

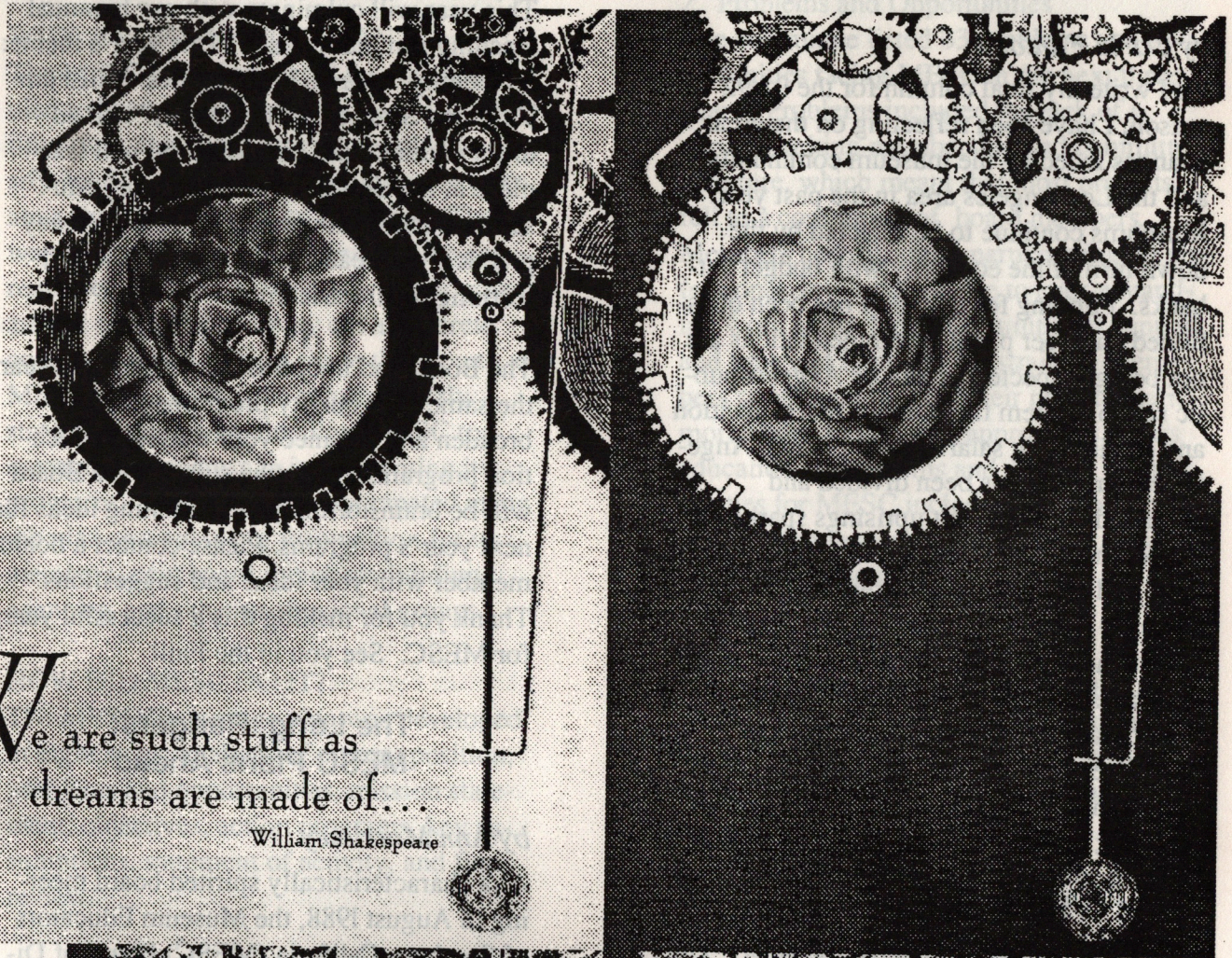
MESC

EDLINE



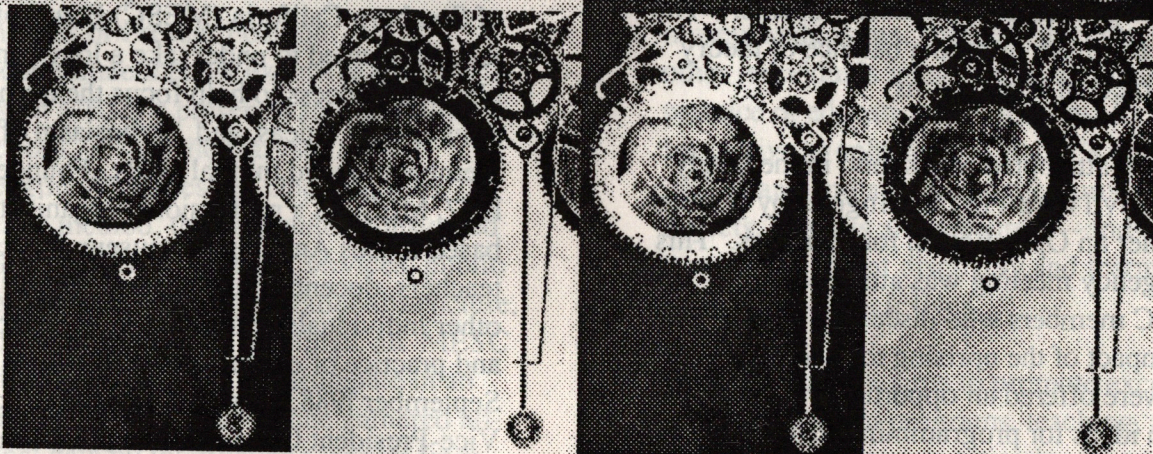
A Quarterly Publication of Museum Educators of Southern California

June, 1992



We are such stuff as
dreams are made of...

William Shakespeare



From the Board

President's Column

by Carla Fantozzi

As I write my final column for the 91/92 season, I have been reflecting on the great changes faced by the museum community and the Los Angeles area in the past year. Museums continue to be affected by the down turn of the economy with budget cut-backs. Funding for the NEA has been questioned and peer panel recommendations are not being respected. The Los Angeles public school system faces major reorganization and diminishing salaries, and the Los Angeles community has been divided and wounded by the recent uprisings sparked by the Rodney King verdict. All of these issues have had and will have a great impact on museum education. This year, MESC has tried to address these and other issues with programs such as "Power and Perspective: A Look at Gender Issues in Museums;" "The West as America: Revising Art History in the Museum and The Case for Visual Literacy;" "Beyond Awareness: A Practical Workshop on Multicultural Education;" and "Whad'ya Mean You Don't Speak English?: Teaching Strategies for ESL Students." The programs have offered a balance of theory and practical applications.

We also attempted to respond immediately to the civil unrest in Los Angeles by putting together an Open Forum for members. This emergency meeting was attended by 35 - 40 MESC members who discussed the immediate impact of the uprising to their museums and were offered an opportunity to brainstorm ideas for programming that can create deeper bonds within the community. It will

take a long time to fully understand the impact of the uprisings, but to me it certainly has been an impetus to continue to expand our multicultural programs and encourage staff diversification at all levels.

This year will culminate with our biannual teaching seminar in July. This year's theme: "Reaching Today's Los Angeles: Museum Teaching Strategies That Work," will address multicultural concerns and will take place at the Zoo and the Gene Autry Museum. I know this seminar will have many practical applications for object-oriented learning in all museums.

The Board and I hope to offer again next year the same high quality programs that will broaden and enhance your museum education programs. Over the summer the Board will be brainstorming and soliciting ideas for next year's programs. Please contact a board member with your ideas and suggestions. Thank you for making this a successful year for MESC. See you in the Fall!

The Long Rangers: MESC Plans Ahead

by Ann Morrissey

At a characteristically spirited board meeting in August 1988, the Museum Educators of Southern California (MESC) Board of Directors decided to undertake a long-range planning process to help focus the tremendous energy, ideas, and enthusiasm of its members toward mutual goals. Founded in 1977, MESC is a professional organization based in Los Angeles for museum educators, teachers, docents, museum volunteers, and other individuals interested in the theory and practice of education in museums. In September 1988, President Betsy Quick, Vice-President Carla Fantozzi, and board members Neil Anstead, Ginger Bradford,

Diane Brigham, Ann Bunn, Sue Childs, Joan Grasty, Kim Kanatani, Peggy Kayser, Ann Morrissey, and Deborah Tufts joined the newly created Long-Range Planning Committee. Their mission: to create a three-year plan (1989-92).

WHY A LONG RANGE PLAN?

The MESC Board expected the long-range plan to have several powerful benefits. Most important, the board wanted the plan to clarify MESC's mission and goals and to create a shared vision for its members. They wanted to complete an analysis of the current strengths and weaknesses of the organization. They hoped to lay out a concrete course of action to help shape the growth of MESC in the next three years. Clearly stated objectives would allow MESC to measure its progress in implementing its programs. The board also anticipated using the plan as a source of information for its members, new board members, funding agencies, and other professional groups.

HOW DID MESC DO IT?

The MESC long-range plan was developed in eight steps: analysis of present position, problems and opportunities, mission statement, objectives, action programs, key assumptions, statement of activity, and final review.

1. Analysis of Present Position

The committee met for extensive discussions on MESC's present status and future directions. Using the Harvard SWOT (Strengths, Weaknesses, Opportunities, Threats) method, the committee considered MESC's present audiences, services, public image, finances and organizational structure. After many committee meetings, all MESC members were invited to participate in an open meeting. The committee gathered additional data by interviewing leaders from

the museum, philanthropic and education fields. The committee also reviewed MESC's public relations efforts. All this information was compiled in the analysis of present position.

2. Problems and Opportunities

The committee listed 33 problems and opportunities facing MESC in the next three years. Problems included the lack of a strong working membership and committee structure, which meant that most projects fell to a core group of board members. Members had difficulty participating in professional development due to ever-expanding work loads, lack of institutional support, and time and financial constraints. Members strongly expressed their need to learn more about a variety of approaches to arts education in museums and schools. Opportunities for MESC included collaborating and pooling resources with schools, universities, and museums.

3. Mission Statement

The committee used the information gathered in the first two steps of the planning process to formulate a new mission statement. The mission statement defines MESC's audience and goals:

Museum Educators of Southern California (MESC) is a professional organization for museum educators, teachers, docents, and other individuals interested in the theory and practice of education in museums. Its members strive to enhance the visitor's ability to understand and appreciate museums—their objects, exhibits and resources—and to transfer the joy of discovery and learning to other areas of their lives.

The organization aims to promote excellence in museum programs, teaching, and other forms of interpretation by: 1) creating

a professional network for its members; 2) providing ongoing professional development opportunities for people at all levels of experience; 3) provoking thought, discussion, and inspiration in areas of intellectual interest to members; 4) encouraging research and dissemination on the theory and practice of museum education; 5) increasing awareness among all its members of the wealth of available museum resources; and 6) serving as an advocate for museum educators and promoting recognition for museum educators.

4. Objectives

Based on the problems and opportunities and mission statement, the committee established 16 objectives to direct future action. Some of the objectives were aimed at fine-tuning services to members. Others proposed new efforts:

1. Expand opportunities for member involvement in MESC.
2. Increase awareness of the variety of approaches to object-oriented teaching
3. Offer training in organizational skills for members.
4. Enhance MESC's public profile.
5. Increase membership.
6. Evaluate progress on the long-range plan.

5. Action Programs

The Long-Range Planning Committee then mapped out action programs to achieve each objective. Each program included a list of tasks, assignments of responsibility, time lines, and budgetary requirements. The six objectives listed above were addressed as follows:

1. Review the board and committee structure.
2. Present a two-day seminar in museum teaching.
3. Present management skills training for professionals in nonprofit cultural institutions.

4. Raise the quality of the newsletter and expand in distribution.
5. Recruit new members by designing a marketing plan.
6. Review and revise the plan each year.

6. Key Assumptions

The committee developed key assumptions, or numeric goals, for each of MESC's areas of activity, for example, increasing the number of institutional members from 65 in 1989 to 75 in 1990.

7. Statement of Activity

The plan's statement of activity contains detailed budgets based on the action programs.

8. Final Review

After the committee and the full board reviewed the 25-page draft of the plan carefully, the membership was invited to comment on it. The board of directors formally adopted the plan at its August 1989 meeting.

HOW IS IT WORKING?

Annual reviews of the long-range plan in 1990 and 1991 revealed that the plan is working extremely well. Committees reported excellent progress, completing 70 percent of the tasks listed in the action programs sections.

The greatest benefit to emerge from the long-range plan was the clear assignment of responsibility and time lines for major tasks. The subsequent revision of the board and committee structure has had the strongest impact on the scope and quality of MESC's work. Members have responded enthusiastically to the board's invitation to participate, and committee work is now a steppingstone to service on the board.

The Seminar Committee, led by Diane Brigham and Beatrice Taylor, produced "Educators as Catalysts" in August 1990.

MESCalendar

Next MESC Meeting Monday July 13 and Tuesday July 14

Reaching Today's Los Angeles:

Museum Teaching Strategies That Work,
see insert for details.

Current Issues

Open Forum

by Dana Powell

The recent civil uprising in reaction to the Rodney King verdict revealed that many museums were not prepared to respond to the crisis through educational or relief programs. What impact did the riots have on our individual institutions? What is our museum's relationship with our community? And what specific program strategies will help us tackle community crises? These questions were the springboard for an emergency Open Forum on May 12, 1992 at the Los Angeles Municipal Art Gallery.

Each institution represented at the forum had been impacted by the uprising. Many Los Angeles museums were forced to close their doors during the days of civil unrest. Even those museums located outside the riot-torn areas reported drops in attendance due to

tour cancellations, school closures, or lack of transportation. Museum staffs were forced to cancel or reschedule programs, as well as field questions from young visitors about "the fires" and "the war." How can we, as museum educators, better prepare ourselves to respond to the immediate needs of our communities?

Participants in the forum agreed that our relationship with the community needs to be cultivated and strengthened on a continual basis. Examples of existing collaborations were discussed, as well as the benefits of developing ties with individual community leaders. It was asserted that we have been primarily reactive in our approach to community issues, responding only when prompted by extreme circumstances such as the riots. Instead, museum educators must assume a proactive attitude towards integration both within our institutions and in the surrounding communities.

As an organization, MESC can reevaluate its mission and goals with regard to integration of the Southern California community. Members of MESC drafted the following recommendations as a first step towards stronger, more productive collaborations between the many educational and cultural institutions throughout Southern California.

As a result of the MESC Open Forum, we put forth the following recommendations:

1. MESC should review its mission statement with regard to (a) including nontraditional educational and cultural organizations, (b) its responsibility to address issues affecting Southern California communities, and (c) promoting inter-organizational collaborations with the aim of community integration.

2. MESC should expand and diversify its membership through active recruitment of underrepresented organizations.
3. MESC should establish a new committee, the "Action Committee," responsible for (a) recommending ways in which MESC and its member institutions can collaborate with other cultural and community organizations, (b) serving as a source of information on successful collaborative efforts in Southern California and beyond, and (c) presenting an annual program for the membership highlighting the issue of community relations.
4. MESC should continue to respond immediately to current events affecting Southern California museums and their communities by providing forums for its members.

These recommendations will be considered by the board during next fall's planning meetings, and then presented to the general membership for approval as part of MESC's new long range plan. Your comments and suggestions are welcome. Please write to:

Dana Powell
Kidspace Museum
390 South El Molino Avenue
Pasadena, CA 91101

National Art Education Association Convention—1992 "Teaching Through Diversity"

by Suzanne Vielmetter and Diane Payne

As the title suggests, cultural diversity in the arts was the major topic of discussion at the convention. Charlie Carillo, an artist and teacher from Santa Fe, New Mexico, discussed his views concerning the need for a

better understanding between museums, multicultural artists and viewers. His topic "The Mirage: The Challenge of Seeing Art for a Multicultural Audience" addresses his concern that the true meanings of art objects are often hidden behind what we think the object says as opposed to what is actually said. He believes that the true nature of the object viewed as art is lost because the religious and social contexts of the artists' culture are not understood. When objects are removed from their indigenous settings, a loss occurs if in displaying that object the religious or cultural meanings are ignored. It follows, he says, that by viewing an object as a separate entity the understanding of the whole is negated. Therefore, an object viewed in isolation lacks the impact it might otherwise have.

The label "Folk Art" and its connotation and use was another issue addressed by Carillo. He spoke of how this label relegates otherwise important objects of cultural significance to the status of mere collectibles. A market in this type of art is fueled and supported with no thought whatsoever to the broad and encompassing meaning of the object. Money is generated at the expense and erosion of understanding. Suggestions for means of eliminating the "Mirage" were touched upon toward the end of Carillo's discussion. He spoke of the importance of placing multicultural objects in authentic settings. Valuing label systems was also stressed.

Additionally, he discussed having the museum and the artist work closely in bridging the gap of knowledge between the museum and its audience. Through the combined efforts of the artist and the curatorial staff, the museum goer is exposed to a richer and

more meaningful experience. The issues discussed in the panel discussions covered diverse aspects of museum education.

In his presentation "Sensitivity to Audiences" Ramson Lomatewama, a Hopi poet and artist, examined the question, why minorities don't visit museums (93% of the museum audience in Los Angeles is white). In his opinion there are several reasons accounting for this. In many museums objects of minority cultures are still presented as trophies. The tendency of the museum to display objects as art, which were never intended to be seen as singular objects in a museum context, creates a difficult situation. By taking these objects out of the context in which they were produced, the curator empowers them and usually promotes their mystification.

On Saturday at the NAEA convention a more practical aspect of museum education was presented by Alan Gartenhaus. His workshop, "Using Works of Art to Expand Creativity," provided an interesting demonstration of how reflecting on works of art can provoke creative thinking. In order to illustrate his definition of the complex issue of creativity Gartenhaus used an equation: "Creativity equals the sum of one's point of view plus the ability to generate ideas times the time of practice."

Gartenhaus divides the creative thinking process into four different categories: fluid, flexible, original, and elaborate thinking. While "fluid thinking" is the ability to come up with a large quantity of ideas, "flexible thinking" means seeing things differently than they are presented. The "original thinker" generates highly individualized and unique ideas whereas the "elaborate

thinker" takes ideas further and discusses them in detail.

Possible questions to further the different categories are:

- How many can you find? (fluid thinking)
- What other/what different things can you find? (flexible thinking)
- What is your own opinion? (original thinking)
- Give us more information/detail! Let us explore further! (elaborate thinking)

Issues Session I: Art Museum—Who Are They For? What Are They For? was chaired by Mary Huber with Carol Morgan, David Ebitz, and Philip Yenawine. David Ebitz, of the J. Paul Getty Museum, began his discussion by speaking of the two roles we, as Museum Educators, are forced to play. We need to be ourselves yet are forced to work within impersonal institutions. This duality of roles sets up what he calls "tensions" within the context of the museum setting. Several of the "tensions" Ebitz noted were: dealing with unknown artists, introducing new art to museum goers, being an object centered institution and sometimes forgetting about people sideness and the limitations of what we can do - pragmatic vs. ideal. In conclusion, he spoke of viewing arts as a way of helping us understand visual language - attaining visual skills. Also, understanding our cultural heritage and becoming aware of things other than ourselves are critical objectives of art museums today.

Philip Yenawine of the Museum of Modern Art spoke of the goals and objectives of our jobs as art educators. Within this role we need to provide an open dialogue between the art object and the audience. He went on to discuss art objects as sources of inspira-

tion, possessing a certain "Wonderfulness" and being therapeutic keys to ourselves. Art as an integral part of life and as a powerful force to touch our emotions was spoken of. Building rapport from the viewer is essential, according to Yenawine. He spoke of using innovative teaching strategies in introducing viewers to visual literacy. It was likened to providing students with skills which will enable them to read. Two stages of development exist in the successful appreciation of art. The first is the storytelling stage in which the viewer uses random looking and is able to find that which is obvious. They should then be able to use narrative threads to tell a story. The second stage, called the constructive, centers around the meaning of the work. Values clarification occurs here. In summing up his beliefs, Yenawine concluded that our job, as art educators is to help people appreciate art through the process of structured "looking," answering their questions and validating them as full partners in the museum experience. The challenge is to start at their world and make art continually relevant to them.

Suzanne Vielmetter and Diane Payne are Museum Educators at the Los Angeles Municipal Art Gallery.

Last Time at MESC

Beyond Awareness: A Practical Workshop on Multicultural Education

by *Susanne Vielmetter*

On February 28, 1992, MESC members participated in a workshop by Michael Kendall, Program Officer at the Getty Center for Education in the Arts, at the California Afro-American Museum, Los Angeles.

During her presentation Michael Kendall exposed the workshop participants to a variety of material and concepts on the complex topic of multicultural education. As she presented slides of magazine articles, statistical material, images from the art world, and newspaper clippings, she outlined important theoretical aspects of multicultural education and offered practical applications for teaching in the museum environment.

Kendall introduced her lecture by calling the audience's attention to the worldwide problem of rising tides of refugees and immigrants caused by shifts in world power. The constant increase of the so-called "minority population" in the U.S. leads to the question: "Whose country is it after all?" According to Kendall, this development, together with the legislation of the U.S. guaranteeing all people the right for self-determination and full development of their personality, explains the increasing demand for multicultural education not only as an optional addition to traditional instructional strategies, but as a basic concept of modern education.

Together with the audience, Kendall then investigated definitions and possible goals

for multicultural education and how these goals affect curriculum decisions, teaching concepts, roles of teacher and student/viewer, and the traditional function of cultural institutions.

Encouraging workshop participants to describe and discuss their own definitions of multicultural education, Kendall emphasized that a statement of educational goals is essential. She showed three possible models of how a society might deal with minorities. The model of assimilation implies that minorities give up their own and adapt to the predominant culture. In the model of suppression minorities maintain their culture, but are segregated from the rest of the society, whereas the model of pluralism implies that minorities have the chance to retain many of their traditions while adopting aspects of the predominant culture. A pluralistic society also fosters respect and appreciation of cultural diversity by all citizens. In the U.S. in dealing with its minorities, diverse cultures prefer the model of pluralism over assimilation and suppression, this has to be reflected in multicultural education goals. Referring to Christine Bennett's book, *Comprehensive Multicultural Education*, Kendall gave more examples for educational goals, such as developing multiple historical perspectives, strengthening social action skills, fighting racism, prejudice and discrimination, and fostering responsibility for the world community and the earth.

Regarding the aspects of curriculum and teaching concepts, Kendall indicated that traditional education in schools, universities and cultural institutions is still focused on conveying values and knowledge of "dead white males." Multicultural curriculum concepts must avoid discriminatory selection of instructional material and should

portray diverse racial, ethnic, sexual and religious groups. Further, the traditional role of the teacher as knowledge provider should shift towards organizer or facilitator. Students need to be exposed to a variety of materials and concepts in order to develop their own opinions and decisions. They thus become their "own focus of control." Kendall also made the audience aware that, despite the demographic changes and ethnic variety of students in classrooms, most graduates in Fine Art are still white.

At the beginning of Kendall's presentation she asserted that multicultural education in particular challenges traditional notions of the function of cultural institutions such as museums and galleries. She raised the question, are American taxpayers still willing to accept cultural institutions as "temples of aesthetic standards, against which all cultures are measured?" Or should we expect museums and galleries to reflect diverse cultures instead of merely showing Western European culture, and thus encourage discussion and interaction with the entire community?

Throughout her presentation Ms. Kendall also focused on the changes that have to be made in order to realize multicultural education in museums and galleries such as:

- increase of financial support and improved cooperation for multicultural projects;
- establishment of multicultural goals in the mission statement of museums and galleries (in fact most of the mission statements read by the audience did not explicitly express multicultural educational goals);
- development of standards to assess and evaluate museum education;
- diversification of the cultural structure of advisory boards

Michael Kendall's presentation of multicultural goals and concepts, coupled with specific suggestions to facilitate actual change in museum education, made her workshop a consciousness raising and valuable experience.

Susanne Vielmetter is a Museum Educator at the Los Angeles Municipal Art Gallery

The Emergency Immigrant Education Assistance Program— A "People Program"

by Sara L. Cannon

In Los Angeles County in 1940 approximately 89% of the population had English as its first language. By 1980, the percentage was 50%. By 1990 only 48% of our population spoke English as its primary language, and by the year 2000 the overwhelming majority of residents will speak a language other than English. There are over 100 languages being spoken in our schools, and 78% of those who speak another language speak Spanish. Currently one in every four students in the L.A. Unified School district is designated as needing supplemental English language instruction which is provided by the Emergency Immigrant Education Assistance Program (EIEAP).

Being residents in Southern California, we can all attest to these facts. Being museum educators in galleries and museums in Southern California we are called upon to respond to the people who make up these statistics as well. On June 5, at the Hollywood Charity League site, we had the opportunity to learn about the innovative and successful programs school educators have designed and implemented to meet the challenges of this multi-lingual school population. An in-depth introduction in to the workings of the Emergency Immigrant

Education Assistance Program gave us ideas and techniques to take back with us into the galleries. Primarily we met to learn about and experience first hand the use of "Sheltered English."

First we were introduced to the Program and given an overview by the Program Coordinator, Lila Silvern. This Program has been in existence since 1985 when the first grant was applied for from the Federal government. It is designed as a voluntary supplemental program done in vacation time (and between tracks) to meet the language acquisition needs of immigrant students living here less than three years. The goal is to provide immigrant students with rich experiences outside of their own communities making the learning of English exciting and natural. Relying on the fact that experience is one of the most important ways of transmitting knowledge, language lessons are theme-based rather than grammar-based. To this end students have lessons that are filled with things to see and do where they are encouraged to use English. They are also taken on trips to different sites around Los Angeles so they can experience people, places and events first-hand. One of the favorite and most oft-taken trips is to museums and galleries in and around Los Angeles. This makes the Museum-EIEAP connection vital. Altogether EIEAP makes over 450 trips per year. EIEAP functions under John Dewey's credo that "The best education is bringing the students out into the world." (Second best is bringing the world into the classroom.)

In order to sensitize us to the school experience a new student encounters who has limited or no English language skills, we were "treated" to two classroom lessons one in Spanish and one in a dialect of Chinese. The technique the teachers used was "Shel-

tered English," a strategy based on common-sense communication skills. These skills consist of speaking slowly and clearly in the chosen language, using simple words and sentences, repetition of key words, use of cognates (words that are similar in both languages), story boards, material objects and symbols. I don't think anyone will ever forget "Mien Ju," the phrase Grace Pang taught us meaning face mask. As we learned from our own experience, the designation "limited English" means limited in English not intelligence.

To round out our education in Sheltered English we met three teachers who use these techniques in their classrooms at the elementary, middle, and high school levels. They explained their lessons and methods to us, and we then had the opportunity to see them in action by observing actual classroom lessons using two-way mirrors. All were excellent, however, the most moving session, and the one which received the greatest response from us was teacher Richard Halladay's high school session on the Holocaust. Approximately fifteen high schoolers using posters, drama, personal anecdotes, etc. discussed the history and practice of Hitler's final solution under Mr. Halladay's expert direction. Some of us were invited to sit inside the classroom and were able to respond to the students and the lesson. It was very dramatic when both student and observer were able to share their own experiences. One of the observers was a concentration camp survivor and several of the students were recently from the war-torn areas of Armenia and Central America. English flowed haltingly from the students, yet everyone was able to meaningfully communicate with one another.

To wrap up the day the museum educators returned to the meeting room to discuss our

experiences, and to ask questions of Ms. Silvern and the teachers who had guided us through this wonderful morning. We then broke into small groups to brainstorm about what we had learned and to try to apply it to the gallery experience. We reconvened to share our thoughts with the larger group. Some of us decided to make the effort to use Sheltered English techniques. We also wanted to make our pre-visits simpler to use and to provide vocabulary lists in different languages as well as English. Another suggestion was to provide, along with each vocabulary word and definition, a question or something to think about. We all agreed that it would be nice to have a video made from each institution to send to the schools as an introduction.

Instead of filling us to capacity with knowledge about the Emergency Immigrant Education Assistance Program and Sheltered English, this day made us want to learn even more. It turned out to be one of the best programs MESC has ever planned. *Sara Cannon is Museum Educator at the Los Angeles Municipal Art Gallery*

Edline Focus

Japane American National Museum Opens to Public, Announces New Program

The Japanese American National Museum welcomed the general public to its facilities with its official Public Opening on Friday, May 15, at the ceremonial entrance to its historic building, with dignitaries and special guests, including many senior

citizens and children on hand. The museum is the first private, nonprofit national institution dedicated to recording and sharing the Japanese American experience.

In keeping with the museum's goal of creating greater understanding between all people, the Public Opening featured the unveiling of a new institutional involvement program between the Japanese American National Museum and several other ethnic museums and organizations titled "Hand In Hand: Linking Cultures in Understanding." Plans are in the works to rotate weekend programs at each of the institutions' sites to build stronger ties between people of all backgrounds.

Emcee Henry Y. Ora, Chairman of the Board of Trustees for the Museum and partner in the law firm of Baker & McKenzie, noted that the new program "is aimed at the city's most precious resource, our children."

Candace Barrett, artistic director for the Los Angeles Children's Museum, spoke for the participating organizations. She revealed that "the primary focus will be to introduce children and grown-ups to cultures they may not be familiar with." She also praised the effort that saw "these institutions coming together, hand-in-hand, for the healing (process)."

Among those organizations already committed to this new program besides the Japanese American National Museum are the Bilingual Foundation of the Arts, the California Afro-American Museum, Hebrew Union College Skirball Museum, the Inner City Cultural Center, The Los Angeles Children's Museum, the Museum of Contemporary Art (MOCA), Plaza de la Raza and the Southwest Museum.

Tribute was paid to the Issei, the first-generation Japanese in America by 13-year old Grant Murata Sunoo, an 8th grader at John Burroughs Junior High and a fourth-generation Japanese American and Korean American. Mr. Katsuma Mukaeda, 101 years old, represented *Issei*, who are featured in the museum's inaugural exhibition, "*Issei* Pioneers: Hawaii and the Mainland, 1885-1924." The exhibit explores the lives of the Issei in their work, family lives, community and social activities and creative expressions.

Grant said that his own great-grandmother was an Issei and would have been 100 years old today if she were still alive. "But in a way she is here...because I'm here. Sometime in the future I might have children. And they will not know my great-grandmother or Mr. Mukaeda. But through this museum, they will learn about them and all the other Issei."

The museum has completed its Phase I stage with the renovation of its historic building. Once a Buddhist temple, the building houses the museum's exhibition, Legacy Center with its hands-on activities, Education Center with its lectures and demonstrations, administrative offices, collection storage and gift shop. Phase II fund raising has already commenced. Phase II includes the construction of a 65,000 square-foot pavilion to be built adjacent to the Museum's present site at the corner of First Street and Central Avenue in Los Angeles' Little Tokyo.

General admission to the Museum is \$4 for adults, \$3 for students (ages 6-17), students with I.D. and senior citizens 62 and over. Admission is free for children five and under and for the general public on special days. Group rates (10 persons minimum) are \$3 per person and \$2 per person for senior groups.

The Museum will be open from 10 a.m. - 5 p.m. Tuesdays-Thursday and weekends and from 11 a.m. - 8 p.m. Fridays. It will be closed on Mondays, Thanksgiving, Christmas and New Year's Day. The box office closes 30 minutes before the Museum closes each day. The administrative offices are open Monday through Friday from 8:30 a.m. to 5:30 p.m.

The Japanese American national Museum is located at 369 E. First St., Los Angeles, CA 90012, (213) 625-0414.

In the Community

Museum of Contemporary Art

250 S. Grand Avenue, (213)-687-2159

Please join us for the Summer Nights at MOCA July 9 from 5 - 8 p.m.

We feature selected works from our permanent collection. It's free and includes live music and special prize drawings.

August 13 from 5 - 8 p.m.

We will display the works of Martin Puryear. It's free and includes live music and special prize drawings.

September 17 from 5-8p.m.

We will present the works of Richard Diebenkorn. It's free and includes live music and special prize drawings.

Japanese American National Museum

369 E. First Street, (213)-635-0414

LECTURE SERIES 1992

July 11

"Abiko Kyutaro (1865 - 1936)

A Far-sighted Issei Pioneer"

Professor Ichioka will examine the role of Abiko Kyutaro as an influential newspaper publisher and an early immigrant leader who advocated that the Issei should settle down permanently in the United States. Speaker: Yuji Ichioka, Adjunct Associate Professor of History, University of California, Los Angeles.

August 15

"The American Dream"

Members of this panel will discuss the pursuit and the ambivalence, the achievement and rejection of the "American Dream" as manifested in the literature of people of color.

Speakers: Dr. Stephen Sumida, Associate Professor, University of Michigan (Moderator); Dr. Richard Yarborough, Associate Professor of English, University of California, Los Angeles; Dr. King-Kok Cheung, Assistant Professor of English, University of California, Los Angeles; Dr. Teresa McKenna, Associate Professor of English, University of Southern California.

September 12

"Mutual Images: What Do Japanese and Japanese Americans Think of Each Other?"

Dr. Harumi Befu will present a probing account of how Japanese and Nikkei perceptions of each other have changed over the years, starting from the Meiji era into the present.

Speaker: Dr. Harumi Befu, Professor of Anthropology, Stanford University.

Lectures to be held at:

Japanese American Cultural and Community Center

North Gallery

244 S. Pedro Street

Los Angeles, CA 90012

Time: 1:30 p.m. - 4:30 p.m.

Natural History Museum

900 Exposition Blvd.
Los Angeles, CA.

NATURAL HISTORY MUSEUM'S EARTHMOBILE WINS NATIONAL AWARD FROM AMERICAN ASSOCIATION OF MUSEUMS

The Earthmobile, a unique classroom on wheels developed by the Natural History Museum of Los Angeles County, is a co-recipient of the Exhibit of the Year Award from the Curators' Committee of the American Association of Museums (AAM). The Natural History Museum shares the honor with three other museum exhibits. Judges chose the winners from a field of 47 entries submitted by museums throughout the United States and Canada.

NATURAL HISTORY MUSEUM HOSTS GRAND RE-OPENING OF HANDS-ON DISCOVERY CENTER

On April 25, 1992, the Natural History Museum of Los Angeles County hosted the grand re-opening of the Ralph M. Parsons Discovery Center—a hands-on exhibit for children and adults. In celebration of the re-opening and Earth Day, the museum offered a day of fun-filled events, including guided tours and family activities.

The new and improved Discovery Center will now be located in its original location under the finback whale skeleton. New editions include a paleontology dig, an endangered animal puppet theater and a "Book Nook."

The new Ralph M. Parsons Insect Zoo, featuring live insects and a variety of exhibits, also opened on April 25. The new Discovery Center hours will be from 10 a.m. to 3 p.m. Tuesday through Friday and 10 a.m. to 4 p.m. Saturday and Sunday and is always closed Mondays, including the

Monday holidays when the museum is open. Regular museum hours are Tuesday through Sunday, 10 a.m. to 5 p.m. Admission to the Discovery Center is free with museum admission. All children must be accompanied by an adult; school and youth groups are welcome during the school year, but they must make reservations (213-744-3333). No classes, summer camps or other large groups are admitted during the summer, without advance reservations (213-744-3559).

WHALES TALES: SEA SHANTIES

Sunday, July 19, 3:15 p.m.

Ralph M. Parson Discovery Center

Geoff Agisim will be on hand with his banjo and squeeze box to teach children sea shanties, sailors' sometimes silly, sometimes salty songs about life and love.

Workman and Temple Family Homestead Museum

15415 East Don Julian Road, City of Industry, CA. (818)-968-8492.

Sunday afternoons

September 6, 13, & 20, 1992. 1 p.m.

Silent Movie Series—A series of three different silent movies featuring important comedians from the 1920's. Free
Saturday, October 24, 1992, 6 & 8 p.m.

Evening of Magic—Three Magic Castle magicians performing parlor magic in an historic setting. Three shows, music, and refreshments highlight leisure in the 1920's. \$15. Advance purchase required.

MESClassifieds

Education Curator

The Isabella Stewart Gardner Museum is searching for an Education Curator who will be part of a program team at the museum. The team includes the Public Programs director, the Chief Curator, and the Director of the museum.

The Education Curator will also work closely with Harvard University's Project Zero staff. The Gardner Museum is engaged with Project Zero—Howard Gardner, Jessica Davie to create education programs and materials. The person sought must have a visual arts background either as a practicing artist or as an art historian. A familiarity with contemporary art is helpful. Experience working in the educational arena. Must have a demonstrated capacity to work with teachers and students, ideally in an urban setting. Management, communications, flexibility, & improvisation all requisite talents. The capacity to work with various cultural groups and enjoy the challenge of this diversity.

For Information contact: The Isabella Stewart Gardner Museum
617) 566-1401 (617) 262-8039 FAX

Outreach Program Assistant

The Natural History Museum Foundation is currently seeking to fill a full time position of Outreach Program Assistant. The Natural History 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 in nursing homes and convalescent hospitals. The museum also assists in coordinating out-

reach programs at satellite facilities, as well as off-site outreach programs.

The position reports to the Outreach Coordinator and is primarily responsible for handling phone reservations and mailing confirmations for each of the museum's outreach programs and satellite outreach program operations. As time permits, this position will also assist with program development, the check-in and check-out of outreach materials, and occasionally driving the outreach vehicle to program sites.

Qualifications: A degree in education, science or history, and/or museum education experience preferred. Strong organizational skills are required. A willingness to work with people, and as a member of a team are essential. Candidates must have a valid California driver's licence and proof of automobile insurance coverage.

Salary: \$16,000 per year. Full time, permanent
Please send resume and references to:
Kim Milliken, Outreach Coordinator
Natural History Museum, Education Division, 900 Exposition Blvd. Los Angeles, CA 90007, Deadline for Applications: July 31
All Natural History Museum Foundation positions are open to qualified persons. An Active Equal Opportunity Employer.

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