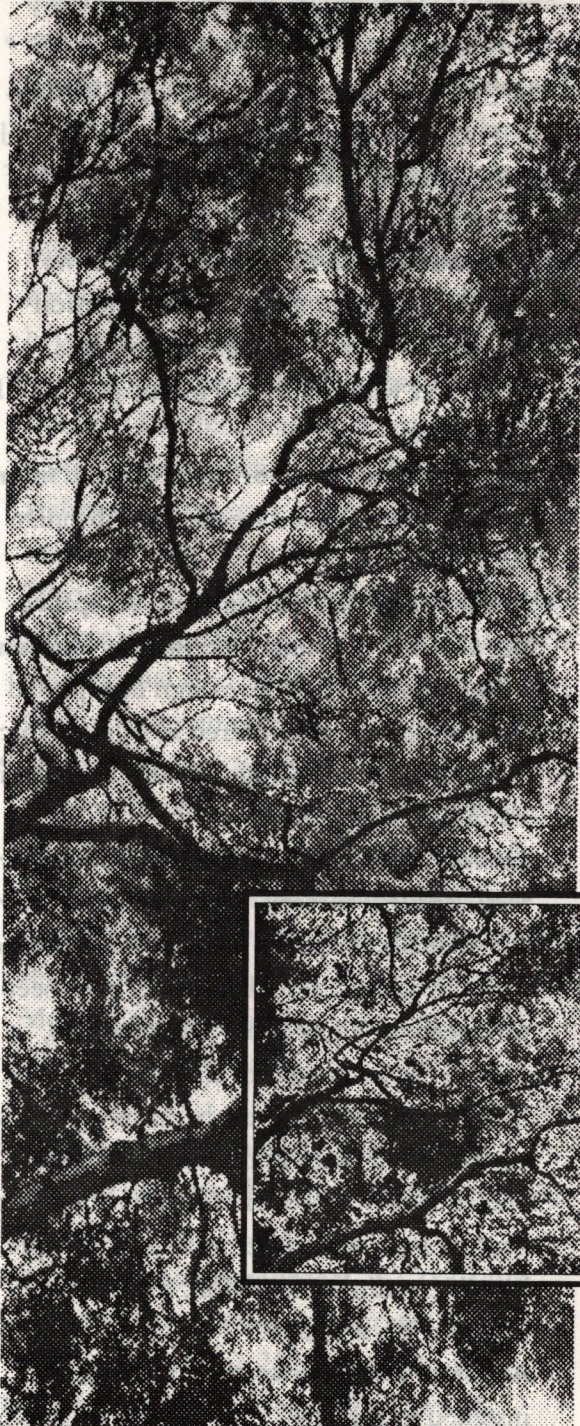


MESC

EDLINE



A Quarterly Publication of Museum Educators of Southern California September, 1993



From the Board

President's Column

by Carla Fantozzi

The second year of my tenure as president of MESC has been a busy one for me personally. As many of you know, I had a baby girl in April and have just returned to work in August. While I was adjusting to our sweet but rather fussy baby, the MESC board under Kim Kanatani's direction continued to present excellent programs. This past year we presented "Claudine Brown" at the Long Beach Museum of Art followed by "What's New at Old Sites: Heritage Education in the L.A. Area" at the Homestead Museum. Sara Cannon and Cathy McCarty-Procopio put together an in-depth workshop on cooperative learning entitled "Two Heads are Better Than One" at the Newport Harbor Art Museum which was a hit. And just a few weeks ago Janice Lyle and Jennifer Bevington presented an excellent management seminar that addressed the concerns of over 40 members in attendance.

My parting act as president will be to convene a meeting of the nominating committee to select nominees and submit a ballot of the next MESC board for your approval. The committee will consist of myself, Betsy Quick, Ann Bunn and Peggy Kayser. In early October you will receive ballots. Please contact me by September 30 with any nominations to the

board or if you are interested in serving on the board yourself. I can be reached at the Los Angeles Municipal Art Gallery, 4804 Hollywood Blvd., L.A., CA 90027, (213) 485-4581, phone or (213) 485-8396 fax.

This year MESC will also be busy offering a variety of speakers and programs. It has been a great pleasure to serve on the Board of MESC for over 5 years. I have learned a lot and seen MESC develop from a small collective into a full-fledged non-profit organization with a membership of close to 150 organizations and individuals. I would also like to thank the board who has served with me—Kim Kanatani, Janice Lyle, Jennifer Bevington, Isabel Rosenbaum, Sara Cannon, Adele Lander Burke, Carole Zawatsky, Cathy McCarty-Procopio, Diane Brigham and Cindy Wallace. *Thank you.*

Kudos to Carla

Carla Fantozzi, director of museum education and tours at the Los Angeles Municipal Art Gallery at Barnsdall Park, was recently selected to receive the National Art Education Association Award as the 1993 National Museum Art Educator.

From the Smithsonian

Smithsonian Institution Expands Access

By Marjorie Boone, reprinted from
SHHH Journal, July/August 1993

The Smithsonian's 13 museums in Washington, D.C., plus the National Zoo, have greatly expanded services to visitors who are hard of hearing or deaf:

- **The information Center in the "Castle" Building** provides captioned orientation videos, up-to-date listings of programs, brochures with maps, and public phone/TT availability.
- **Sign language, oral, or Cued Speech interpreters** are provided free for Smithsonian programs.
- **At the Hirshhorn Museum and Sculpture Garden and the American History Museum**, a docent who is deaf gives sign interpreted tours which are also offered in sign-to-voice interpretation for people who do not understand sign language.
- **Several museums—notably American History, Natural History, and Air and Space**—are gradually phasing in captions for videotapes and slide shows. Also, brochures have been produced for a few audio presentations, such as the narration for the Star Spangled Banner display. Such text backups are generally provided on basis of need, seldom on public display; it is advisable for visitors with hearing loss, when faced with an incomprehensible audio presentation, to ask what help may be available.
- **Assistive Listening Systems** have been installed in principal auditoriums, such as in

American History, Natural History, Air and Space, the African Art and Air and Space museums also have ALS for tours.

- **An updated guide "Smithsonian Access"** for visitors with disabilities will be available by midsummer. Ask for a copy at the Information Desks in the museums.
- **The Smithsonian's Accessibility Program** has been a leader in training museum docents and staff throughout the country on how to assist visitors with disabilities. An open-captioned instructional video-tape, "Disabled Museum Visitors," shows five segments highlighting positive methods of interaction between tour guides and visitors.

The manual, "Part of Your General Public is Disabled," addresses nine specific disabilities, presenting facts about the disability and ways tour guides and other museum personnel may help. The chapter on "People with Hearing Impairments" is very perceptive. Cost of video-tape and manual is \$80; manual alone is \$8. Order from Accessibility Program office.

- **Text telephones have been installed** in many of the museums and special offices. The Smithsonian Information number is answered seven days a week, with staff recording after-hours messages for next day's return call. All the other TTs are answered Monday through Friday, 9 a.m. to 5 p.m. The TT numbers are:

Smithsonian information (also used for museums/facilities which do not yet have TTs): 202.357.1729

Office of Human resources: 202.287.3498

Accessibility Program (Interpreter Services, Access Information): 202.786.2414

Smithsonian Associates: 202.633.9467

Discovery Theater (both Voice and TT): 202.357.1500

Office of Equal Opportunity: 202.287.3494

Office of Elementary and Secondary Education: 202.357.1696

Arthur M. Sackler Gallery/Freer Gallery: 202.787.2374

National Air and Space Museum: 202.357.1505

National Museum of African Art: 202.357.4814

National Museum of American Art/Renwick Gallery: 202.357.4522

National Museum of American History: 202.357.1563

National Zoological Park: 202.673.4823

The Smithsonian Institution has demonstrated concern for making its facilities available for people with disabilities. When you visit Washington, D.C., take advantage of this improved access. If access is not available in a particular situation, fill in a comment sheet (obtain from information desks). If access is available, write a thank you!

For further information on the Accessibility Program contact:

Janice Majewski

Smithsonian Accessibility Coordinator

Office of the Assistant Secretary

for the Arts and Humanities

Smithsonian Institution

1000 Jefferson Drive, S.W., Room 302

Washington, DC 20560

202.357.1776

202.786.2414 TT

202.786.2757 FAX

Day of an Educator

A Museum Educator's Typical Day?

By Cathy McCarty-Procopio

When the editors of the MESC Edline asked the Board to write about a typical day, I was intrigued. What on earth would an Edline issue filled with Museum Education typical days be like? Is there even such a thing? I have a theory:

The word "typical" connotes something representative or characteristic. When I used this standard to analyze my own days and those of my colleagues, it seemed to me that we live in a peculiar (rather atypical) world of frenetic progress. Even in the repeated actions of day-to-day existence (voice mail, memos, meetings, writing and teaching), the basic pattern seems to be one of change, alteration, and adjustment. And while our goals may run still and deep, the world of implementation seems to be a steady stream of new issues, programs, and projects. "If we've done a project before, we can do it better now".

Sometimes I wish that the work were a little less "stimulating", but maybe it's the continual challenge that makes the work, the teaching, the objects—so vital. In education you can always modify or improve something, whether it's your personal experience with an object, your knowledge base, your evaluation tools, or your teaching strategies. So while our projects are sometimes over, they're never "done."

What is a Museum Educator's typical day? Who knows? But I suspect we'll find that what characterizes our days is an unusually energetic (*my husband would say neurotic*) drive to do better.

A Typical Museum Educator's Day

by Rick Anthony Lopez

Well rested after a long Fourth of July weekend, Cindy Wallace returned to work at the Education Department of the Los Angeles Zoo. She braced herself for another typical day.

Arriving at 8:30 a.m., Cindy quickly set about preparing for an 11:30 meeting, while simultaneously touching base with her staff about the Zoo events that took place over the weekend. At 10:00 a.m. she entered a meeting to plan the upcoming weekends' events. Were there enough volunteers? Did they have the necessary supplies? Did they have funds to buy the supplies they needed? Where could they find the funds? The schedule, at least, was set. No, there had been some changes and a new schedule had to be created.

11:30. Time for the meeting with her supervisor about educational priorities and upcoming projects. The meeting ended with just enough time for her to grab some lunch before returning all of the phone calls that came in during the first half of the day. From there she had to rush off to meet with library staff, and then to meeting with staff organizing an upcoming camp. Next she hopped over to meet with the "budget people" to prepare for a meeting that afternoon with someone from the development office to discuss the production of a pre-visit packet. There wasn't enough money in the budget for the packet, so she would have to prepare a grant proposal. Next she was off to a meeting to organize a petting zoo. The kids can't pet wild animals; the zoo would have to use domestic animals.

It's 3:30. Two more hours to go, and then it's over...it's over until tomorrow that is. As is typical, tomorrow will be completely different from today, though just as crazy.

A typical workday in the life of a museum educator's day is hectic. Besides that, "No day," according to Carole Zawatsky of the Hebrew Union College Skirball Museum, "is a typical one". The only common thread that she could find running through each day's activities is that all her efforts centered around "Conceiving, thinking [and] doing." What kinds of things museum educators are "conceiving, thinking [and] doing" differs from institution to institution. While Cindy Wallace tries to figure out how to best implement a petting zoo without stressing out the animals or the kids, Adele Lander Burke from the Skirball Museum facilitates the museum's move to its new location, and Diane Brigham of the J. Paul Getty Museum is developing a budget for their new Adopt-a-School Program. Further, these museum educators wear many hats, and their jobs become virtual balancing acts with the many projects, responsibilities, and goals.

Diane Brigham's job requires her to balance "direct interaction with the audience and potential visitors with helping the staff do their jobs as well as they can" and dealing with "the administrative details that keep the system running." She regrets that she ends up spending more time keeping the system running and less time working with visitors and staff. This seems to be a common concern among museum educators, where things that must be done take time away from things they find enjoyable.

Even the things that are enjoyable to do, however, are never quite done. According to Cathy McCarty-Procopio from the Getty

Museum, "In education you can always modify or improve something, whether it is your personal experience with an object, your knowledge base, your evaluation tools, or your teaching strategies. So while our projects are sometimes over, they're never 'done.'"

So what is a museum educator's typical day? Through all the hectic schedules and juggling of projects, it seems that what all these educators have in common, and what drives their daily thoughts and efforts, is a constant desire to make a difference for their visitors.

Computerization

Computers and Museum Education

The Hebrew Union College Skirball Museum is in the process of building a new, larger facility that is due to open in the Sepulveda Pass in 1995. As part of the myriad details of planning that go into a project of this size, the museum's education department has been asked to gather information related to uses of computerized cataloging systems in museum education departments. When Skirball opens in its new location, the collection will be on-line in a database program that has many potential uses for the education of the public. In order to prepare for this forthcoming computerization project, the education department has been asked to gather information from area museums regarding the role that education played in developing on-line computerization systems. The following questions are the type of info we are looking for. If you have experience with computerization of collections and how it relates to museum education, please call Adele Lander Burke or Carole Zawatsky at (213) 749-3424 or fax us info at (213) 749-1192.

1. What role did education staff play in planning for computerization of the collection?
2. Are there any special features for the education department on your computerized collection system?
3. How is information on computer actually used by education staff?
4. Is the computerized information integrated into programming for visitors on the gallery floor?

5. Is there a resource center or library at your museum where visitors can access the system to get information about your collection?
6. Do any interactive media programs run off the computerized collection system? Have you considered this for the future?

Please send any information or comments to Carole Zawatsky or Adele Burke at the HUC Skirball Museum at: 3077 University Ave. LA, CA 90007

Items of Interest

Expand your horizons further! Order *Expanding Horizons: Art Museum Tour Techniques for Beginning and Intermediate English Speakers*.

Expanding Horizons: Art Museum Tour Techniques for Beginning and Intermediate English Speakers is a manual for docents interested in expanding touring techniques for visitors who speak English as a second language (ESL).

Produced with the support of a major grant from the National Endowment for the Arts in 1991-92, the Cultural Awareness Committee of the Oakland Museum Docent Council sponsored a series of workshops addressing issues of cultural diversity. Developing tours for visitors who speak English as a second language was a focus, presenting special opportunities and challenges.

The handbook includes ideas that docents of any institution can use: historic houses, botanical gardens, science centers, living

deserts; art, history, and natural sciences museums.

Handbooks are \$8.00 each: the price includes postage, applicable taxes, and handling. Please make checks payable to the Oakland Museum Docent Council.

The Oakland Museum
Docent Council
1000 Oak Street
Oakland, CA 94607

First Annual Jane Pence Seminar on Docent Skills for Docents and Museum Educators

Monday, November 8, 1993

8:30 a.m.—3:00 p.m.

Sponsored by: Newport Harbor Art Museum
The Turnip Rose Plaza, Costa Mesa

Keynote Presentation:

Focus on Objects by Inez Wolins, Ph.D. in Education Communication and Technology. Geared for experienced docents, this program has been designed to enhance insight and sharpen the skills needed to teach effectively with museum objects. Docents will explore dynamic teaching techniques which can be used to interpret the information, concepts, and cultural values an object or a collection communicates. Participants will also review the foundations of tour development, the creation of meaningful questions and thought-provoking dialogue, and the use of writing, movement, drama, and games as tools to help visitors respond to the works of art. Emphasis will be placed on conceptually-oriented, developmentally-appropriate tour design.

For further information, please contact:

Newport Harbor Art Museum
Education Department
850 San Clemente Drive
Newport Beach, CA 92660
(714)759-1122.

In the Community

Workman and Temple Homestead Museum

Sunday, October 24, 1993

2:00–4:00 p.m.

Regional History Lecture

A slide illustrated lecture on the history of the San Gabriel Valley by Dr. William King of Mount San Antonio College, followed by a reception and booksigning. Presented in celebration of the reopening of the Los Angeles Central Library. Free.

Sunday, December 5, 1993

12:00–9:00 p.m.

A 1920's Electrical Christmas

Discover Christmas celebrations in Southern California during the 1840's, 1870's and 1920's through living history actors, family activities, music, historic house tour, and refreshments. General admission \$3; children under 5 years free. Tickets on sale November 1, advance purchase required. Group discount available.

Sunday, December 19, 1993

1:00–4:00 p.m.

Christmas Open House

Visit a fully restored historic mansion for an authentic 1920's style Christmas season. Music and refreshments. Free.

Japanese American Museum

Saturday, September 18, 1993

1:30–3:30 p.m.

The Issei Experience in Comparative

Perspective, Speaker: Dr. Roger Daniels

Lecture. Dr. Roger Daniels, Professor at University of Cincinnati and internationally renowned author, will place the Issei story in the comparative perspective. In addition to pointing out the unique aspects of the Issei experience, he will compare it to the experiences of other immigrant groups—Asian, European, and New World—who arrived in the U.S. and Hawaii in the period 1885–1924. Free to the public. Reservations required.

Sunday, September 19, 1993

1–1:30 p.m.

It's the Pits: Momotaro and Other Tales

Storytelling. Sandra Mizumoto Posey tells her versions of obscure and familiar Japanese folktales told in unfamiliar ways. As always, you'll participate and become part of the tale. Be prepared to delight in the unexpected. Free to Museum members or with Museum Admission.

Sunday, September 19, 1993

2:30–3:30 p.m.

Storytelling Workshop for Parents and their Kids

Workshop. An interactive workshop designed to put both parents and their kids back in touch with their inherent storytelling abilities and each other. Learn how to tap back into the infinite story resources within you. Children under 6 must be accompanied by parent. Adults without children are welcomed, too. Fee: \$7.50/family for non-members, \$5.00/family for members. Pre-registration required.

Class fees do not include Museum admission for non-members.

Friday, September 24, 1993

7:30 p.m.

Cold tofu Improv

Performance. "Cold Tofu" returns for an evening of laughs and improv. (See July 23). Free to Museum members or with Museum admission. Reservations required.

Saturday, September 25, 1993

Rafu Shimpo Photo Contest Display

Photo Display. In commemoration of Rafu Shimpo's 90th anniversary, entries for its August 1993 photo contest with the theme of "Nisei Week" and "Little Tokyo", will be on display in the Museum's Legacy Center.

Sunday, September 26, 1993

2:00 p.m.

Discover Your Family Tree

Drop in Workshop. Instructor: Chester Hashizume. (see July 25). Free to Museum members or with Museum Admission. No reservations required.

Hebrew Union College Skirball Museum

September 28–December 30, 1993

Crossing the L.A. Bridge

Site Specific Installations by Carrie Ungerman and Pat Ward Williams. This exhibition is part of an exciting and meaningful cultural collaboration with the **California Afro-American Museum's** Exhibition, *Bridges and Boundaries: African Americans and American Jews*.

September 26, 1993

4:00 p.m.–5:30 p.m.

Heart, Soul and Heritage: Arts and Identity

Panel Discussion. Literary, performing and visual artists from African American and Jewish communities will discuss issues relating to the expression of identity in their art.

November 14, 1993

2:00 p.m.–4:00 p.m.

Storytelling/Crafts event for children and their Families. Explore the wonderful oral tradition of the biblical stories, Genesis and Exodus, with tales, music, dance and crafts for all.

California Afro-American Museum

October 17, 1993

3:00 p.m.–4:30 p.m.

Troubled Times on College Campuses

Panel Discussion. This panel examines the current "wave of distrust" that pits African American against Jewish American students on the nation's college campuses.

October 17, 1993

2:00–4:00 p.m.

Storytelling/Crafts Event for Children and their families. Explore the wonderful oral tradition of the biblical stories, Genesis and Exodus, with tales, music and crafts for all.

November 7, 1993

12:30 p.m.–2:00 p.m. *The Bradley Years*

2:15 p.m.–4:00 p.m. *Where do we go from here?*

A Panel Discussion in Two Parts. The dynamic relationship of the African American/Jewish coalition that helped usher in the Bradley years is examined with insightful commentary on current and possible future political alliances.

MESC Classifieds

Executive Coordinator

The California Association of Museums announces an opening for an Executive Coordinator. The California Association of Museums is a confederation of over 100 institutions ranging from art and natural history museums to historical societies and botanical gardens. Its activities include a wide range of services to the field, lobbying efforts, member exchange of information and surveys.

The position requires a self-motivated, experienced manager able to coordinate diverse aspects of the Association's demands, including the oversight of budget, coordination of annual meetings and workshops, oversight of a quarterly newsletter and administration of membership activities and Board communications.

The candidate should have experience with computers and both word processing and data management, and will report to the President of the Association and its officers. The position requires 35 hours a week of professional attention and the Association's office is currently located at the Los Angeles County Museum of Natural History. The salary is commensurate with responsibilities.

Please send resume, along with references, to Jo Farb Hernandez, Chair of the Search Committee, at the Monterey Peninsula Museum of Art, 559 Pacific Street, Monterey, CA 93940. No phone calls please. Deadline for applications is September 15, 1993.

Accounting Manager

The Museum of Contemporary Art, San Diego seeks a detail-oriented, well-organized individual to join the Museum's Business Office. Reporting to the Associate Director for Finance & Administration, the Accounting Manager's responsibilities include accounts payable and receivable, payroll, financial record-keeping, and reporting through financial statements including year-end closing/audit. The position supervises an Accounting/Personnel Assistant and Museum Receptionists.

Required: 3 to 5 years experience as a full-charge bookkeeper and academic training in accounting. Must have command of PC-based accounting systems; a familiarity with Solomon and not-for-profit accounting is preferred. This is a "hands-on" position.

Salary range starts at \$32,000 (depending on experience); generous benefits; interesting work environment. The Museum of Contemporary Art is an equal opportunity employer; minority candidates encouraged.

The position is open immediately. FAX or mail resume, salary history and cover letter to C.E. Castle, MCA, 700 Prospect, La Jolla, CA 92037. FAX 619/454-6985.

Research/Curatorial Assistant Museum Development Project

Private philanthropic organization in Santa Monica seeks an energetic individual to assist the project manager in planning and development of a major new museum on the general subject of education and the American achievement.

Assists in research and curatorial functions for development of new museum. Gathers and analyzes data; assists in acquisition, registration and conservation of artifacts; writes copy for exhibit labels and related publications;

maintains project data bases and print library; assists in project planning, exhibit conceptualization, and financial management; performs related administrative duties as assigned.

Minimum Qualifications:

- Bachelor's degree in a relevant discipline.(e.g., education, social science, library science)
- Two year's of relevant experience.
- Excellent computer skills; Macintosh preferred.
- Superior skill in written and oral communication.
- Experience in museums not required but a definite advantage.

Salary negotiable depending on qualifications. Equal Opportunity Employer; non-smoking office.

Please fax application to (310) 998.2858, Attn: Jay Rounds, Ph.D., Manager, Museum Project

Education Assistant

UCLA Wight Art Gallery and the Grunwald Center for the Graphic Arts is seeking an Education Assistant.

Provide assistance to the Director of Education and Community Development at the Wight Art Gallery to: coordinate a variety of, lectures, symposia, gallery talks, meetings, events, and receptions; to research, prepare and expedite educational materials for faculty and other academic lecturers, and docents; work with curriculum consultants to develop educational packets for elementary and secondary school children, and teachers; manage the office reception; maintain archival forms; supervise part-time personnel and volunteers;

work some evenings and weekends.

Qualifications: Ability to compose and edit materials accessible to various learning levels with particular attention paid to correct grammar, spelling, and content. Ability to develop and write interdisciplinary curricula for elementary and secondary students on specific topics and manage their production and distribution (teaching credential preferred). Ability to research and summarize key contextual information and present it in written and oral form. Working knowledge of some aspect of art history and museums. Ability to maintain work flow with changing priorities, frequent interruptions and conflicting deadlines. Good interpersonal and oral communication skills, Bachelors degree in art history, education or one of the humanities fields required. Knowledge of PC's and Wordperfect 5.1 preferred. Ability to work in a non-smoking area.

Notice: Position closes 5:00 p.m. Friday September 17, 1993

Applicants are encouraged to submit letter of intent, resume, and writing sample as soon as possible, no phone calls please.

Salary: \$2,055-2,461 per month, plus benefits
Send resumes to:

405 Hilgard Avenue
Los Angeles, CA 90024-1620
(310) 825-1507

Program Associate

A new position has been created at The Asia Society in order to develop a more integrated approach to multi-faceted activities of The Society and to give special emphasis to our new initiatives regarding Asian American programming. This new program associate position will be crucial in the next phase of the Society's mandate to be more integrated programmati-

cally and to embrace Asian American concerns and interests more aggressively.

Under the direction of the Vice President for Program Coordination, develop and administer new public programs that are multi-disciplinary and inter-departmental in nature and by design. Such programs would range from major inter-departmental initiatives with a focus on a single country (e.g. "Festival of Korea") to smaller, cross-cultural thematic programs.

Coordinate and facilitate the process of greater interaction between different program departments on the existing and planned programs.

Plan and execute new programs on/about Asian Americans and assist in the preparation of a long-range plan with a focus on The Asia Society's mandate for Asian Americans, their issues and their participation.

Assist the Vice President in developing and maintaining Asian American community organizations, and in developing collaborative projects with such institutions.

Assist in the formulation, implementation and evaluation of the inter-departmental programs.

Maintain budget files for such programs.

Develop and assist in the preparation of fundraising documents for Society-wide programs.

Qualifications: M.A. in Asian studies or an Asia-related field; Excellent writing, reading and speaking capabilities; Knowledge of an Asian language preferred; Should be a team player and interested in multi-disciplinary projects.

Send resumes to:

The Asia Society, 725 Park Avenue
New York, NY 10021-5088

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

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