

MESC

EDLINE



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From the Board

President's Column

by Carla Fantozzi

As the 90's progress, and the economy slumps even further, I see that MESC's goal of collaboration is even more vital. Our first collaboration with USC's Museum Studies Program was a great success. We had the opportunity to share such speakers as Kevin Starr, William Truettner, and Philip Yenawine. Our next program is also a collaboration with the Los Angeles County Art Education Council. We will attempt to collaborate regularly with other organizations, to share expenses so that we may continue to offer high quality programs and to broaden our audience.

Yet amongst ourselves we need to collaborate as well. MESC has a variety of committees with great ambitions and your participation is needed for them to succeed. The Publications Committee is in the process of compiling a what is soon to be an annual Membership Directory, a Museum Resources Directory, and a MESC Poster. I am presently chair of this committee and I could use your help in compiling these documents.

The Public Information Committee, chaired by Cathy McCarty-Procopio, not only develops press releases for programs, but is also working on a Passport to Museums program. This collaborative effort will encourage the general public to visit MESC member institutions. Join her in developing this program and be a part of the collaboration.

These are just a few of the projects MESC is working on see the list of Committees and Chairs below and join up!

Development Committee, Chairs

David Fears (213) 485-4581

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Public Information Committee

Cathy McCarty-Procopio, (310) 459-7611

Seminar Committee

Diane Brigham, (310) 459-7611

Cindy Wallace, (213) 666-4650

MESCalendar

Next MESC Meeting

Our next general meeting focuses on an introduction to teaching strategies for newly arrived immigrant students who are learning English as a second language. Scheduled for late spring, our session will include a workshop on "Sheltered English" and a site visit and classroom observations of teachers involved in the Emergency Immigrant Education Assistance Program (EIEAP). Sponsored by Los Angeles Unified School District, the purpose of EIEAP is to encourage second language acquisition through real life experiences including visits to cultural institutions. Participants will have the opportunity to explore ways in which the approaches and resources presented can be applied to the museum setting. Further details on this timely and informative session will be forthcoming.

Current Issues

Sharing the Joy of Nature

by Joseph Cornell

In leading nature activities over the years, I gradually realized that there was a sequence for using games and activities that always seemed to work best, regardless of a group's age, its mood, or the physical setting. I became convinced that the reason people re-

sponded so well to this particular sequence was that it's in harmony with certain subtle aspects of human nature.

In time, I blended all the outdoor activities I'd ever collected or created into this natural way of teaching. I've been using it now for almost ten years with great success, in tremendously varied situations, and with groups of many nationalities, ages, and backgrounds.

I call the system Flow Learning, because it has four stages that flow from one into another in a smooth and natural way:

STAGE 1: Awaken **Enthusiasm**

STAGE 2: Focus **Attention**

STAGE 3: Direct **Experience**

STAGE 4: Share **Inspiration**

Let's look at the stages one by one:

STAGE 1: Without **enthusiasm**, you can never have a meaningful experience of nature. By enthusiasm, I'm not talking about wild-eyed, jumping-up-and-down excitement, but a calm, intense flow of personal interest and keen alertness. Without this kind of enthusiasm, we learn very little.

STAGE 2: Learning depends on focused **attention**. Enthusiasm alone isn't enough. If our thoughts are scattered, we can't be dynamically aware-of nature, or anything else. So we must bring our enthusiasm to a calm focus.

STAGE 3: As we gradually focus our attention, we become more aware of what we're seeing, hearing, touching, smelling, and receiving through intuition. With calm attention, we can enter more sensitively into the rhythm and flow of nature all around us.

Focused attention creates an inner calmness and openness that allows us to experience nature directly, without the interference of static from the mind. So the third stage is absorbing **direct experience**.

STAGE 4: Experience opens up deeper awareness. What do I mean by this? In *Sharing Nature with Children* I described a game called Still Hunting, where the player remains very, very still while nature returns to its normal routine all around. Let's imagine that you're still hunting and birds land very close in a tree overhead. By remaining still, you begin to feel a kind of breathless oneness with life all around you, almost as if you were blending into the scene and experiencing life through the birds, the grass, and the waving branches of the trees. In that stillness, you can sometimes feel a great, bursting joy or a deep, calm happiness, or an overwhelming sense of the beauty or power of creation. Nature is always inspiring, and it's only our restless minds that keep us from being more often joyfully aware of this.

A leader can help a group deepen its inspiration by telling stories about nature that uplift and inspire, or by telling stories from the lives of the great naturalists and conservationists, such as Rachel Carson, John Muir, Aldo Leopold, and Henry David Thoreau.

I call the fourth stage sharing **inspiration**, because sharing strengthens and clarifies our own deep experiences.

LEARNING WITH A NATURAL FLOW
Flow Learning allows you to create an endless variety of nature experiences, each ideally matched to present circumstances and no two ever exactly alike. Although it's

based on a few simple principles, it's not a rigid system of activities that you always have to do the same way. You can use Flow Learning with the games and activities from my books, and with any other resources you may know.

I've used Flow Learning successfully in sessions that lasted from 30 minutes to all day. I've used it indoors in rainy weather and outdoors in the sun. It's very flexible, because it gives you the freedom to respond appropriately to the needs of the moment. The goal of Flow Learning is to give everyone a genuinely uplifting experience of nature. After a successful Flow Learning session, each person feels a subtle, enjoyable new awareness of his oneness with nature and an increased empathy with all of life. You'll find, too, that people will listen much more enthusiastically to discussions of the scientific side of natural history and ecology if you first help them get into a receptive and inspired mood.

Mr. Cornell, a nature educator, will be the keynote speaker at MESC's Summer Seminar, July 13 and 14. Hold the dates.

Making Connections: Summer Seminar

MESC is planning a 2-day summer education seminar scheduled for Monday, July 13 and Tuesday, July 14. Mark these dates on your calendar and look forward to spending time together sharing museum teaching strategies.

We will have more information available soon! However, in the meantime, we need help from our members.

* Do you want to lead a workshop session? These one hour programs should be participatory workshops that let all group members get involved as they learn more about your institution's teaching strategies.

* We need MESC members to serve as:

Group Facilitators—To keep each workshop group on time and focused.

Evaluation Coordinator—To design and distribute an evaluation for the program to see how we did our jobs.

* Do you have mailing lists to share? We'd like to invite museum professionals and classroom teachers. If you can help us spread the word we'd be grateful.

* If you have any questions or you'd like to sign up in any of these areas please call Cindy Wallace at the Los Angeles Zoo at 213-666-4650, ext. 5 or Diane Brigham at the Getty Museum at 213-459-7611, ext. 365.

We look forward to hearing from you!

Last Time at MESC

The Case for Visual Literacy

*Reviewed by Diane Brigham
Museum of Natural History
December 6, 1992*

How can theory development and research affect museum teaching? Philip Yenawine's afternoon session, titled "The Case for Visual Literacy," demonstrated the Museum of Modern Art's search for an answer.

The Department of Education at MOMA in New York has been engaged since 1988 in a project that examines the effectiveness of its teacher training program. In all of its programs, the department aims to develop visual literacy skills in its visitors. According to their recent progress report* they define visual literacy "as involving a number of actions (observation, analysis, speculation as to meanings, discrimination)...a 'method for looking' intended to sharpen and develop these natural actions/reactions and to bring them into more conscious focus as cognitive operations. As part of this process, we bring in 'acquired information' (biography, historical context, art history, stylistic and critical data); but more importantly, we concentrate on helping beginning viewers to observe works of art closely, to analyze what they have seen and to assign meanings."

In their study, Yenawine and his colleagues are applying a theory proposed by Abigail Housen that suggests that learners can be classified into distinct, sequential stages of aesthetic development. (The stages of aesthetic development are outlined in the progress report.) We know from cognitive psychology that everything we teach - knowledge, skills and attitudes - as well as our teaching methods - must take the learner's developmental level into account. Housen's theory of aesthetic development offers a framework for understanding our learners' ability to respond to art. Housen also has developed a research methodology for classifying the learner's stage of aesthetic development that uses content analysis of in-depth interviews. In this research project, this method was used to chart change in the teachers' developmental levels as a result of the training in visual literacy.

MOMA has refined and extended its teacher training program as a result of the finding that teachers made more modest growth than expected in their aesthetic development during the course of the workshops. It takes more time than museum audiences, in this case, teachers, normally spend in educational programs to produce change in their aesthetic stage. Yenawine feels that the study has offered his staff the opportunity to refine their teaching and increase their own commitment to visual literacy.

Philip Yenawine devoted most of his presentation to sharing some of the methods used in teaching visual literacy at MOMA. While much of the questioning and discussion sequences are familiar to museum educators, I enjoyed Yenawine's analysis of how each seemingly simple strategy that we use every-day is rooted in what they have learned about aesthetic stages of development.

"What do you see here? What else do you see? What else? How do you feel about what you are seeing?" Each questioning sequence Philip demonstrated was focused on helping the learner see and describe the work of art more precisely and to consider how what is seen is affecting the learner's reaction to the work. In each case, Philip emphasized the importance of fostering confidence in the learner's own growing abilities while acknowledging and respecting where the learner is currently in his or her development. While learners at Stage 1 associate what they are seeing with their own personal experiences, learners at Stage 2 are eager to "get in on the secret" and want a system to organize their looking. It is essential to offer these learners guided practice in looking at objects, formulating and answering questions about the work's subject, technique,

and analysis of formal design elements and other visual clues to meaning such as gesture and body language.

We rarely have the time or opportunity to analyze the basic questioning strategies we use in our teaching, nor to observe them in use by a "master teacher" such as Philip Yenawine. That opportunity, coupled with its grounding in a promising research study, made for a valuable afternoon.

* Preliminary Report - Year 1 (1989/90)
MOMA Research and Evaluation Study:
School Programs, distributed at the meeting and available by mail from Department of Education, Museum of Modern Art, 11 West 53 Street, New York, NY 10019.

Diane Brigham is senior museum educator at the J. Paul Getty Museum.

"The West as America: Revising History in the Museum"

by Adele Lander Burke

On December 6, 1991, MESC members heard challenging presentations by three distinguished speakers at a meeting co-sponsored by the Museums Studies Program at USC, headed by Selma Holo. The speakers each addressed, from their particular vantage point, the controversy engendered by an exhibit of paintings of the American West that was organized in 1991 by the Smithsonian's National Museum of American Art. The exhibit, "The West As America," attempted to have the viewer rethink the attitudes and perspectives which guided the artists of the 19th century as they attempted to promote a particular view of how the West was settled. The exhibit was roundly condemned in some

circles (including Congress) for daring to suggest that the artists were trying to present a glorified picture of Western movement and settlement that did not show the hardship, prejudice or ruthlessness of that period in our history. Others found the exhibit to be a breath of fresh air for its attempt to rethink what the paintings actually signified. As always, when history is revised from a new vantage point, people are disturbed. After all, human beings are creature of habit who prefer to live with their old ideas and resist anything new.

All three speakers did agree on one point—if museum educators had been part of the planning team for the exhibit, using their knowledge of audience, then many of the problems with the exhibit labeling would have been avoided.

The first speaker was William Treuttner, Curator of American Art at the National Museum, and co-curator of the show. Treuttner used slides to present a brief overview of the six parts of the exhibit. His slides showed both many examples from the show as well as installation shots. The purpose of the exhibit, according to Mr. Treuttner, was to challenge long-held beliefs about our national past. The 164 works in the show, covering a period from 1820-1920, were arranged chronologically in six sections. The exhibit's first section showed how artists used images of the past to portray an earlier era—the age of exploration of the continent. Visions of Columbus were used as source of inspiration for the movement westward.

The second section showed scenes of overland travel. Vast resources of the West would serve to heal the nation after the Civil War. The paintings portrayed a progress as a force

for peace. The theme here was that technology will tame the West.

Section three was devoted to examining white artists' view of Indian culture. Indians were portrayed as savages who needed to be suppressed and whose land needed to be appropriated by the white man.

Section four portrayed democratic government in the West. These paintings intended to give credibility to Western politics, legitimizing the domestic life found there.

In the fifth section, the paintings show the potential of commercial interests—the idea that nature is to be exploited.

In the sixth, and final section, paintings such as those by Remington are portrayed as an attempt to recreate the good old days because we do not really know our true selves and resort to this imagery to create a glamorous self-image of the Western man.

Treuttner concluded his remarks by stressing that these paintings served to promote the exploitation of the West for political purposes. Western art, according to this revised view, dealt with "Eastern" or "national" issues—primarily the fear of immigrant influx that would challenge the political and social elite.

Later, in the discussion that followed, Treuttner said that these artists' "recording" of the West was done intentionally with a national bias. The artists were not objectively searching for moral ground, but they were looking for spiritual meaning in nationhood. Treuttner admitted that the exhibit would have been better received if the planners had better contact with their audience before writing the controversial labels. The audience

must be given a way out; they need to be able to leave with their own self-image intact. It was suggested that perhaps if the labels had been written in the form of questions rather than statements, the audience would have been able to respond with less hostility.

After Mr. Treuttner's remarks, two responses were given. The first was by Dr. Kevin Starr, USC professor of urban planning and design. Starr began by explaining that there have been great changes in society over the past 200 years. Museums, which were once showcases of the elite have become the "active purveyors of interpretation" for society. Starr reminded us that museums have traditionally been responsible for the diffusion of knowledge and that they currently are better able to disseminate new ideas to the masses than universities.

Images, according to Starr, can never be interpreted in isolation. He was surprised and disappointed the "The West As America" exhibit did not travel around the country. He felt it would have been better received in the West and should have been shared. It is ominous that our nation fears controversy. As for the question of government support for such shows, according to Starr it is the right of the objectors to show their dissatisfaction by withdrawing financial support as certain members of Congress threatened at the time.

The third panelist of the morning was Philip Yenawine, director of education at the Museum of Modern Art in New York. Yenawine, who did not get to see the exhibit itself, stated right off that he favors the expression of revisionist notions in museums. He sees museums as political entities that must cope with societal change. According to Yenawine, we run into trouble because we

think we learn from history, hoping it will tell us how to behave in the future. We also think we can change history as the push of multiculturalism asks us to change history so that all sides of the story can be told. We need to accommodate other points of view in telling history and in preparing art exhibits.

Our nation has poor leadership, according to Yenawine. The fundamentalists resist change and want simpler times. However, change in our culture is inevitable. The central problem we face is that we have not learned how to accommodate change. Second, communication is at best difficult. The tone of voice we use is essential for our message to get across. Third, for museums, the public doesn't let the message in most cases because people do not know how to decode art. Adding label text makes the problem doubly confusing. People are not trained to see "authorship" of exhibits—the curator's point of view is not clearly stated. We need to train visitors to recognize the curator's voice.

Exhibits such as "The West as America" need lots of orientation materials for the visitor. We should use auxiliary materials such as multimedia, catalogues, and audio tours to prepare the visitor for their viewing experience.

Yenawine closed by reminding us that art expresses values—something that not everyone realizes. Art only reflects the mind of the person who made it, said Yenawine, and the problems begin when we do not believe the value that the art expresses. We end up blaming the art for the message, when we should instead be examining ourselves and our relationship to art.

Adele Lander Burke is Education Coordinator at the HUC Skirball Museum

Edline Focus

California Afro-American Museum

The California Afro-American Museum has as its primary goal the collection and preservation of artifacts documenting the Afro-American experience in this country. The exhibitions and programs focus on those contributions made to the arts, humanities, sciences, politics, religion, and sports. In doing so, the Museum will aid in the recovery of Afro-American history and provide a continuous source of knowledge and encouragement for future generations.

Established by the state of California in 1977, CAAM began operation in 1981 as one of the first state mandated museums of its kind in the nation. State and community funded, it seeks to establish a cultural exchange bringing talented Afro-American artists, lecturers and performers to California while sharing the best talents of California with the nation. In addition to exhibitions of works by outstanding artists and craftsmen, the Museum provides a forum for playwrights and filmmakers. Lecturers detail the history of the Afro-American experience in California and the nation while exploring the connecting links to Africa and Blacks in other parts of the world. Intercultural programs are designed to foster greater understanding between races. Workshops for children and adults encourage each to explore their creative potential.

CAAM is not confined within its walls. Its extensive outreach program includes traveling exhibitions and lectures throughout California, the nation and abroad. Pre and post exhibition visits are provided to schools with specially designed educational material to supplement the student's museum experience.

In the Community

Los Angeles Children's Museum

Sunday, March 1

- Watch *Hands of Love*, a special video for children which emphasizes proper treatment and love for pets. 10 a.m. to p.m.
- Enjoy African folk stories about animals. 10 a.m. to 5 p.m. in the Ethnic Los Angeles exhibit.

Saturday, March 7 and Sunday, March 8

- Volunteers from Best Friends Animal Sanctuary will share their knowledge of grooming, handling and care of pets and all animals. 10 a.m. to 5 p.m. in the Performance Space.
- Add your favorite animal to giant animal mural group project. 10 a.m. to 5 p.m. in the Art Workshop on Sunday.

Saturday, March 14 and Sunday, March 15

- Create a unique animal mask to wear home. 10 a.m. to 5 p.m. in the Art Workshop.
- Use clay with shells, leaves and other materials to make a fossil. 10 a.m. to 5 p.m. in the Health exhibit on Saturday only.

Saturday, March 21 and Sunday, March 22

- Create a paper bag puppet of your favorite animal and put on a puppet show. 10 a.m. to 5 p.m. in the Art Workshop.
- Enjoy African folk stories about animals. 10 a.m. to 5 p.m. in the Ethnic Los Angeles exhibit.

Saturday, March 28 and Sunday, March 29

- Use a variety of recycled materials to create an original sculpture of your favorite animal. 10 a.m. to 5 p.m. in the Art Workshop.

Los Angeles Zoo

Announcing four new teacher workshops to help make your science classes more fun than ever! Designed for third through sixth grades, these workshops are: hands-on, user friendly, framework aligned and integrated with art, math, language arts and social studies. The workshops are free. To participate enroll for one or more workshops at the Zoo by calling 213.666.4650 ext. 5.

Saturday, March 14 or

April 11, 9:30 a.m. to 2:30 p.m.

- Earthworks: Understanding Our Planet

Saturday, March 21 or

April 25, 9:30 a.m. to 2:30 p.m.

- Reptiles: Rumors and Realities

Saturday, March 28 or

May 2, 9:30 a.m. to 2:30 p.m.

- Birds: Wings, Beaks and Talons

Saturday, April 4 or

May 9, 9:30 a.m. to 2:30 p.m.

Mammals: Anteater to Zebra

Hebrew Union College Skirball Museum

Sunday, April 12, 2:00 p.m. to 4:00 p.m.

In commemoration of Holocaust Memorial Day Gay Block and Malka Drucker will be presenting a slide program based on their exhibition and book *Rescuers, Portraits of Moral Courage in the Holocaust*. The exhibition of portraits of "righteous gentiles" who helped Jews survive the Holocaust is currently at the Museum of Modern Art in New York and will be opening at Occidental College in Los Angeles on April 5. The book will be available for sale and signing following the program. In addition, the Museum will be showing the video-tape, *They Risked Their Lives: Rescuers of the Holocaust* which includes interviews with these remarkable individuals who risked their own lives and safety to protect and save Jews during the Holocaust.

Tile Heritage Foundation

Friday, April 10 - Sunday, April 12

A three-day symposium on historic tiles in Southern California. To register contact the Tile Heritage Foundation at, P.O. Box 1850, Healdsburg, CA 95448

Armory Center for the Arts

Two African-American artists, Marvin Harden and Matthew Thomas, are included in the Armory's current Gallery exhibition, "Painterly Gesture." The exhibition is on view through March 8. Gallery hours are Tuesday through Sunday, noon to 5:00 p.m. Admission is free. For further information and reservations, call (818) 792.5101.

Natural History Museum of Los Angeles

• A wide range of works by Native American sculptor Allan Houser will be featured in Allan Houser: A Life In Art at the Natural History Museum of Los Angeles County from February 16 through May 17, 1992.

• By popular demand, an exhibition of life-like Kokoro robotics dinosaurs has been held over at the Natural History Museum. Originally scheduled to close on January 12, the show will now run through March 1, 1992.

March 20 -March 22, 10:00 a.m. to 5 p.m.

The 20th annual American Indian Festival and Market. American Indian artists from across the country travel to the Museum to share the beauty and vitality of their work. For further information contact the Museum at 213.744.3488.

California Afro-American Museum

Karnta: Aboriginal Woman's Art.

"Karnta" is a Warlpiri Aboriginal word for "women." This exhibition of 38 pieces is a rich collection of the weavings, paintings, carvings, jewelry and fabric work of women artists from more than a dozen Aboriginal communities in Australia. This exhibit will run through April 5, 1992.

Equal Justice Before the Law: The Civil Rights Movement in California, 1850-1950.

An examination of the individuals, groups, movements and laws that shaped the course of civil rights in California. The exhibition will run through May 12, 1992.

Sunday, March 15, 3:00-4:00 p.m.

Gospel Concert, James Cleveland's Southern California Community Choir will perform gospel music. Admission is free.

Saturday, March 21, 1:00 and 2:45 p.m.

A documentary using Baldwin's own words and images, told through a combination of archival and original material. The film uses rarely seen footage from over 100 sources and nine different countries.

Saturday, March 28, 1:00-2:00 p.m.

Story teller Sybil Desta performs stories about the importance of family and friends. Admission is free.

Sunday, March 29, 2:30-4:00 p.m.

Afro-American Chamber Music Society will perform the work of seven Black female composers. Admission is free.

Saturday, April 4 1:00-2:30 p.m.

Multi-media performance art which examines the relationship between Blacks and Latinos placed in the mythical city of ancient Troy. Time travel is a major component of the piece which features six performers and was written by performance artist Keith Antar Mason. Admission is free.

MESClassifieds

Position Available

Program Manager of Education

The Social and Public Art Resource Center (SPARC), a non-profit, multicultural arts organization in Venice, seeks an enthusiastic

and experienced person to join its diverse staff as a manager of its education and mural production programs, including its city-wide Great Walls Unlimited: Neighborhood Pride murals program. Duties include overseeing development and administration of SPARC's community-based education programs; overseeing all production of murals for SPARC's Great Walls Unlimited program and its other mural production and restoration programs; maintaining working relationships with City of L.A. administrative offices and City Council reps; facilitating negotiations between artists and communities to ensure the completion of community art work; coordinating counseling and intervention for program participants; and working under general direction of Managing Director and Artistic Director. Qualifications: Strong understanding of Los Angeles' culturally diverse neighborhoods; BA with related arts management and/or community experience; ability to work forty hours a week plus some weekends; and excellent communication and organization skills. Salary: Negotiable. Send letter and resume to: SPARC/ 685 Venice Blvd./Venice, CA. 90291. (310)-822-9560.

Outreach Coordinator, Education Division

The Natural History Museum of LA County is seeking to fill a full time position of Education Specialist/Outreach. The Museum offers outreach programs which are presented by volunteers and staff to elementary school aged children, to students in special education classrooms and hospitals and to senior citizens. This position oversees coordination of satellite and off site outreach programs as well. This position reports to the Volunteer Coordinator and is responsible for coordinating all aspects of the program, including supervising a Program Assistant and Out-

reach Instructors. Other responsibilities include docent training and recruitment, research and development of hands-on materials and development of related curriculum materials. All phone reservations and confirmations for the programs are the responsibility of the Program Assistant. Qualifications: A degree in science, history or education is preferred. Qualified applicant will have either classroom teaching experience or 2-3 years experience training docents and volunteers. Strong organizational skills are a must. Candidates must have a valid California Driver's license. Occasional evening and weekend work is necessary. Salary: \$24-\$29,000 per year. Please send resume and references to: Isabel Rosenbaum, Volunteer Coordinator/ Section Head, Volunteer and School Programs/ Natural History Museum/900 Exposition Blvd./Los Angeles, CA 90007.

Education Director

Kidspace, a participatory museum for children, seeks a dynamic individual to oversee the museum's education department. The successful applicant will be responsible for development and implementation of school and public programming, increasing outreach efforts with the community, overseeing the volunteer program and functioning as a member of the exhibit development team. Candidates must possess strong organizational skills, be highly motivated and have an extensive background in museum and/or elementary education. Position requires a B.A. (M.A. preferred) and 3-5 years experience in education. Competitive salary and benefits. Send resume and salary requirements to Executive Director, Kidspace Museum, 390 S. El Molino Ave., Pasadena, CA 91101

MESC
c/o HUC Skirball Museum
3077 University Avenue
Los Angeles, CA 90007

MESC

MUSEUM EDUCATORS OF SOUTHERN CALIFORNIA MEMBERSHIP FORM

Membership Categories

Institutional: Allows a museum to be represented by an open number of attendants at any regular meeting; includes memberships sponsored by institutions and/or their support groups.

Individual: Valid only for the person in whose name the membership is held.

Student: Open to individuals with valid student identification.

Annual dues (check one)

- ☐ Institutional.....\$35.00
☐ Individual.....\$15.00
☐ Student.....\$10.00

- ☐ Renewal
☐ New Membership

Name _____
Title _____
Institution _____
Address _____
City and Zip _____
Phone (day) _____ (eve) _____
Amount enclosed _____
Date _____

Make checks payable to: MESC

Mail to: MESC, c/o Palm Springs Desert Museum, P.O. Box 2288, Palm Springs, CA 92263