

Sheldon Gallery approval in danger

Recent American Association of Museums report threatens reaccreditation.

BY MELANIE MENSCH

Reaccreditation for the Sheldon Memorial Art Gallery is in jeopardy because of four areas of concern determined by a recent evaluation report.

The American Association of Museums has put the gallery's application for reaccreditation on hold for one year until the gallery strengthens its weak areas.

A gallery or museum accredited by the AAM means the institution voluntarily meets a rigorous criteria of excellence and accountability. If the Sheldon fails to retain the AAM's seal of approval, it could lose certain benefits, like access to traveling exhibits and additional funding.

"Accreditation sets high standards," said Janice Driesbach, the Sheldon's director, who began her directorship Sept. 1 after previously serving as the curator for the Crocker Art Museum in Sacramento, Calif. "I think the reviewers really exercised diligence in preparing the report. It was prepared with intention to provide the museum with guidelines."

After the review of the Sheldon's renewal application and a May visit by two museum professionals, the AAM report listed four concerns the gallery must address immediately.

First, the report stated the unclear relationship between the gallery and the Nebraska Art Association, a support organization of the Sheldon, needed to be outlined.

Driesbach said the Sheldon needed a better definition of the interdependence between the two institutions.

"Part of the process is identifying and exploring the issue of the autonomy of the organizations," she said.

Also, the Sheldon needs to create a comprehensive budget plan, filing the funding from sources like UNL, the Nebraska Art Association and other grants, into a single document.

"We don't have a really detailed financial operation budget of the museum," Driesbach said.

The gallery must also improve its upkeep of the Sheldon's extensive collection and maintenance of the building. Creating safer artwork storage, controlling inside temperature and humidity, maintaining better space usage and rotating collections are concerns the report mentioned, Driesbach said.

The report also concluded UNL had questionable support and involvement at the Sheldon, which Driesbach said she hoped to improve immediately.

Driesbach's ideas included inviting non-art related disciplines like history, philosophy and sociology into the Sheldon, using the gallery as a learning channel outside the traditional classroom.

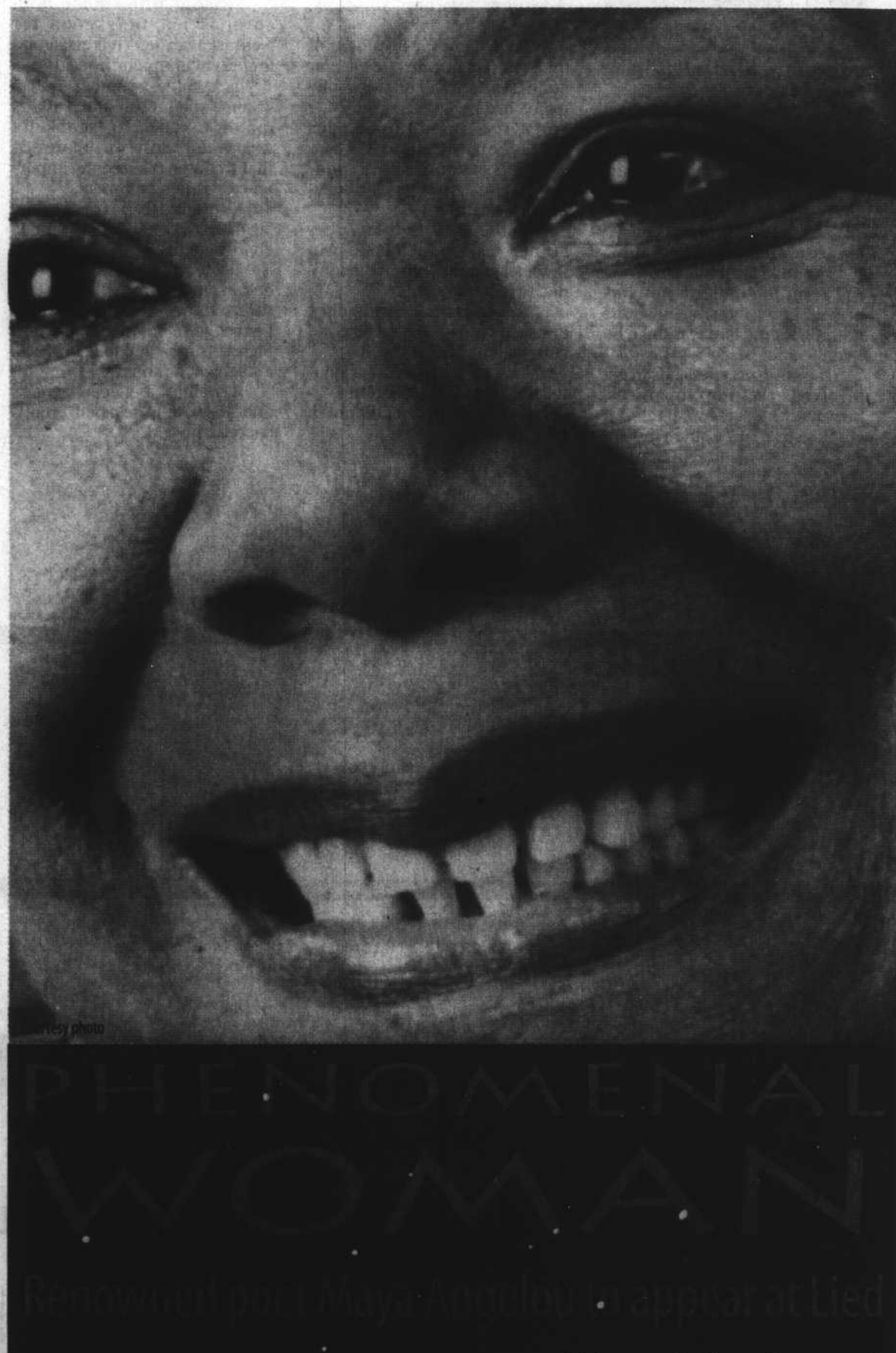
In six months, the Sheldon must submit an interim report of possible solutions to combat these concerns. Then again in August 2001 the gallery must produce a final report and calendar of strategies.

Nichole Schulze, an AAM public relations assistant, said suspension of accreditation rarely occurred.

"Out of the 9,000 institutions in the United States, only 750 are accredited," she said. "Once a gallery is accredited, it's important to keep it up. It's very rare that we revoke that status. We want to make sure institutions are still performing at the same level they were accredited at."

Schulze said 12 months was the maximum time span galleries are given to rectify any problems.

"I don't think the standards are unreasonable," she said. "but it is challenging to be at the top of the profession."



Dr. Maya Angelou has no need to "bow her head." She is not only a strong woman, but phenomenally also a poet, historian, author, actress, producer, director, playwright, journalist, civil-rights activist and currently a Reynolds professor in the College of Humanities at Wake Forest University in Winston-Salem, N.C.

Dr. Angelou is the author of 11 best-sellers, including "I Know Why the Caged Bird Sings," "Phenomenal Woman" and "The Rock Cries Out to Us Today," the poem read at the 1993 inauguration of President Clinton.

The woman who has conquered numerous aspects of the arts and activism will speak tonight at the Lied Center for Performing Arts in a sold-out event sponsored by the University Program Council.

The collaboration of two committees within the UPC made Dr. Angelou's return to Lincoln after a 1994 visit to the Pershing Auditorium possible. Tonight's event "is UPC's first really big event in a very long time," said Nikki Fulkner, junior sociology major and Chair of the Minority Programs committee.

Fulkner and junior English major Kylie Wolf, chairwoman of the Gender Issues committee, took on the challenge of bringing Angelou back to Lincoln after suggestions by the Association of Students of the University of Nebraska and also to meet student body's needs, said Wolf.

"Maya is an awesome role model for our campus, and she is extremely popular with students," Wolf said. "She encompasses both minority and gender issues that are important to our student programs' missions."

Dr. Angelou's popularity and universality is recognized by many classes on campus that utilize her work "I Know Why the Caged Bird Sings" as texts. Perhaps Dr. Angelou's strength lies in the fact that, "she intertwines academics with her experiences," Fulkner said.

Dr. Angelou was born April 4, 1928 as Marguerite Johnson in St. Louis, but was raised in

segregated Arkansas. She began her career in drama and dance, but then discovered a career in print journalism.

While living in Cairo, Egypt, Dr. Angelou edited "The Arab Observer," the only English language newspaper in the Middle East. Dr. Angelou also served as an editor of "The African Review" in Ghana.

Dr. Angelou worked with Dr. Martin Luther King, Jr. as a coordinator of the Southern Christian Leadership Conference, and was appointed by both President Gerald Ford and President Jimmy Carter for political commissions.

Currently Dr. Angelou is on the board of the American Film Institute and is one of the few female members of the Director's Guild.

Throughout Dr. Angelou's endeavors, she has maintained the vitality of truly living and appreciating life. A force of inspiration, her words and spirit challenge all audiences.

Dr. Angelou once wrote to the United Nations, "It is possible and imperative that we discover a brave and startling truth." In an interview with reporter David Frost, he asked Dr. Angelou to describe that truth.

"I think we have to start to love life ... We have got to start loving life and the living. We have to respect that thing which we cannot create, which is life, and stop taking it from people," Dr. Angelou responded.

Frost also asked which virtue Angelou viewed as the greatest. Dr. Angelou immediately answered, "It is courage ... because without courage you can't practice any other virtue consistently. You can practice any virtue erratically, but nothing consistently without courage."

Staff writer Iricia Ireland from "The Orion" said, "Angelou relates to the issues of contention, pain, love, loss and survival ... (she) brings out images we associate with the struggle of being black, being a woman and being human."

Please see ANGELOU on 9

"Phenomenal Woman"

Pretty women wonder where my secret lies.
I'm not cute or built to suit a fashion model's size
But when I start to tell them,
They think I'm telling lies.
I say,
It's in the reach of my arms
The span of my hips,
The stride of my step,
The curl of my lips.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I walk into a room
Just as cool as you please,
And to a man,
The fellows stand or
Fall down on their knees.
Then they swarm around me,
A hive of honey bees.
I say,
It's the fire in my eyes,
And the flash of my teeth,
The swing in my waist,
And the joy in my feet.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

Men themselves have wondered
What they see in me.
They try so much
But they can't touch
My inner mystery.
When I try to show them
They say they still can't see.
I say,
It's in the arch of my back,
The sun of my smile,
The ride of my breasts,
The grace of my style.
I'm a woman

Phenomenally.
Phenomenal woman,
That's me.

Now you understand
Just why my head's not bowed.
I don't shout or jump about
Or have to talk real loud.
When you see me passing
It ought to make you proud.
I say,
It's in the click of my heels,
The bend of my hair,
The palm of my hand,
The need of my care,
'Cause I'm a woman
Phenomenally.
Phenomenal woman,
That's me.



Organ concert series sounds off Abendmusik season

BY BRIAN CHRISTOPHERSON

Communion just wouldn't have quite the reverence. Funeral homes would be eerily musicless and baseball games just wouldn't have the pep to make Americans slither out of their seat to stretch come seventh inning.

Such are the stereotypes of the musical instrument the organ, but these barbs come from those who have not heard world renowned organist Frederick Swann.

"People think of the organ as an instrument just for church and funerals, but there is an enormous literature on it," Swann said.

Tonight, the instrument grabs the limelight at Lincoln's First-Plymouth Church when the first

of two world-famous organists play for the Abendmusik: Lincoln Fine Art concert series.

Also collaborating on the show are the University of Nebraska-Lincoln School of Music and the Lincoln Organ Showcase.

Abendmusik will kick off a 10 concert season when guest artists Swann and David Briggs perform on First-Plymouth Church's organ, which can wake any sleeping usher with its 3,000 pipes.

"This is the largest pipe organ in the midlands, and it has been receiving international acclaim," John Levick, artistic director of Abendmusik, said of First-Plymouth's organ.

Levick said it comes very close

in comparison to the world-famous Mormon Tabernacle organ in Salt Lake City, Utah.

"It's a superb organ, unique and different in many different ways," Swann said.

Swann will perform tonight, accompanying Abendmusik's resident ensemble and chorus and will also play one soloist piece.

Swann now resides in Los Angeles, but is most widely known throughout the world as the organist who played on national television weekly at the Crystal Cathedral in Garden Grove, Calif.

Swann has 60 years of experience at his side; he started his training at the age of 10.

On Friday, England's premiere organist David Briggs will demon-

strate the organ as a soloist instrument, featuring crowd pleasing classics, "Flight of the Bumblebee" and "Clair de Lune."

Briggs knows how to gather a crowd, having played before an estimated radio audience of 350 million people in a Christmas Eve service from King's.

"These are both two world renowned organists," Levick said. "We plotted this out since last spring."

It will also be a chance for the audience to see the organ in a few various forms.

"Frederick Swann is showcasing the accompanying side of the organ, and David Briggs will display the organ from a soloist and improvisational perspective."

Performance Preview

**Frederick Swann
David Briggs**

Where:	First Plymouth Congregation Church, 20th & D St.
When:	Tonight & Fri. @ 8 p.m. Swann: Tonight Briggs: Friday
Cost:	Adults \$15 Sr. Citizens \$12 Students \$8