

# Alaska State Museums Bulletin 61

February, 2013

## Contents:

*Native Artist Demonstrators at 25*

*Ask ASM*

*Shaking the Money Tree*

*Spotlight on Grant in Aid*

*Alaska Museums in the News*

*Professional Development/Training Opportunities*

*Professional Time Wasting on the Web*

### **Native Artist Demonstrators Program at the Sheldon Jackson Museum turns 25**

## **25<sup>th</sup> Anniversary of the Native Artist Demonstrator Program 1987-2012**



The Native Artist Demonstrator Program began in 1987 during the museum's centennial when Native artists volunteered to demonstrate their art at the museum. In following years, the Friends of Sheldon Jackson Museum joined with the Sitka Fine Arts Camp to bring Alaska Native artists from throughout the state to share their art, both at the museum and with students. The program has been supported over the years by grants from the National Endowment for the Arts, the Alaska State Council on the Arts, Alaska Airlines, and donations by local businesses and individuals. Overall, 70 Alaskan Native artists have participated in the Native Artist Demonstrator Program.

Audrey Armstrong

Selina Alexander

Mary Beans

Rita Blumenstein

Jennifer Brady-Morales

Coral Chernoff

Sofia Chya

Florence Clement

Janice Criswell

Robert Davis Hoffmann

Daisy Demientief

Lina Demoski

Pamela Eby

Dave Galanin

Jerrod Galanin

Nick Galanin

Bunny Swan Gease

Margaret Gross-Hope

John Hank  
Wayne Hewson  
Allie High  
Irene Jimmy  
Emily Johnston  
Tommy Joseph  
Dorothy Joseph  
Karen Kane  
Sonya Kelliher-Combs  
Sarah Knudson  
Marie Laws  
Patty Lekanoff-Gregory  
Roy Levine  
Patrick Lind  
Mary Jane Litchard  
Ron Manook  
Ed Malline  
Louis Minard

Alfred Naumoff  
Marlene Nielsen  
Opal Olson  
Art Oomittuk  
Ellen Paneok  
June Pardue  
Reggie Peterson  
Charles Pullock  
Cass Pook  
Teri Rofkar  
Abel Ryan  
Henry Shavings  
Delores Sloan  
Ernie Smeltzer  
Agnes Thompson  
Donnie Varnell  
Georjeana Wallace  
Moses Wassillie

Jennie Wheeler  
Myron Wheeler  
Paula Williams  
Peter Williams  
Sarah Williams  
  
(others)  
Esther Littlefield  
Jacob Simeonoff  
Barbara Shangin  
Chuna McIntyre  
Candace Whitson  
John Bartels  
Helen Mercado  
Mark Sixbey  
Nathan Jackson

## History of the Native Artist Demonstrator Program

- In 1987, the Sheldon Jackson Museum celebrated its Centennial. Native artists volunteered to demonstrate their art at the museum.
- The Native Artist Demonstrator Program began in 1988 when Janice Criswell, a Tlingit basket weaver, volunteered to demonstrate her skills a few hours over several days at the museum.
- The next summer, the Friends of Sheldon Jackson Museum and the Sitka Fine Arts Camp brought Yup'ik basket weaver, Rita Blumenstein. She demonstrated at the museum and taught SFAC students.
- Beginning in 1996 the Friends of Sheldon Jackson Museum applied and received grants from the National Endowment for the Arts and the Alaska State Council on the Arts. Other support came from Alaska Airlines, Native corporations, local businesses and individuals.
- The program continued to grow to include usually five out of town Native artists as well as five local Native artists from May – September every year.

*A special thank you to former curator, Rosemary Carlton, for envisioning and establishing the Native Artist Demonstrator Program!*



Rosemary Carlton

## **Ask ASM**

*Question:* Should we allow flash photography in the galleries? We have such a small single gallery and have our "Please do not take photos" signs up, but people still take photos with flash. Will this cause our artifacts to fade?

*ASM:* Here is a synopsis of the argument by one of the leading conservation scientist in the field, Stefan Michalski, from the Canadian Conservation Institute (CCI).

*...flash may very well be banned for reasons of copyright, or as a disturbance to the act of contemplation (my personal vote) but there is no preservation reason. I think the ban started originally because flash bulbs (and their precursors the open magnesium flash) were a genuine fire hazard, and an explosion hazard (hot fragments) and a garbage problem. Of course, tripods, hot studio lamps, and bulky equipment are still hazards, and a photography policy still necessary, but please don't wave the red flag of conservation over flash cameras.*

In his post he points out that in order to raise the damage effect of light by 10% you would have to have 100,000 visitors taking flash pictures every day. An additional thought for those who have live collections Some museums do not allow flash photography in their marine galleries because the flash disturbs/upsets the living creatures. This is especially true for an octopus whose eyes are extremely sensitive to light! Continued stress can result in a different kind of fading.

## **Shaking the Money Tree**

### **NEH**

Now is the time to start developing your project for the National Endowment for the humanities Preservation Assistance Grant for Smaller Institutions.

Deadline is May 1<sup>st</sup>. For more information:

<http://www.neh.gov/grants/preservation/preservation-assistance-grants-smaller-institutions>

## **Spotlight on Grant in Aid**

### **Baranov Museum Monitors its Environment**

In December of 2011, Baranov Museum Curator of Collections Anjuli Grantham purchased seven PEM2 dataloggers and 2 dedicated flash drives from the Image Permanence Institute (IPI). The PEM2 dataloggers were installed in seven pre-selected locations: three on the first floor gallery (Main room, Second room, Back room) and four in collections storage areas on the

second floor (Collections rooms I and II, at the Photograph storage location near the Archivist's desk and at the Documents storage location in a closet off of the Director's office). In addition they have purchased and maintain a Basic subscription to IPI's online data storage and analysis tool eClimateNotebook. They have been tracking their environmental data on eClimateNotebook using the multiple preservation metrics defined in the program, since late January 2012. This project has significantly improved their ability to monitor and understand the environmental conditions within the Baranov Museum. The recording, data entry, graphing, and analysis is now automated, requiring considerably less staff time to complete. The preservation metrics defined in eClimate Notebook enable them to accurately determine how each defined location is performing as a preservation environment. As they previously suspected, their greatest challenge relates to managing the degree of fluctuations in relative humidity. As a result of this project, they replaced two older-model humidifiers used in the museum gallery. They continue to use the data collection and analysis made possible through this project to plan for improving environmental conditions throughout the building.

## **Alaska Museums in the News**

Ketchikan publisher subject of museum exhibit

[http://www.newsminer.com/news/alaska\\_news/article\\_96e7887a-640e-11e2-88f8-0019bb30f31a.html](http://www.newsminer.com/news/alaska_news/article_96e7887a-640e-11e2-88f8-0019bb30f31a.html)

Goodbye Sled Dogs, Hello Airplanes: New Exhibition Tells Remarkable Alaska Aviation Story

<http://alaska-native-news.com/general-news/7677-goodbye-sled-dogs-hello-airplanes-new-exhibition-tells-remarkable-alaska-aviation-story.html>

Juneau's SLAM sparks manufacturing facility in Fairbanks

<http://juneauempire.com/state/2013-01-24/juneaus-slam-sparks-manufacturing-facility-fairbanks#.USPYvaWsh8E>

[Return to top](#)

## **Professional Development/Training Opportunities**

### **Connecting to Collections (C2C)**

*Caring for Yesterday's Treasures—Today* is a new series of free, online courses about the preservation of archival and historical collections. Tailored to the needs of staff and volunteers at libraries and archives, each course includes four to six interactive webinars presented by preservation experts. The instructors will address the specific questions that you and your fellow

participants have about the care of collections at your institution. Each course will have its own Web page with handouts and links to additional resources. When the course concludes, participants will be able to continue the conversation with instructors and classmates via the *Connecting to Collections* Online Community.

To register: <http://www.connectingtocollections.org/courses/registration/>

Although registration is free of charge, we ask that participants submit a permission form (<https://docs.google.com/file/d/0B4jeMQtIQsXQeVotQINLU0FmVVE/edit?pli=1>

signed by their supervisor to attend selected courses. Participants will earn a certificate of completion if they attend all the webinars in a course and complete simple homework assignments. Note the registration will close one week before the first webinar in each course.

### **March Course Schedule**

Webinar 1: Response: One Facet of the Emergency Management Cycle

Tuesday, March 5, 2013 10 – 11:30 pm AKST

Instructor: Julie Page

What you do—and do not do—following a disaster can spell the difference between success and failure. Do you know who to call? Are you familiar with your facility's emergency systems? What type of supplies do you have on hand to immediately address the situation? Which staff members have been trained to respond and to work together as a team? This overview introduces participants to the Pocket Response Plan.

Webinar 2: PReP™ Side A: Communications

Thursday, March 7, 2013 10:00 – 11:30 pm AKST

Instructor: Julie Page

The top priority following any disaster, large or small, is human safety. Knowing how to contact or notify staff, volunteers, and patrons is key to ensuring a safe evacuation and a safe response. Who else should be on your contact list besides staff and volunteers? If the event is beyond your institution's capacity to address, to whom should you reach out?

Webinar 3: PReP™ Side B: Action Steps

Tuesday, March 12, 2013 10:00 – 11:30 pm AKST

Instructor: Julie Page

When disaster strikes, confusion and chaos often replace thoughtfulness and deliberation. By having action steps outlined in advance, you don't have to think about every detail; you can use these steps for guidance and to ensure that you are not overlooking any important activity. What are these action steps? How do you prioritize them? In many cases, it may not be possible to save all your collections. What goes into determining salvage priorities for collections?

Webinar 4: Recovery

Thursday, March 14, 2013 10:00 – 11:30 pm AKST

Instructor: Julie Page

Once your collections have been stabilized, you will then have to spend many months—and perhaps even years—dealing with the consequences of the disaster, deciding what to save, what to throw out, rehabilitating the building, and treating the affected materials. This final session will explore collections salvage techniques, working with a disaster recovery company, inventory control, and the importance of addressing the emotional toll that disasters can take on staff, volunteers, and other supporters of your institution.

Note: an optional follow-up webinar will be held in early June to discuss implementing and testing your response plan, date and time to be announced.

### **Dates Set for April Course**

Caring for Digital Materials: Preventing a Digital Dark Age. The dates and instructors for all five webinars within this course have been confirmed. They are as follows:

Webinar 1: Overview of digital preservation

Tuesday, April 2, 2013, 10 am – 11:30 am AKST

Instructor: Lauren Goodley

Webinar 2: Convert it to preserve it: Digitization and file conversion

Thursday, April 4, 2013, 10 am – 11:30 am AKST

Instructor: Danielle Cunniff Plumer

Webinar 3: Describe it so you can find it: Metadata, finding aids, and digital asset management

Tuesday, April 9, 2013, 10 am – 11:30 am AKST

Instructor: Danielle Cunniff Plumer

Webinar 4: Practice safe archiving: Backups, copies, and what can go wrong

Wednesday, April 10, 2013, 10 am – 11:30 am AKST

Instructor: Jefferson Bailey

Webinar 5: Partner to preserve: Digital preservation networks and collaboration

Monday, April 15, 2013, 10 am – 11:30 am AKST

Instructors: Liz Bishoff and Tom Claeson

## **Image Permanence Institute**

Free webinars on the optimal preservation environment

The Image Permanence Institute is presenting a series of free webinars for collections care and facilities staff in cultural institutions designed to enable collections care and facilities staff in cultural institutions to work together to achieve an optimal preservation environment—one that combines the best possible preservation of collections with the least possible consumption of energy, and is sustainable over time. This series is funded by the National Endowment for the Humanities Education & Training grant program.

Webinar presentations will focus on broad environmental challenges and provide useful and effective suggestions for dealing with them. Webinars will be presented by IPI staff unless noted otherwise. Each webinar will be presented on a Wednesday from 2:00 to 3:30 Eastern Standard Time. You can get additional details and register for webinars at <http://ipisustainability.org/>.

### **March 6, 2013**

Understand the Role of Temperature-Relative Humidity-Dew Point in Creating a Sustainable Preservation Environment

### **April 3, 2013**

Fundamentals of HVAC – What Shapes Optimal Preservation Environments

### **May 1, 2013**

Best Practices for Collecting and Analyzing Environmental Data

**June 5, 2013**

Dealing with Summer Heat & Humidity

**July 10, 2013**

Investigate your HVAC System & Identify Potential Energy Savings – Guest Speaker Peter Herzog, Herzog/Wheeler & Associates, Energy Management Consultant

**August 7, 2013**

Practical Approaches to Environmental Control for Small Institutions – *Guest speaker, Richard Kerschner, Director of Preservation and Conservation, Shelburne Museum, Shelburne, Vermont*

**September 4, 2013**

Sustainable Preservation Practices—Key Team Activities

## **Professional Time Wasting on the Web**

Now this is a cool way to view collections on the web

<http://www.sfmoma.org/projects/artscope/index.html>

What's Driving Museums to Stay Open ALL Night – And What Are the Costs?

<http://www.artinfo.com/news/story/860242/whats-driving-museums-to-stay-open-all-night-and-what-are-the>