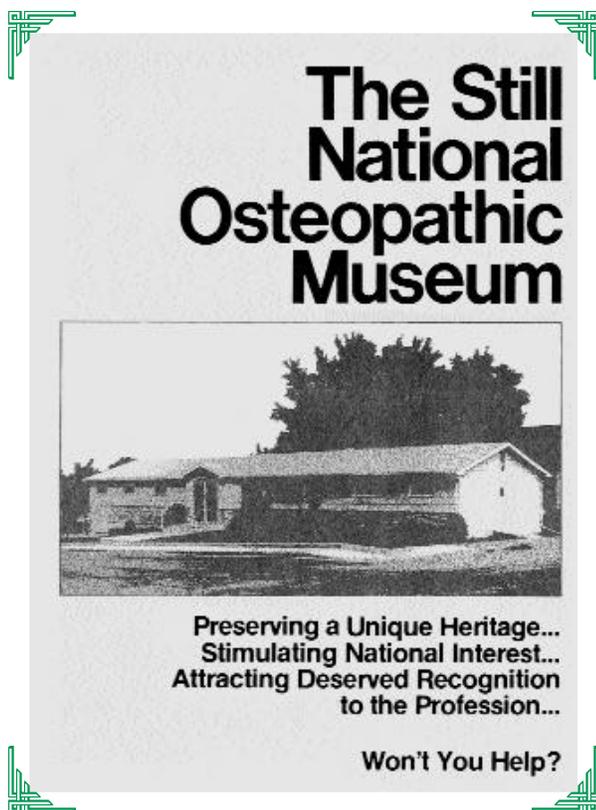
The 1980s: life in the Oklahoma Building

For roughly the next 10 years, the Museum made moderate strides in increasing visibility, growing a membership base, and establishing fiscal viability. The personnel arrangements stayed the same for most of the decade with only two half-time employees. Understandably, the small staff size made volunteer labor essential in accomplishing a variety of various tasks, ranging from helping with research requests and gift shop sales to cleaning exhibits and assisting with publicity.

Building a Foundation: SNOM Volunteers

The largest volunteer contributions have always been those least visible to the public. Starting in the 1960s, volunteers logged thousands of hours cataloguing and organizing the collection. Without doubt, these earliest, continuous cataloguing efforts — combined with ongoing research projects still ongoing today — have laid the foundation for all subsequent collections care and management practices used up to the present.

As for the issue of continuity, the one person most responsible for the long-term cataloguing of the collection is Museum volunteer Jean Kenney. There have been many much-appreciated volunteers who have worked at the Museum over the years, but Jean has filled the most roles at the Museum since her arrival in the 1970s. For many years she was the main reference request person, worked the gift shop, and



General Museum brochure, 1981 (cover) [Museum Archives]

assisted in giving tours. However, most importantly she has served as the Museum's unpaid registrar for the better part of three decades. We pass along our undying thanks and gratitude to this exceptional volunteer and all those other volunteers too numerous to mention for their devotion to the Museum.

During the first few years of the decade, operations focused on the basics: cataloging a growing collection, providing access for researchers, and expanding print publicity. However, one of the most notable developments during the early 1980s was the creation of an investment endowment. Thanks to many ongoing modest to moderate donations, the Museum was able to establish an operational budget starting in 1982-1983.²³

The next honorary step for the Museum was becoming a chartered affiliate of the American Osteopathic Association in September 1982. Although this status did not provide new funding avenues, it did provide greater exposure to a national audience. Focusing on this national scope of osteopathy, the Museum by 1984 had decided to expand some of its exhibits — including an exhibit featuring a history of the 15 existing osteopathic colleges. By the following year, the Museum experienced a rise in the number of scheduled tour groups and a modest but steady growth of its endowment.²⁴



Museum Board Members, 1987

Front row (left to right): Bobbie Madsen, Mabel Carr, Carol Trowbridge, and Virginia Foster. Back row (left to right): Jean Kenney, Carole Stookey, Marie Laughlin, Eleanor Hoefner, and Burt Beard. [Museum Archives]

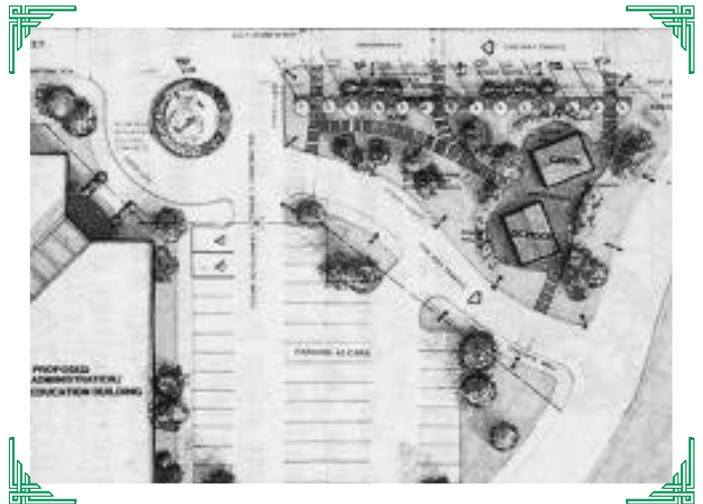
The Museum's growth eventually prompted another search for a new facility by the middle of the decade. However, in 1986 the college moved all non-Museum offices out of the Oklahoma Building, giving all of the space to SNOM. That same year, the board was financially able to hire its first paid (half-time)

director Cecelia Phillips to help cope with the increased number of visitor and related services.²⁵

A new decade, a new century

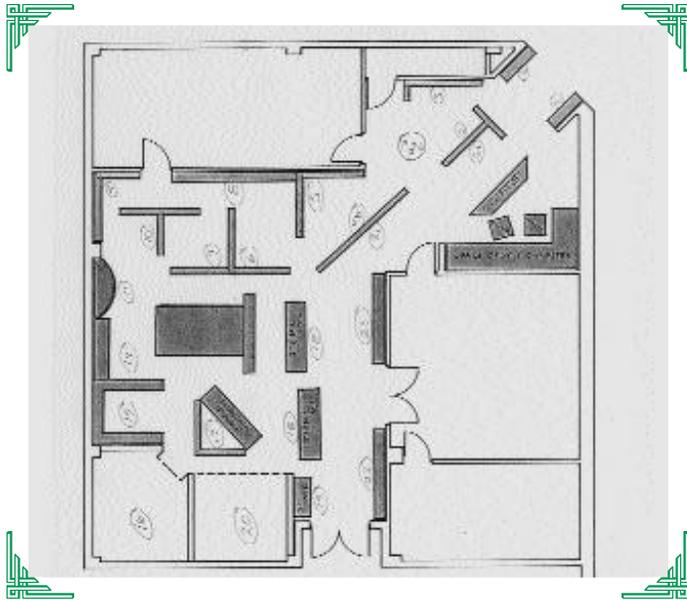
By the late 1980s, the Museum was firmly established and visible in the community. However, with the approach of the school's centennial in 1992, a new and much-heightened interest in osteopathic history logically sparked a new level of interest in the Museum. By the end of the decade, KCOM and the Museum had started making joint preparations for the upcoming celebrations, with the Museum providing large quantities of images and historical sources for various uses around campus.

Leading into the centennial decade, KCOM President Fred Tinning initiated a new building campaign that included plans for the construction of a new classroom facility. As the plans evolved and centennial enthusiasm grew, both School and Museum officials began discussing a new initiative to physically incorporate the Museum into a larger campus plan. The arrangement, however, was not intended to administratively incorporate the Museum into the College. SNOM would remain independent, with the College offering free rent and utilities and Museum access to College media resources. Starting in 1991, proposed building plans included space for the Museum. Because plans were already under way to create a Centennial Park and Campus entrance venue along West Jefferson Street, many agreed that the school should incorporate the Cabin and First School into the overall landscape design.²⁶



Building Site Plans for KCOM Campus (detail), 1991; note planned outdoor location for cabin and original school building at center right [Museum Archives]

Between 1991 and 1993, both College and Museum officials modified successive building plans for the Tinning Education Center (TEC). During this period, Museum Director Dale Alsager, a KCOM student, and his wife, Betty, drew up several floor plans and met with campus planners and contractors to work out a well-designed space for Museum operations. At an early stage, it was decided that the Museum would receive an area adjacent to the main entrance; however just how much space and how it would be laid out were left open to discussion.²⁷



Proposed Exhibit Layout for Museum inside TEC, Autumn 1992. This drawing denotes the planned exhibition of all materials with little to no provision for artifact storage space. [Museum Archives]

In early 1992, the Museum was allotted approximately 2,150 square feet of space that included a two-story glass atrium that would house both the Cabin and First School buildings. As building plans evolved over the course of the year, however, the Museum retained not only roughly the same amount of space, but was also given the adjoining atrium — expanded and reconfigured to more than 3,000 square feet. This atrium, later named Heritage Hall, would still house the Cabin and First School, but would now also serve as a grand entrance space to other departments in the building, such as Academic Affairs, Admissions and Student Affairs.²⁸

Alsager and David Welch, director of KCOM multimedia, continued to develop plans for the newly apportioned Museum space well into 1993. As early plans indicate, most of the floor space was to be dedicated to exhibits — as much as 90 percent. This apportionment was roughly based on what the Museum had in both



The original ASO building and Cabin were placed in their new sites during the early stages of the construction of Heritage Hall, October 1993. [Kirksville magazine, Spring 1994]

the Administration and Oklahoma Buildings. However, the design of the Museum — as well as its management and mission — were soon to change course as the College headed into its second century.²⁹

A push for professionalism

In May 1993 Dale Alsager left KCOM to start clinical rotations, prompting a search for a new Museum director. The transition came at a busy time: planning for the new building was in its final stages, the centennial celebrations were recently completed, and the Museum was preparing for another, perhaps final move. In the end, the Museum did not have to look far for its new director.³⁰



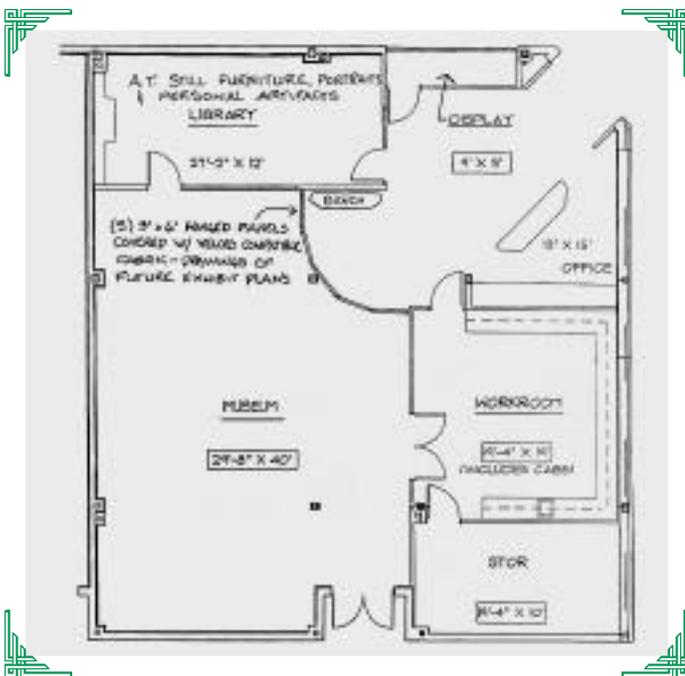
Museum Director Janet Pultz (served 1993-1998) [Museum Archives]

The Museum board hired Adair County Historical Society Director Janet Pultz as the new Museum director at the end of April. Shortly after her arrival, Pultz — then working

on a Ph.D. in art history at the University of Missouri-Columbia — started proposing operational upgrades almost immediately. During this time of large-scale transition, Pultz and the board decided that it was the best time to upgrade, if not overhaul, many of the Museum's long-term operations and goals. Her training and experience helped her to greatly expand and shape new Museum policies in areas from collections care and exhibit design to professional museum management and standardization.³¹

One of the top items on Pultz’s agenda was to have the Museum once again reiterate and sharpen its scope — to become the national museum dedicated to osteopathy. In addition, Pultz and the board implemented tighter, more defined management policies and pushed for yet further community involvement in Museum activities.³²

The most notable changes to the Museum in 1993 and 1994 came in the areas of facilities and staff development. The most pressing issue of 1993 was overseeing the design and construction of the new Museum space. Up to that point, the new Museum designs favored the exhibition of almost all of the Museum’s collection — a practice not considered beneficial to the artifacts. Pultz immediately changed the proposed Museum layout to accommodate several functions — spaces for exhibition, collections care and storage, programs, and offices. This final structural design, the sixth in the course of three years, provided the basic footprint for the Museum still in use today.³³



Final Floor Plan for Museum space inside TEC, Spring 1994. The plans for the physical layout of the Museum underwent several major revisions between 1991 and 1993. A large portion of the gallery space (center and lower left) was used for artifact storage from 1995 to 2000. [Museum Archives]

Apart from working on floor plans, Pultz also created a long-term plan to develop specialized personnel positions within the Museum. She envisioned an eventual staff of at least five positions as subsequent funding would allow: director, collections manager, educator, office manager, and exhibit developer. At the

time, the Museum had several part-time volunteers but still a staff of only two part-time employees.³⁴

The next significant step in developing a professional staff came less than a year later. In May 1994, the Museum hired Cheryl Gracey as office manager. Although Gracey fulfilled the duties of an office manager, she also unofficially served as the chief reference researcher. Starting in 1995, however, her biggest contributions to the Museum came from her work as collections manager. At that time, Gracey undertook the task not only of upgrading and standardizing a collections-cataloguing system, but also taking more responsibility — with the help of Pultz — for creating the vast majority of policies, regulations, and collections care protocols still used in the Museum today.³⁵

In the autumn of 1994, Pultz and the Museum board created a National Advisory Board and an extensive manual to help assist in Museum development. The board — whose members were to serve three-year elected terms — was in turn composed of several subcommittees responsible for collections care, fundraising, and public relations. Other wide-ranging Museum goals included plans to create a consortium of museums, establish a traveling exhibit program, create much needed artifact storage space, and service all osteopathic schools in research endeavors. However, the Museum’s top priority was to achieve national accreditation through the American Association of Museums.³⁶

The move and the merger

During the winter of 1994-1995, the Museum staff spent most of their time preparing for the move into the new education building. For the Museum, it was imperative that all artifacts be properly boxed and catalogued for their short and presumably last trip. After various delays in the construction schedule, the move was both initiated and completed in April 1995 with the assistance of several volunteers.³⁷

Early in the moving process, it quickly became apparent that the Museum would need to efficiently utilize its newly allotted space. Although Pultz had redesigned the Museum layout prior to construction, space challenges continued to arise. In eliminating the idea of exhibiting as much of the collection as possible, there was now very little space proportionately allotted for artifact storage. The room designated for artifact storage would not be capable of holding but approximately 15 percent to 20 percent of the Museum’s collection. As a temporary solution to their

acquired shelving in the back of the aforementioned exhibit gallery for the foreseeable future.³⁸

Change of governance

While the Museum was busy putting things back into a regular working order, perhaps the largest single administrative event in the history of the Museum occurred the following spring. For more than two years, parties from within both the College and Museum had proposed a merger between the two institutions. Now that the Museum was physically in place at the heart of the Campus, the time seemed appropriate to fulfill the proposition.

Merger proponents argued that both parties would greatly benefit from the arrangement. First, the Museum could draw on additional resources at the College, such as help from the departments of development, public relations, and alumni relations. Second — and most importantly — SNOM as a College department would receive a sound financial base in the form of an annual budget to provide for basic operational expenses and salaries. From the Museum's perspective, there were a few drawbacks — such as the potential loss of administrative independence and risk of withdrawal from a national mission — but most parties agreed that the benefits from such a relationship heavily outweighed the existing alternative.³⁹



April 1996 KCOM-SNOM incorporation ceremony in the Museum Reading Room. Pictured from left to right: Bess Mercer, Lois Korslund, Lori Haxton, Julia Ousterhout, Andi Jackson, Linda Heun, attorney Ray Klingensmith, Paul Williams, Max Gutensohn, and Britta Paulding [Museum Archives]

The proposed merger capped two years of research on various issues ranging from legal governance and administration to fundraising and collections care. For the months leading up to the merger, members of the Museum board and staff also met with community focus groups, College representatives, and private consultants regarding public support and recommendations. In the end, few saw a



Registrar Jean Kenney and Collections Manager Cheryl Gracey packing and cataloguing artifacts for the move to the Tinning Education Center March 1995 [Museum Archives]

storage problem, the staff placed the bulk of the collection in the back of the main exhibit gallery and erected a temporary wall to separate the stored artifacts from the remainder of the exhibit gallery.

The Museum staff spent a large portion of 1995 simply becoming acclimated to their new environs. With only three part-time staff people, it took several months to resume regular operations while sorting out the collection, exhibit gallery, and new work-space. After setting up the new research (reading) room, the staff installed a couple of small exhibits and attempted to tackle the artifact-storage problem. With no expansion room, however, artifacts would have to be stored in cabinets and cupboards in the staff work-room, in the allotted storage room, and on grant-



Student volunteers moving artifacts into the new Museum gallery April 1995 [Museum Archives]

reason to block any such merger. At its April 1996 meeting, the KCOM Board of Trustees voted to incorporate the Museum into the College.⁴⁰

On April 26, the Museum board in turn recommended the change of governance to its full membership through a mail-in vote. In a mailing to all 269 members, two-thirds of a quorum had to approve the proposal; 45 percent of the members replied by the terminus date of May 22, and in a vote of 105 to four overwhelmingly approved the incorporation. SNOM was now part of KCOM.⁴¹

Physical growth and expansion

When the Museum became part of the College in 1996, it was placed under the administrative umbrella of the department of Institutional Support Staff Services (ISSS), headed by College Assistant Vice-President Elsie Gaber. Other departments under ISSS included printing services, the library, multimedia, and computing services. Because both the Museum and library worked within the same division, Gaber made the decision to streamline operations and merge the two artifact collections.⁴²

While the Museum was undergoing many operational changes, one of director Pultz's main objectives was to continue to develop and expand a professional staff.⁴³ Soon after the Museum became a College department, Pultz asked to create a new position, that of education coordinator. As a teaching institution, the request conformed to missions of both the College and Museum and the position was created for the new fiscal year starting in July. For the Museum's immediate benefit, this person would not only further develop educational programming, but also could assist in many operational aspects — ranging from exhibit development to collections care.⁴⁴



Museum's Main Gallery, August 1997 [Museum Archives]

Adding another staff person relieved the workload on other employees, but also created small logistical problems; most of these problems related to space. The front desk area — the only office space constructed in the museum — featured three small workstations. To alleviate congestion, Director Pultz set up office in the corner of the 10' x 20' collections storage room; collections manager Cheryl Gracey placed her desk amidst the artifact storage shelves in the back of the gallery; the office manager and education coordinator used the front desk space; and all volunteers crowded around the workroom table.

Although conditions were a bit crowded, the Museum over the latter half of 1996 and early 1997 was able to slowly push back the temporary wall and install new exhibits. Conversely, as the gallery's wall moved backwards, the artifact storage area proportionately shrank. Because there was no room for storage expansion and yet a constant request for gallery expansion, the Museum had reached a critical juncture.

Two-Fold Solution — NCOH

By the spring of 1997, extensive efforts were under way to alleviate both the Museum's storage problem and allow for future exhibit expansion. In July, the Museum received a solution for both and much more. That summer, SNOM was given ownership and management of the National Center for Osteopathic History (NCOH) — also known as the Special Collections of the A.T. Still Memorial Library at KCOM.⁴⁵



Left to right: Jean Kenney and Museum volunteers Carol Jones and Hilda Eason at work in the Museum workroom, autumn 1997. [Museum Archives]

Two collections, one mission

NCOH was the KCOM library's collection of osteopathic artifacts, ranging from osteopathic journals and original manuscripts to photographs and Still family personal property. For many years, the NCOH collection had served as the unofficial depository of the school's historic materials. It contained several thousand objects and a rudimentary conservation lab, and featured a research room for both the serious student of osteopathic history and casual researcher.

For years an independent entity, the Museum's mission was unmistakably similar to that of NCOH. However, when KCOM incorporated the Museum in 1996, the redundancy of the two collections became immediately evident. The new question for the College regarding historic materials was twofold: why not merge the collection, and secondly, who was then to manage it?⁴⁶

Starting as early as the mid-1980s, the Museum and College library had lent items to each other for various reasons. By 1989, the library and Museum had set up a formalized loan agreement process. Under the standard terms, NCOH would house some of the Museum's print materials and photographs because NCOH featured better environmental controls. In return, the Museum was granted additional access to the College's reproduction services (photograph reproduction, etc.).⁴⁷



The National Center for Osteopathic History, April 2005

Although management of NCOH was officially transferred to the Museum during the summer of 1997, the administrative and logistical merger of the two collections continued for several years through a layered process. First, the Museum instantly more than doubled the size of its collection. Second, both collections featured different cataloguing systems and differ-

ing, yet sometimes overlapping donor bases. They had been compiled using different collections policies and operated under dramatically dissimilar budgets. Third, not only was the collection given to the Museum, but also the NCOH facility located in the George Still Building. The Museum would now operate in three locations, including some storage still in the basement of the Oklahoma Building. Lastly, under the terms of the transfer, the library's Special Collections (NCOH) librarian became a part-time employee of the Museum.⁴⁸

The Museum now not only had a much larger collection, but also received an additional staff position. As of July 1997, the Museum employed five individuals, plus its handful of volunteers. In August, when the Special Collections librarian left KCOM, the Museum took the opportunity to rethink its staffing needs and re-titled the vacant position as a second Collections Manager. Upon arrival in September, the newest employee performed some collections care duties but was additionally placed in charge of the Museum's three traveling exhibits. During the course of the following year, the position evolved more into that of a logistics officer — someone to primarily organize and manage the Museum facilities.⁴⁹

The timing of adding a new position was serendipitous for the Museum. Starting in the spring of 1998, the Museum had devised a master plan for the reorganization of all its newly combined spaces. The overarching goal was to separate out areas in which certain functions would take place — such as separate spaces for collections care, exhibits, research functions, and offices.

The first division of space was public versus private. The public spaces entailed all exhibit galleries, including Heritage Hall. The private areas included collections storage, offices, work rooms, and a semi-private or supervised reading and research room. Regarding private areas, the Museum proposed to move all artifacts into the NCOH collections space — to physically merge both collections which meant the space was more secure and featured better environmental controls. Moreover, this action also would open up the Museum gallery, which could in turn be developed for its original purpose. All research activities would in turn also move to the newly reorganized NCOH Reading Room. As a result, all collections care could be accommodated in one secure location, including artifact storage, collections processing, curatorial and patron research, and all other related activities.⁵⁰

Once collections care and exhibit spaces were planned out, the Museum focused on creating efficient workspace for its growing staff. Offices for the director and new collections manager were placed at NCOH, while the three remaining staff remained in the Museum. Although working conditions and arrangements were not ideal, the staff were aware that the overall organizational plan would likely take a couple of years to settle into place.⁵¹

New Leadership: The Dean Adkins era

In March 1998, Janet Pultz announced that she was leaving to become director at the Westerheim Norwegian-American Museum in Decorah, Iowa. Dean Adkins, formerly of Cleveland, was hired as her

replacement three months later. He held an M.A. in museum studies from George Washington University in Washington, D.C. and had earlier worked at The Smithsonian Institute. Soon after arriving, Adkins developed and initiated a long-term plan, addressing standard Museum issues ranging from exhibit development to fundraising.⁵²



Museum Director Dean Adkins (served 1998-2000)
[Museum Archives]

Of the several objectives Adkins proposed, two in particular characterized his administrative direction. First, he sought to achieve — or more accurately, continue pursuit of — professional museum accreditation through the American Association of Museums (AAM), and secondly, he developed a significant fund-raising apparatus for the Museum. Director Janet Pultz had first initiated the lengthy accreditation process five years before. Under her tenure, the Museum had received grants, assessed precursory conditions, and initiated a feasible long-term plan for accreditation.⁵³

The lengthy process of accreditation is necessarily tedious, but highly rewarding. Accreditation through AAM offers many fiduciary and administrative avenues otherwise unavailable to museums of any size or location. Not only is membership prestigious, but it opens up special lending and resource relationships with all other such museums. Most importantly, membership provides access to much envied foundations and other vast financial resources unavailable to most museums.⁵⁴



SNOM staff, July 1998 (from left to right): Director Dean Adkins, Office Manager Laura Chaplin, Education Coordinator Suzanne Gladden, Jean Kenney, Exhibit Preparator Rob Clement, Research Assistant Christy Bushnell (temporary position), and Collections Manager Cheryl Gracey.
[Museum Archives]

Director Adkins, who had an undergraduate education in the studio arts, also made exhibit production a high priority. However, since the Museum lacked significant funding to create upscale exhibits, the school granted SNOM a special discretionary fund. This fund, known subsequently as the Exhibit Fund, is composed entirely of private donations and has helped to facilitate the production of all the Museum's major exhibits — initially including four new major exhibits and significant gallery upgrades from the fall of 1998 to summer of 2000. It is this fund, and the current Collections Fund, that nurtures development above and beyond standard budget allocations.⁵⁵

Adkins also promoted development in several other areas, including facility upgrades, additional expansion, and the creation of new educational programming. Although collection issues were a secondary initiative for Adkins, the two major facility changes during his tenure both related to collections care. When physically merging the NCOH and SNOM collections, it became evident that the largest artifacts such as treatment tables and radiology equipment could not be practically accommodated at the NCOH facility. As a result, in August 1998 the Museum received permission to fabricate adequate large-artifact storage space within the Annex Building located approximately one mile north of the main campus.⁵⁶

In the area of collections care and education, the Adkins tenure witnessed the continuing merger of the two artifact collections that started in 1997. Under his leadership in September 1998, new education coordinator Devon Mills developed a set of educational programs titled the School Discovery & Museum Programs



Construction of the “overflow” artifact storage area and exhibit workshop at the Annex Building, September 1998. [Museum Archives]

— curriculum-integrated activities available at no cost to regional schools and community groups.

The most visible changes between 1998 and 2000 occurred in the area of exhibits. First, to help facilitate exhibit development, Adkins converted the second position of Collections Manager to Exhibits Preparator — a position devoted almost entirely to all aspects of exhibition, including research, design, and fabrication. Secondly, SNOM created an exhibit workshop adjacent to the artifact storage area in the Annex Building. Over time, the Museum slowly added an assortment of tools and equipment to facilitate large-scale, in-house exhibit production — ending the earlier need to hire outside contractors.⁵⁷

Utilizing the new funding avenues, the Museum completed or at least initiated five major exhibit projects during this period. The first project was not a specific exhibit, but the first step in a larger overhaul of museum infrastructure — the installation of better lighting and raising the level of visitor engagement through new interactive exhibit technologies. Three of the four other projects were specific exhibits: the First School and Cabin (1998); the Grayson-Smith Period Room — an exhibit of Still Family personal property (1999); and the Historical Medicinal Plant Garden (1999). The final project was the initial creation of a separate, rear gallery space. (This final project however was temporarily suspended in the fall of 2000.)⁵⁸

In 2000, the Museum was placed under the Department of Public Relations. The most notable long-term significance of this action was the creation of a large traveling exhibit titled *The Healer Within*®. Developed by KCOM faculty, research fellows, and an external production consultant between 1998 and 2000, this 2,000 square-foot exhibit was created to promote healthy living choices in science venues across the United States. Although the Department of Public Relations oversaw the project for two years, the Museum was made exclusively responsible for the exhibit’s scheduling and maintenance in 2003.

Into the 21st Century

Dean Adkins left SNOM in September 2000 for a director’s position at a museum in Illinois. Bill Castles, director of KCOM public relations served as the Museum’s interim director until January 2001, when



Museum Director
Jason Haxton
(served 2000-present)

Jason Haxton of Kirksville was hired as Museum director. As had his predecessor, Haxton laid out a long-term plan to address development in all Museum areas, focusing on issues ranging from collections management to continued exhibit expansion.

For Haxton, 2001 started off with a lot of activity, especially in the area of facility alterations. Most notably, the staff spent the first several months of the year creating and rearranging work and office spaces at both the Museum and NCOH. In the ongoing effort to streamline Museum efficiency, the curator’s and assistant curator’s offices were moved from the Museum to NCOH, and the director’s office was placed in a room adjacent to Heritage Hall — across from the main entry to the Museum. In March, the exhibit preparator converted SNOM’s original artifact storage room into an office and small exhibit workshop. Two years later, the front desk area was redesigned to include separate offices for the office manager and educator — completing the plan to provide all staff persons with private and conveniently placed offices.

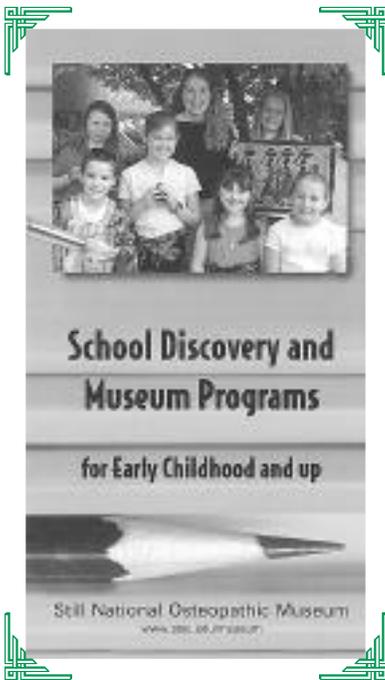
Apart from office space, the Museum also created more efficient workspaces. During the course of 2001, SNOM added a conservation workstation in NCOH and reorganized the general storage in the Museum and at the Annex. Two years later, the Museum dou-

bled the size of its Annex facility; creating a much larger artifact storage area, exhibit workshop, and general storage area.

In the area of educational programming, the Museum expanded the School Discovery Programs (SDPs) and Museum programs. Also, education acquired a sizeable grant to assist in creating an advanced, separate set of free curriculum-based programs to be available to a much larger market. Since 2000, the SDPs' visitor numbers have grown notably, for both school and community groups. Incidentally, many of the improvements to educational programming — as well as to that of collections care — were made utilizing grant assistance from various sources.

Regarding collections care and research services, activity at NCOH has increased dramatically since 2001. One of the most ambitious projects ever undertaken at the Museum started in 2002-2003. To deal with the ever-growing and still-merging collection, Curator Cheryl Gracey and assistant Debra Loguda-Summers acquired a computer-inventory system designed for cataloguing

Museum collections. Although the process will take several years, ultimately the entire collection will be fully inventoried, and select artifact data — including thumbnail images — will be available for online researchers.⁵⁹ Despite the ongoing cataloguing process, NCOH remains busy and has facilitated an increased number of both domestic and international researchers since 2000.⁶⁰



School Discovery Programs Brochure
2004

To the visitor, the Museum's most visible improvements since 2000 are located in the main gallery. In June 2002, the temporary wall originally installed in 1995 was removed to reveal a fully developed main gallery featuring four new and three reworked exhibits. The previous summer, the garden exhibit — located adjacent to the Gutensohn Clinic — was fully reno-



Museum's Main Gallery, April 2005

ated. The entryway to the main gallery was remodeled in 2004, and the Museum's entire color scheme was consolidated to visually tie all parts together. Long-range plans include the development of the rear gallery starting in 2006, the completion of the medicinal garden, and a full-scale remodeling of the Period Room (2007). After the main galleries are complete, the Museum will turn its attention to installing interactive exhibits in Heritage Hall starting in 2008. The Museum will continue to install and rotate smaller exhibits in the main galleries during the same period.

As one can see, the Museum has undergone many significant moves, modifications, and expansion over the course of the past 70 years. Starting from two glass cases in a campus lobby, the Museum has developed into a professional organization that features six paid staff positions responsible for three separate Museum facilities that encompass nearly 10,000 square feet of collections, exhibit, and office space. Our operations and programs reach local, national, and international patrons, the collection has steadily grown, exhibits have constantly changed, and facilities have expanded to facilitate the further growth of the Museum — and hopefully will continue to do so for many years to come.

Bibliography

¹ According to various sources, a Museum of Anatomy and Physiology was established on campus as early as 1898; however, since for instructional purposes most medical schools at the time featured a collection of anatomical specimens, this would not have constituted the intent to create a museum of osteopathic history. To a smaller scale however, there are a few early-recorded attempts to assemble exhibits on osteopathy. For example, from 1918 to 1922, ASO President George Still, D.O. helped to coordinate a nationwide effort to have an exhibit on osteopathy installed in the American History Museum of the Smithsonian Institution. After several years of delays, a small exhibit was eventually installed at an undetermined time during the 1930s. Although it is not known how long the small exhibit was on display, it featured a bust of A.T. Still, several of his personal possessions including his Civil War surgical field kit, and a variety of information regarding the history of the profession. As of 2005, The Smithsonian still retains these objects. [information from NCOH internal reference files]

² from Minutes of Psi Sigma Alpha fraternity bi-weekly meetings, vol. II (Feb 15 - April 4, 1934).

³ information from Museum donor records and 1936 Osteoblast yearbook.

⁴ The exact date and reason for a 'transfer of responsibility' is not known.

⁵ It is unknown if there was any active solicitation of artifacts by the museum during these early years. Most of the material donated during this period came from scattered school alumni and members of the Still family. (By the 1950s, the first generation of ASO alum would have been either deceased or quite elderly.)

⁶ With the deaths of Blanche (Still) Laughlin in 1959 and Harold McClure five years later, it seems active support for the Museum waned. The museum cases may have been subsequently ignored from a decline in interest in the subject.

⁷ "Preserving a Unique Heritage: The Thirty-Eight Year Saga of the Still National Osteopathic Museum," Western D.O., January 1979, p. 7 (n.a.) In this instance, the term 'interim' refers to the period from roughly 1964-1974, during which there was no visible change or activity in the management of the museum display cases.

⁸ Walter, Georgia W. *The First School of Osteopathic Medicine*. Kirksville, Missouri: The Thomas Jefferson University Press, 1992, pp. 391-2.

⁹ Both the Cabin and First School were placed together along Fourth Street between Pierce and Jefferson in the autumn of 1971. The National Osteopathic Auxiliary (NOA) had suggested the move to make the buildings more visible and accessible to the public. They donated \$2,500 to facilitate the cost of relocating and furnishing the cabin. Almost twenty years earlier (1952), NOA took on the responsibility for the preservation of the cabin —

then located behind the George Still Building — including the installation of a new roof, maintenance of the grounds, and general upkeep.

¹⁰ from "Still National Osteopathic Museum," an article in *The Communicator*, the newsletter of the KCOM Student Associates' Auxiliary, Kirksville, Missouri, vol. 3, no. 6, 7 Sept, 1992, p. 1. The bulk of the volunteer work force consisted of members of the Auxiliary to the Northeast Missouri Osteopathic Association, wives of KCOM faculty, and a few interested local citizens.

¹¹ from "Preserving a Unique Heritage," p. 7; also "Still Museum Incorporated in Kirksville," *Kirksville magazine*, vol. 7, no. 4, October 1978.

¹² from "Preserving a Unique Heritage," p. 7; also from miscellaneous files in Museum Archives.

¹³ The first nine-member museum board elected in January 1979 featured former College President Morris Thompson and several faculty wives; the first board president was Carole Stookey. Also, the first official bylaws (three pages) primarily addressed the structure of the board and general management of the museum.

¹⁴ from various 1979 Museum board meeting minutes in Museum Archives. By 1980, the museum had approximately 200 members. Starting that same year, the Missouri Auxiliary to the Osteopathic Association made SNOM the major benefactor of all its fund-raising activities.

¹⁵ Prior to the offer of the Oklahoma Building, a proposal was offered for a merger with the small educational museum across town at Northeast Missouri State University (NMSU), now Truman State University. The idea garnered slight to moderate interest, but was ultimately vetoed by NMSU President Charles McClain. (from Museum board meeting minutes, May 1980).

¹⁶ Inquiry letters regarding Still House in Museum Archive files, dated July 1978 through August 1979; other information from Museum board meeting minutes (August, 1979).

¹⁷ The Oklahoma Building was constructed as an outpatient clinic in 1970; its form followed its function. The long and narrow one-story structure was comprised of several small examination rooms, offices, lab, and lobby that flanked a central hallway. By 1980, the Oklahoma Building was being used to house the campus security offices and the maintenance department, as well as miscellaneous offices and storage rooms. When the Museum moved into the building later that year, it shared the facility with the security department and a few professors. As part of the remodeling, the Museum had several walls removed from its portion to accommodate a large gallery in the middle of the building; the Museum paid for its own work, which totaled approximately \$7,500. (Oklahoma Building information from various Museum board meeting minutes, 1979-80; collection information from 1981 Museum promotional brochures in Museum Archives)

¹⁸ One of the largest improvements over the Memorial

Hall site was that as its own space, the Museum did not have to contend with other pedestrian traffic — which was usually quite heavy in the main lobby of Memorial Hall.

¹⁹ The basement of the Oklahoma Building periodically flooded after heavy rains. Also, when given the basement storage area — which it shared with the hospital's medical records storage — the Museum inherited surplus hospital equipment that had been previously stored there. Some of these items were later accessioned into the collection, but many were removed from the collection due to their poor condition.

²⁰ from Museum board meeting minutes, October 1980.

²¹ from Museum board meeting minutes, October 1980 – May, 1981. The Museum spent \$5,500 on the video production; a large portion of the cost was for contracting a professional writer and narrator for the project. Although it is impossible to determine if the video's distribution boosted the membership base, numbers did rise from just under 200 to 254 by the end of 1981.

²² Walter, p. 479.

²³ from various Museum board meeting minutes, 1981-83. In 1982, the Museum had a projected budget of \$25,000; almost two-thirds of that amount was allocated for printing and mailing expenses. The rest was primarily focused on gift shop development and salaries.

²⁴ from Museum board meeting minutes, 17 April 1984; various minutes from 1985.

²⁵ Beyond the daily administrative duties, Phillips and the board focused on "broadening the legitimacy" of the Museum. By 1987, the Museum started regularly applying for professional museum funding through such grants as the Museum Assessment Program (MAP) grant offered by the National Institute of Museum and Library Sciences.

²⁶ from Museum board meeting minutes, 1991-1992; May 21, 1992. This type of arrangement was not new at KCOM; the campus bookstore was privately owned and had rented space from the college for several decades.

²⁷ from Museum Archives: Building Plans, 1991-93.

²⁸ from Museum Archives: Building Plans, 1991-93.

²⁹ from files of Exhibit Preparator: Building Plans, 1991-1995.

³⁰ from Museum board meeting minutes, April – May, 1993

³¹ Among the changes she immediately proposed, Pultz updated the design of all Museum publications.

³² from Museum board meeting minutes, May 1993- Dec. 1994; The Museum initiated more community involvement through the addition of elected committees, civic projects, and various programs.

³³ The Cabin and First School had already been moved into position inside of Heritage Hall during the autumn of 1993. The Museum however was not scheduled for occupation until late 1994 or early 1995, therefore allowing for late alterations. Pultz also

asked for other concessions, such as a museum-friendly heating and ventilation system, appropriate museum lighting, and front doors. (The original building designs did not feature doors to separate the Museum from Heritage Hall and the main hallway.)

³⁴ from Museum board meeting minutes, summer-autumn 1993.

³⁵ According to various records in the Museum Archives, by 1994 the collection had grown to include approximately 7,100 objects. In order to help organize and standardize collection operations, Gracey compiled an extensive manual of collections guidelines regarding the administration and overall management of Museum artifacts. This manual conformed to professional Museum standards and went far beyond the three page document that it replaced.

³⁶ from assorted Museum board meeting minutes, 1994.

³⁷ from Museum board meeting minutes, 1994-1995; For the purposes of the move, Collections Manager Cheryl Gracey created an artifact location and tracking system; this system was subsequently used for several years after the move into the Timming Education Center.

³⁸ Staff members in April 1995: Janet Pultz, Cheryl Gracey and office manager Mary Delworth.

³⁹ from assorted Museum board meeting minutes, Spring 1996.

⁴⁰ from Museum newsletter, Spring 1996; also from Museum board meeting minutes, April - May, 1996.

⁴¹ from Museum board meeting minutes, April - May, 1996.

⁴² Since the Museum featured a larger staff oriented to artifact care, management, and interpretation, school officials argued that it was appropriate to merge the two collections under the Museum's care. For several years following the 'merger,' the library continued to manage a limited number of historical journals in the collection.

⁴³ Pultz attempted to create a basic five-department operational structure for the museum. As with most if not all professional museums, operations can be divided into five major areas: administration (director), curatorial (collections care and interpretation), education (public teaching programs, etc.), office (secretarial and gift shop management, membership, etc.), and exhibit development/production. Most larger museums have additional staff in specialized areas such as collection registration, conservation, security, maintenance, etc., but most of these sub-categories fall under the five major areas listed.

⁴⁴ As the museum staff size increased, various duties were re-assigned to conform to individual positions. For example, when the museum featured only an office manager and director in 1994, both individuals performed all tasks ranging from gift shop management and collections care to administration and tour-giving, etc. As personnel were added, the number of duties assigned to each individual decreased and were re-assigned proportionately. By August 1996, the Museum featured four staff positions: direc-

tor, office manager, collections manager, and education coordinator. The Museum's professional positions were added in the following sequence: director-1993; office manager -1994, collections manager-1995, education coordinator-1996. In addition to paid staff, the Museum continued (and still continues) to utilize volunteers and students from both KCOM and Truman State University (Truman). (SNOM employs approximately 2-3 KCOM students and 3-4 Truman students every year.)

⁴⁵ Founded to "help preserve the college's osteopathic roots," The Center for the Study of History of Osteopathy (later known as the National Center for Osteopathic History) was established as part of the A.T. Still Memorial Library in 1988. KCOM alumni and other interested individuals had started donating a wide range of artifacts to the college decades earlier; these items were often routed to the library through other departments such as the President's office, development, or alumni relations. from Walter, p.523; Museum newsletter, Fall 1997.

⁴⁶ Although both collections featured historic artifacts such as photographs, documents, and personal possessions, the operational goals of a museum and library are different in many ways. By definition, a library provides researchers with both physical access, and the tools to access certain information. A museum serves as a depository for items, but is interpretive in nature — providing the public with programs and exhibits relating the relevance of the collected materials.

⁴⁷ from Interoffice memo, August 1989 in Museum archives. From June 1993 to May 1994, the library staff archivist worked for the Museum as an unofficial liaison between the two departments. As a general rule, the NCOH collection was primarily comprised of books, other print materials, and photographs — published and unpublished. The Museum collection primarily featured photographs, medical instruments, and Still Family personal property.

⁴⁸ from misc. sources in Museum Archives

⁴⁹ Special Collections Librarian Warren Klofkorn left KCOM and was eventually replaced by collections manager Rob Clement. The small series of traveling exhibits included an NEH-sponsored project titled Women and Osteopathy, and two other self-promotional exhibits created for national and state osteopathic conventions (internally known as the MERO exhibits). The traveling exhibit program was phased out in 1999 due to logistical and expense concerns.

⁵⁰ In December 1997, the Museum was storing artifacts in the back of the Museum gallery, at NCOH, and still had items in the basement of the Oklahoma Building.

⁵¹ In fact, independent and well-designed staff offices were not available for everyone (six employees, plus volunteers) until August 2003.

⁵² from materials in Museum Archives.

⁵³ One such grant was the Conservation Assessment Program (CAP) Grant received in 1997, which provided for consultants to examine the museum and

offer constructive guidelines for moving towards accreditation.

⁵⁴ Applicants for accreditation must meet stringent requirements in all (hundreds of) areas of museum operations, including proper artifact storage, registration practices, collections care, lighting, pest control, security, tight environmental controls, etc.

⁵⁵ Previously, all exhibit fabrication expenses were funded by a small percentage of the regularly accrued interest on the Museum's original endowment. In 1999 and 2000, the new Exhibit Fund provided almost nine times the annual amount of money spent on exhibit development averaged over the preceding five years (more than twenty times the annual amount if not including the utilization of grant funds between 1993-1998). Information from Museum Financial Records (Museum Archives), 1993-2000.

⁵⁶ The other major facility change between 1998 and 2000 was the January 1999 removal of the Oklahoma Building to the far west end of the campus. The construction of the Annex storage space coincided with the removal of all remaining Museum artifacts from the Oklahoma Building basement.

⁵⁷ Prior to having a workshop, SNOM used its back hallway for all construction activities. Another of Adkins' exhibit prerogatives was to cancel the traveling exhibits program started a few years earlier; focus was to be placed on on-site Museum exhibits.

⁵⁸ The overhaul included the installation of high-quality museum lighting (1998-1999), audio systems, and written interpretation inside the Cabin and First School. (Between 1993 and 1998, visitors were unable to enter either of the two buildings in Heritage Hall; there was also no interpretive information regarding the structures.) This audio system was intended to be the first step towards incorporating more inter-active exhibit media such as additional audio, video, and other sensory stimulation. The plant garden, the original concept of Curator Cheryl Gracey, was initiated in 1999 to feature regional plants grown for medicinal uses by early American physicians.

⁵⁹ The Museum had discussed entering the collections catalogue and registry into a computer database during the late 1990s, but this action was postponed for various logistical and financial reasons. It is estimated that it will take a minimum of six to seven years to complete the process, pending staffing arrangements.

⁶⁰ Debra Summers was hired as Curator in May 2003 after Cheryl Gracey left the Museum. One indicator of the growth in Museum services at NCOH is the number of employees and volunteers working there. In early 1997, all four employees worked in the Museum; in 2005, about half of the staff works at NCOH, including most volunteers.



MUSEUM AWARDED \$208,000

As briefly reported in our previous newsletter, the museum was awarded a \$208,000 grant from the Institute of Museum and Library Services. This grant will fund "The Healer Within You" program designed to supplement health and science curriculum in 43 Northeast Missouri school districts. This grade-appropriate curriculum will be developed within two years. Jason Haxton, director, will oversee the project. Penny Rott, education coordinator, and Joanne Odenthal, Ph.D., a professional curriculum writer will spend much of their time writing curriculum and working with school districts.

In February Haxton, Rott, and Dean Maag, assistant director of multimedia and website developer for The Healer Within You, traveled to San Diego and worked with Dr. Odenthal to design this program. The Museum is excited to launch this program and provide free curriculum for area school districts. If successful, the Museum hopes to secure additional funding to launch this program nationally.

MUSEUM EXPANDS

Creating the William L. Johnston Research Wing

William L. Johnston, D.O., FAAO 1921-2003

Beginning this fall, you will see work on an addition to the Museum's main gallery. The staff is pleased to announce the creation of the William L. Johnston Research Wing. This wing will honor Dr. Johnston and the many researchers in osteopathic medicine with exhibits that highlight their life's work. Planned for several years, this addition has finally been made possible thanks to donations provided by daughters Marilyn Johnston Brooks and Gail Johnston.

Influenced by his uncle, a D.O., and his older brother Alfred who had returned from the Chicago College of Osteopathy (CCO) with much enthusiasm for osteopathy that it helped William Johnston make the decision to follow suit and attend CCO in the early 1940s.

Through the years, Dr. William Johnston became a significant researcher of osteopathic medicine particularly as it relates to teaching palpatory skills to students and use of OMM for dysfunctional segments. He worked with and was taught by many pioneer greats in the field of osteopathic medicine. To learn more about Dr. William Johnston, visit this website www.williamjohnstondo.com

HOURLY RESEARCH FEE

Starting in March 2005 the National Center for Osteopathic History (NCOH) will be charging for research requests. This has been in the works for sometime and will create funding to help with the care of the museum's collection. Every year over 500 researchers contact NCOH either through emails, phone calls or in person to learn about the history of osteopathy. For questions regarding usage and reproduction fees check our web site at www.atsu.edu/museum.

Hourly research fee:

Staff research fee: \$15 per hour (minimum of one hour charge) Requests for **Staff Research** at NCOH requires payment of a \$15 research fee* for one hour of research time in advance. *Additional charges for research time will be billed to the patron at the end of service along with any copy, scanning or usage fees that were incurred. **Most research request requires a minimum of two hours of staff time.** See reproduction fees on our website.

Research membership fee:

\$60 for one year of service (*not including copy, scanning and usage fees) With a **Research Membership** you will receive one year's worth of research time from NCOH, a membership card, the Museum's bi-annual newsletter and a 10 percent discount on gifts from our online store.

*Additional charges for copies, scanning, and usage will be billed to you after each request and will be required to be paid in advance of information being sent. See our reproduction fees on our website.

You may submit your request by emailing NCOH at museum@atsu.edu, regular U.S. Mail or calling us at 660.626.2359. Please read our website for information on how to request research information either by email or in writing at www.atsu.edu/museum

The fee(s) can be sent by check or money order along with our copy permission forms or photo usage forms via the U.S. mail or you may contact NCOH at museum@atsu.edu or 660.626.2359, and ask for the curator during business hours to arrange payment by cash credit card, or Pay Pal on our secure website.

STAFF CHANGES



Brian Grubb

I have been working at the Still National Osteopathic Museum (SNOM) for three years. I could not have asked for a better start for my museum career. In May 2005, I graduated from Truman State University with a degree in history and hope to pursue a career in the museum field and eventually compete my masters degree in museum studies.

Personally, I will miss being a part of the museum. I have had great opportunities to learn and expand my knowledge of the museum field. But more importantly is what I have learned about the history of osteopathy. I had no knowledge that osteopathic medicine existed until I came to the museum. That is why SNOM is so important. The museum is educating people around the world about ideas and practices of osteopathy, but its staff cannot do it without your help.

The staff at SNOM is incredible. Each member of the team has their specific position, but they unite together in a moment's notice to handle any task. This museum is vital for the survival of osteopathic history, and every D.O. regardless of their alma mater should support the museum. This museum is not the museum of Kirksville osteopathy, but rather the museum of all osteopathy.

I will never forget the museum or the experiences that I have had. The museum has grown and evolved vastly in the past 10 years. Any further greatness will require immense time and effort, and it will not be possible without support. The future of osteopathic history is in your hands.

Brian Grubbs
Office Manager



Amanda Hereford

My name is Amanda Hereford. I will be working as the new office manager at the Museum. I am a student at Truman State University studying Psychology. I am involved in many organizations around the Truman campus, including a service sorority, a big brother/big sister program, and the Truman Club Soccer Team.



Penny Rott

At the end of July, I will be moving with my family to Grand Blanc, Mich., where my husband will complete his third and fourth year of medical school education. I will also be on temporary leave in May and June as our first child, Logan Christopher, was born May 15, 2005. The baby weighed 7 lbs. 15 oz., 19 inches long.

I have enjoyed my time working at the museum, learning about osteopathy and the history surrounding the profession. I have also worked with our director to expand education outreach with the production of a new educational brochure and have helped write the proposal for the IMLS grant discussed in this newsletter. As for work plans, I hope to secure a job in the education field. I will greatly miss the staff and all the friends I have made in Kirksville, but I can't wait to see all the museum changes when I come back in June 2007 for my husband's graduation.

Penny Rott
Education Coordinator



Mary Gray

Mary Gray joined the staff in January 2005 as assistant to the curator. She was raised in Memphis, Mo., and is the mother of five children, seven grandchildren, and five great-grandchildren. Before her retirement, she worked for Truman State University. Mary joined us from Experience Works, an organization which places retirees in the workplace. Her job duties will include research requests and assisting with the computerization of the Museum's collection.

MEMBER REGISTRATION

- \$5 Student
- \$15 Resident/Intern
- \$25 Associate
- \$50 Friend
- \$100 Patron
- \$500 Sponsor
- \$1000 Benefactor
- \$5000 Donor Laureate

I would like to make an additional donation to the following fund(s)

- \$ _____ Collections
- \$ _____ Education
- \$ _____ Exhibition

If you are a D.O., please include your school and graduation year.

Name(s) _____

Address _____

City _____

State/Zip _____

Phone _____ Email _____

Would you want to receive the Museum newsletter by email? Yes No

Payment by Check # _____ or MC V AE Discover

Acct. # _____ Exp. Date _____

Signature _____

Tax deductible to the extent of the law.

MUSEUM HOURS

Monday – Wednesday
10 a.m. – 4 p.m.

Thursday
10 a.m. – 7 p.m.

Saturday
noon – 4 p.m.

Closed on major holidays,
during exhibit installations,
and for special campus events.

660.626.2359

660.626.2984 fax

museum@atsu.edu email

www.atsu.edu/museum

MUSEUM STAFF

Director Jason Haxton
Curator Debra Loguda-Summers
Exhibits Preparator Rob Clement
Education Coordinator Penny Rott
Office Manager Amanda Hereford
Curatorial Assistant Mary Gray

The Mission of the Still National Osteopathic Museum is: to collect, preserve, and make available for research artifacts that tell the national history of the osteopathic profession, from its beginning in 1874 as a rural, Midwestern, alternative medical practice to its full acceptance one hundred years later as a medical profession practiced worldwide; and to educate the public by providing informational exhibits and educational programs about osteopathic history and principles, including the science behind the body's natural ability of self-healing.

National Center for Osteopathic History



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