



Alaska State Museums Bulletin 69

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Museum Adventures in Anaktuvuk Pass, Alaska

By Sarah Schaefer, Museum Intern



When I saw the Alaska State Museum internship opportunity come up on my school's Listserv, I didn't hesitate. I knew it would be a great adventure for me. When I applied, I was not sure where my placement would be, although I hoped it would be in some remote village in Alaska. When I found out I would be placed in Anaktuvuk Pass at the Simon Paneak Memorial Museum, I received the news with both excitement and trepidation. I'm a California girl through and through. I'm a vegetarian, I don't love the outdoors, I could live without cold temperatures, and for me hiking happened only on an annual trip to Lake Tahoe. I was not sure how I would fare in Anaktuvuk Pass, a small Nunamiut Eskimo village in northern Alaska.

I was not really sure what to expect. When I left I was packed and ready for temperatures as low as 0 and as warm as 90 degrees. I had my not very pretty hiking boots, a mosquito jacket, mosquito netting for my bed in the hotel, and my Nook, loaded with enough books to keep me entertained for two months if I truly didn't have cell phone service or Internet. I also had enough food to last me a week while I figured out the grocery store and restaurant's vegetarian options.

I arrived in Anaktuvuk Pass on Saturday June 29, 2013, and spent my first day at the Museum on July 1. There I met Vera Woods, the museum curator and sole employee, and was shown around the new, and beautiful, Simon Paneak Memorial Museum. It is better than most small history museums in the lower 48! I was reminded not to assume anything.



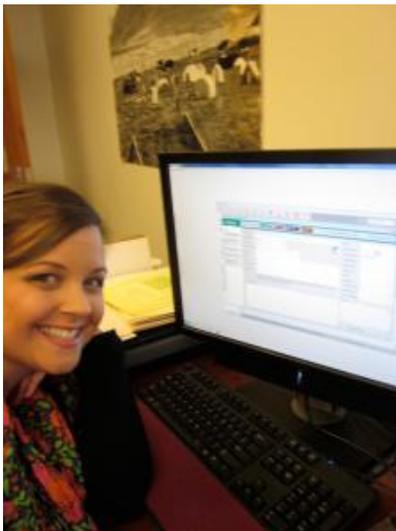
The following three days I had off for the Fourth of July, giving me time to settle into the hotel, explore the town, and experience how the Nunamiut celebrate the Fourth. In the morning, there is a shooting contest, followed by a feast and then Eskimo Dance. The day was both fun and challenging. While I am a very outgoing person, these types of situations make me shy. Since I didn't have any experience with guns or really know anybody, I was forced to overcome my fear of being the outsider, get over my shyness, meet people, and enjoy the festivities. By the end of the night, I got up and participated in the Eskimo Dance. I enjoyed myself and was reminded to try things no matter what! This time it was Eskimo dancing; later in my stay, it was walking to the end of the road alone, going berry picking, and eating Caribou jerky, soup, and fry! I also

constantly tried to repeat and learn words in Inupiaq, the language of the Nunamiut. I was not always successful, but by the end of my stay I could properly pronounce several words.

Unfortunately, during the Fourth of July weekend games, Vera had to accompany her mother, who was seriously injured in an all-terrain vehicle race, to Fairbanks and then Anchorage for the next three weeks. Vera's absence left me to manage the daily operations of the museum, although Vera's availability by phone to answer questions was a huge help. In my second week, Vera's first week away, I was still waiting for Past Perfect 5, the museum's new collection management software, to be installed by the North Slope Borough. During the week I focused on becoming acquainted with the museum, and spent time looking through the museum collection records, figuring out how the museum was organized and how past employees had processed donations. I also hosted visitors at the museum, and re-organized the museum's library as well as the gift shop's back-stock room.



During my third week in Anaktuvuk Pass, North Slope Borough employees from Barrow came and facilitated the installation of Past Perfect 5. As a result, I was finally able to set up the software and begin entering donation records.



At this point, I was unsure of exactly what Vera needed or wanted me to do, but I knew I needed to do something, so I decided to move forward by entering the paper records into Past Perfect. The situation reminded me to always find ways to keep working, moving forward, and learning, even if the situation is not exactly how I or others planned. I knew digitizing the paper records into the database would be a valuable contribution to the museum, because it would provide employees an easily searchable source, which would make any future collection work easier. Although I knew the collection storage areas needed to be organized in order to make the collections more accessible, I decided to focus on entering records because I felt it was important to wait for Vera to return prior to rummaging through and reorganizing the collection storage areas.



The collection records were organized by donor name and each year had an accession list. For each donor I processed, I entered the contact information and then all the accession and catalog records associated with that donor. If I entered a collection record, and I could easily find the item, I would ensure the item was numbered and then I would scan or photograph it. I would then return the object, and note the location in Past Perfect. If I entered a record, and I could not locate the item, I listed the location as unknown. In the future, once all the records are entered into Past Perfect, individuals trying to locate the paperwork for an unnumbered artifact can first search using object name or description, and then, if all else fails; they can search through all the artifacts with unknown locations.

The employees from Barrow were a great help. Their visit marked a real turning point in my internship, not only because I finally had Past Perfect, but also because they helped me feel more settled and involved in the Anaktuvuk Pass community. They introduced me to their friends living in the village, whom they met playing on rival city league basketball teams. They invited me to go places with them, explained how things in the village worked, and finally got me to try the restaurant. I also was able to learn about the cultural traditions in Barrow, which was an unexpected bonus. I even got to see some muktuk (whale blubber) and Caribou jerky up close!



Vera was able to return the first week of August, enabling us to create a plan for my final four weeks of internship. The plan included a physical inventory of the collection storage room, training Vera on Past Perfect, and assisting Vera with writing a Past Perfect Manual.



Our first step was organizing the collection storage room, so staff could access all of the storage cabinets and shelves. We started by putting all the electronics and archival materials in one location, leaving the rest of the storage room for collections, loans, research materials, and education materials. We also moved many display cases to free up space in the storage room. The smaller display cases were moved to the top of the cabinets to utilize the room's vertical space. The larger display cases were moved into the Elders' Room. Vera and I discussed possible mini exhibits that could be put into these display cases. I hope in the fall she implements some of our ideas, which included displaying elders' personal collections, interesting artifacts from the storage room, or even local children's artwork. Rotating exhibits, which involve the community, would be valuable to help keep local residents engaged and visiting the museum.

Once we had organized the collection storage space, and we could access each cabinet or shelf, we numbered each cabinet, shelf, drawer, and box. We decided to also number all of the library's cabinets, shelves, and drawers. Luckily, the exhibit cases were already labeled. The cabinet, shelf, drawer and box numbers allowed us to provide more precise locations in the physical inventory and in Past Perfect.



Next, we started the storage room's physical inventory, which included unpacking and re-housing the majority of the museum's collection. We found we needed additional shelves to house the large parkas and pants in the large storage cabinets. Since we were in a remote village and couldn't just go to the local Home Depot to get the supplies we needed, we had to get creative and problem solve. In the end, we were able to make shelves out of leftover foam board, which was suspended in the cabinets using cut strips of cotton muslin.



During the inventory process, Vera and I together ensured every object in the collection had a number. This often meant we needed to call the previous curator or rely on Vera's excellent memory to learn an artifact's donor and history. Sometimes, Vera and I had to search through various possible donors and accession lists to find an item's paperwork, which would allow us to tag it with its appropriate number. In some instances, we needed to accession an item and send

the appropriate paperwork to be signed by the donor. Objects for which Vera needed more time to research the history and donor, we provided a temporary number. There were even a few objects that were added to the 2013 “found in collection” accession record in Past Perfect.



It was very rewarding to sort out the paperwork and numbers for the many unnumbered objects. I am very happy that from here on out there is a record, which corresponds to numbers on the objects, for all the permanent collection items in the storage room. In total, we inventoried 624 objects. When we were unpacking, we found some objects that had carpet beetle remains in the bags and on the fur. To be safe we decided to freeze them to limit the risk of infestation. We re-housed and numbered the objects and added them to a Freezer Inventory list. There were a total of 7 objects added to the freezer inventory, which can be found in the Simon Paneak Memorial Museum’s Physical Inventory Binder under Freezer Inventory.

While working on the inventory, I came across a number of unnumbered objects that were collected, created or purchased by the previous curator for research or education programs. They did not have accession or donor records. The majority of them were maps, used by the previous curator in his research.



The presence of these objects led to a discussion with Vera about how to deal with these items. We could give them all temporary numbers until Vera is able to find the maps' donors and accession them into the collection, but the question became should they be accessioned into the museum's permanent collection.

After multiple conversations with Vera and some consultations with other registrars, we decided the museum needed to have an education "collection" and a research "collection." Items so designated would receive numbers, but education numbers would have an E in front, and the research numbers would have an R in front. These "collections" would be tracked using past perfect, but they would not be accessioned into the museum's permanent collection, and would not require the same standard of care as the permanent collection. The differentiation will help ensure that the limited resources are going first to care of the museum's permanent collection and then to the care of research and education materials. Incoming donations with contents that are appropriate for the research or education collections would receive altered deed of gifts and thank you letters.

Understanding this distinction took time, but Vera and I finally reached a common understanding. Vera now has a better grasp of her curatorial role in deciding what to accept in donations and whether an item in a donation should be added to the permanent collection or the education or research collections. In our many discussions, we talked about what would constitute a research, education, or permanent collection artifact. For example, the previous curator, Grant Spearman, did many research projects using maps. In the collection room there are hundreds of maps, which reflect his research. Unfortunately, most of the maps are not sufficiently labeled and the significance of most maps is unclear. As a result, the maps are currently part of the research collection, since they are just maps that can be used for general research. If Vera can learn more about the historical significance reflected in the maps, she could consider adding the most relevant or rare maps into the permanent collection.

Since we had limited time, we were not able to give all the research and education materials numbers. However, all the education materials were grouped in one location and noted in the inventory. The research materials, the majority of which were maps, were grouped together in two locations. The research maps located in the map case were given a detailed inventory, which can be found in the Simon Paneak Memorial Museum's Physical Inventory Binder under Appendix A. We also grouped old exhibit panels and noted their location in the collection storage room inventory. Finally, there is also a file cabinet, which houses the school district collection. When I left on August 25, 2013 it was still unclear whether the school district collection was part of the permanent collection. That entire collection has yet to be inventoried and numbered. Everything in the cabinet should get temporary numbers this winter, so they can be tracked while Vera sorts out who the various donors were.

Below are images of the organized collection storage room:



Even after Vera returned, and we started on the physical inventory, I continuously worked on entering the museum's donor, accession, and catalogue paper records into the Past Perfect 5 database. In the five weeks I was able to work on Past Perfect, I inputted 34 contacts, 39 accessions, 70 object catalogue records, 145 photograph catalogue records, 579 library catalogue records, and 38 archive catalogue records. In addition, I scanned 110 images, which can be uploaded to Past Perfect, once Vera receives the media upgrade this fall.

I also spent time going over Past Perfect with Vera and wrote a "how to manual" she can use when entering data into Past Perfect in the future and when she writes the official Past Perfect Manual for the Simon Paneak Memorial Museum. One of the best moments was when I explained how the Lexicon portion of Past Perfect works, and how Vera can use *The Revised Nomenclature for Museum Cataloging: A Revised and Expanded Version of Robert G. Chenhall's System for Classifying Man-Made Objects* to save a great deal of time finding an artifact's object name within the Lexicon. I only learned about this trick recently, so it was very

exciting to pass this knowledge on to someone else! I still can't believe I spent so many years just aimlessly searching the Lexicon. I am glad I can spare Vera all that wasted time.

In my last week, I created a step-by-step outline for how I would proceed with the collection organization process. I hope this outline, as well as my work with the collections will be a helpful foundation for future work accessioning donations, entering data into Past Perfect, properly numbering artifacts, and completing an inventory of the library, artifacts in storage, and research and education collections in the storage room.

In addition to my collection work, I hosted 208 paying visitors at the museum, many of which were part of the guided tours that occurred while I was working at the museum. There were a total of 35 guided tours. In my two months, I sold \$8,500 dollars' worth of museum merchandise and admission tickets. I was very excited to learn this was a significant increase to the average monthly sales!



Working at the Simon Paneak Memorial Museum and living in Anaktuvuk Pass was, in short amazing. I not only got to work in a beautiful location and facility and handle cool artifacts, but I also got to work with people who are passionate about their culture and the museum field. It was exciting to be around them and I couldn't help but feel grateful to be there every day, trying to commit every detail to memory. By the end of my stay, I felt like a part of the community, part of a family of friends. Many people knew my name, or at least recognized me by my bright green jacket. The dogs no longer barked when I walked by, and the museum office and hotel room felt like my second and third homes. Vera became not only a friend, but a surrogate mom, checking in on weekends and giving me life advice.



When I arrived in AKP, I was afraid the small village, with its fresh air and relative quiet, would drive me slowly insane, but instead it gave me a sense of peace. It turns out I took to it like a duck to water. I wore my not so pretty mosquito jacket and hiking boots without a second thought, relished in the splendor of the outdoors and enjoyed my daily walks around the village, found I loved most aspects of village life, and loved how everybody waved or said hello when they passed you on the street, regardless of whether or not they knew you. Having now been home in the San Francisco Bay Area for a week, and I can say the people here don't wave back!

There were some aspects of village life that were challenging, such as learning about wolves and bears lurking around the village as you walk to work, or having broken toilets and limited water use in the hotel for several weeks. The challenges helped reinforced for me that life happens and I have to deal with it - always focus on the positive. There is always something to be gained, even in difficult situations.

For example, now I know when the village appears deserted in the early evening it is very likely there is a predatory animal lurking around and I should be careful. Another example came after several weeks of no toilets and very sporadic water usage at the hotel. I was beginning to get frustrated until I learned the entire village of Wainwright, Alaska had been completely out of water for several days, reminding me it is always worse somewhere else, so I should be grateful!

It is still too early to tell all the ways this experienced has changed me, but I already know I left Anaktuvuk Pass with more confidence, a stronger sense of self, and a willingness to try new things. I also feel re-engaged with museum work, and passionate about collection management. My time working in the store and answering tourist's questions also reminded me of the joy I get from interacting with diverse groups of people. I loved meeting and talking with visitors from Anaktuvuk Pass, Barrow, the lower 48, and countries around the globe. There is a famous song entitled, "I left my heart in San Francisco," which I played on repeat on my Flight to Alaska, because when I headed for Anaktuvuk Pass, I did leave my heart in San Francisco, with my family, friends, and home in the Bay Area. What I didn't anticipate at the time was that in a few short months I would be leaving a part of my heart in Anaktuvuk Pass as well.

Ask ASM

Question: We have been offered some display style glass cases. They look like they came out of one of an old store that I remember from back in the early 60's. Should we use them for our new museum or maybe some other museum might have a use for them.



ASM: These cases are not suitable for museum use for all the reasons you would guess, not the least of which is that they appear to be made of oak. While oak is a lovely material for furniture, it off-gasses acetic acid which will damage your collections. The other issues are that these types of cases do not protect against insect infestations, dust, or environmental changes. Security can be an issue as well if they do not have locks that work. The general low format makes it difficult to mount objects and light them properly so that people can see them. The shelves will always cast a shadow on the artifacts below.

These style cases can be found in many small museums around Alaska. They were inherited from the local department store when they upgraded to more modern styles. No one seems to be happy with them as all the problems mentioned above sooner or later become evident. You want to start off your new museum with the best cases you can get, so that you can truly protect your collections. The artifacts deserve it.

As far as recommending them to another museum ... well they will always have the same problems.

Shaking the Money Tree

IMLS

The Institute of Museum and Library Services (IMLS) is accepting applications in each of its museum grant programs.

The application deadline for each of these programs is December 2, 2013.

For more information about these funding opportunities, including program guidelines, contacts, and webinar access information, click on one of the following links.

- [Museum Grants for African American History and Culture](#)
- [Museums for America](#)

- [National Leadership Grants for Museums](#)
- [Native American/Native Hawaiian Museum Services Program](#)
- [Sparks! Ignition Grants for Museums](#)

IMLS staff members are available by phone and email to discuss general issues relating to these funding programs. <http://www.ims.gov/>

NEH

Sustaining Cultural Heritage

The next grant deadline is December 3, 2013.

The National Endowment for the Humanities invites applications from nonprofit museums, libraries, archives, and educational institutions in the United States to its Sustaining Cultural Heritage Collections program. This grant program encourages cultural institutions to plan and implement preventive conservation projects that pragmatically balance preservation goals, cost, and environmental impact. Projects should be designed to be as cost effective, energy efficient, and environmentally sensitive as possible, and they should aim to mitigate the greatest risks to collections rather than to meet prescriptive targets.

Planning grants of up to \$40,000 (with an option to request an additional \$10,000 to implement a recommendation made by the planning team) are available to bring together interdisciplinary teams that will work collaboratively to identify sustainable preventive conservation strategies. Planning teams should consider the nature of the materials in a collection; the performance of the building, its envelope, and its systems in moderating internal environmental conditions; the capabilities of the institution; the nature of the local climate and the effects of climate change; the cost-effectiveness and energy efficiency of various approaches to preventive conservation; and the project's impact on the environment.

Implementation grants of up to \$350,000 are available to manage interior relative humidity and temperature by passive methods; install heating, ventilating, and air conditioning systems; install storage systems and rehouse collections; improve security and the protection of collections from fire, flood, and other disasters; and upgrade lighting systems and controls to achieve levels suitable for collections that are energy efficient.

With Sustaining Cultural Heritage Collections grants, cultural institutions are

- * reevaluating specifications for relative humidity and temperature and establishing realistic and achievable targets;
- * identifying passive (non-mechanical) strategies for creating more stable collection environments;
- * investigating how the environmental management features of historic buildings might be used, especially those related to ventilation and control of solar gain;

- * studying the natural variations in a building to identify spaces best suited for collections;
- * employing the concept of multiple layers of buffering to create more stable conditions for collections;
- * reorganizing collections by material type, locating more vulnerable collections in spaces that are more naturally stable;
- * considering how docent-led tours might be re-routed to minimize the introduction of unconditioned air;
- * repairing building envelopes and improving site drainage to prevent moisture infiltration;
- * evaluating mechanical systems and optimizing their performance;
- * exploring control strategies and programming of building automation systems for operating HVAC systems more efficiently;
- * adopting, when possible, simple and easy to maintain mechanical systems and controls;
- * designing mechanical systems that are "right sized;"
- * implementing managed setbacks and shutdowns of climate control systems in well insulated spaces; and,
- * installing energy efficient lighting and employing occupancy sensors for control in storage spaces and galleries.

Guidelines, FAQs, and sample narratives from successful applications are on the NEH Web site: www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections.

A list of previous awards can be found here: www.neh.gov/files/divisions/preservation/sustaining_cultural_heritage_collections_awards.pdf

Program officers are available to discuss project ideas and read draft proposals. Please contact the division for more information by emailing preservation@neh.gov or calling 202-606-8570.

Spotlight on Grant in Aid

Baranov Museum in Kodiak

The Kodiak Historical Society requested Grant-in-Aid funding to support the design of new permanent exhibits for the Baranov Museum, a history museum located within a National Historic Landmark building known as the Russian American *Magazin* in downtown Kodiak.

They received a grant for this project from the Institute of Museum and Library Services (IMLS) Museums for America program (MFA), under the category of Engaging Communities, in the amount of \$52,000. Grant-in-Aid funds, representing 17% of the required match and 8.5% of the project total, specifically supported the hiring of consultant Sarah Asper-Smith of Exhibit AK, and her work in the fall of 2012 and spring of 2013 in Stage 1: Research and Conceptual Development and Stage 2: Schematic Design. This project was conceived and implemented because, unfortunately, current exhibits at the museum fall far short of effectively meeting the potential of our history and our building. For too long, our exhibiting practices have been largely opportunistic and mostly uncoordinated, and the building itself under-leveraged. Over a period of decades, during which time the Curator of Collections position was either volunteer or part-time, the quantity of material on exhibit has grown to include many hundreds of objects and artifacts, each with an individual label for identification purposes. The result is an outstanding collection of individual pieces on display, but an absence of an over-arching interpretive narrative that provides context for understanding Kodiak history. In addition we seek to better engage diverse populations within our island community. The Baranov Museum has long identified as a community museum and our primary audience is Kodiak Islanders. Cultural diversity is central both to the historic periods of significance associated with the *magazin*, and to the present-day island population. The history of diversity in the community is little understood, largely unrecognized, and near-completely absent from the current exhibits at the Baranov Museum.

The activities funded in part by the Grant-In-Aid were as follows:

- A Site Visit by Exhibit Design Consultant who met individually with staff members, held a meeting with key project personnel, and facilitated a staff-wide exhibit planning session.
- A Community Meeting hosted at the museum that was open to the public and advertised through the local newspaper as well as the Museum's Facebook page.



- Exhibit Design Survey Exhibit Conceptual Design
- Second Site Visit by the Exhibit Design Consultant

<http://www.alaskapublic.org/2013/09/12/denaina-exhibit-opens-at-anchorage-museum/>

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Professional Development/Training Opportunities

Connecting to Collections

Caring for Audiovisual Material

Audiovisual collections can run the gamut of formats, from analog audio, film, and video to digital audio, film, video, and optical media. This five-part course will examine the various formats and explore the major issues and challenges in preserving them. A team of national experts will help you navigate the mind-boggling array of AV materials and provide practical advice on identifying, caring for, handling, storing, and accessing them.

Registration for this course is now open. Click [here](#) to register. Please note: registration will close on

Webinar 3: Videotape and Optical Media Identification and Preservation
Wednesday, October 23, 2013, 10- 11:30 a.m. (AKST)
Instructor: [Linda Tadic](#)

Since videotape was introduced in 1956, dozens of videotape formats have been introduced. Most are now obsolete. Information presented in this webinar will help participants identify common formats that may be found in their collections, understand the formats' relationship to the equipment required to play the tapes, as well as learn about videotape deterioration and how to prevent it. Preservation concerns with recordable optical media (CD, DVD, Blu-ray) will also be discussed.

Webinar 4: Introduction to Film Preservation
Monday, October 28, 2013, 10- 11:30 a.m. (AKST)
Instructor: [Jeff Martin](#)

This webinar will instruct participants in the fundamental principles of film preservation that are essential to the care of archival film materials. We will review the physical properties of motion picture film, both historic and current; the processes by which films are shot, edited, and duplicated; and current best practices for long-term storage of film material. This webinar will also explain how to carry out and document a basic film inspection.

Webinar 5: Understanding Reformatting Options and Providing Access
Wednesday, October 30, 2013, 10- 11:30 a.m. (AKST)
Instructor: [Stephanie Renne](#)

In this webinar, Stephanie Renne will address concepts in digital preservation, from migration of digital assets to issues associated with providing long-term access to digitized and born-digital material. Technical aspects of audiovisual preservation will also be discussed, including the management of a digital archival set comprising preservation master files, web-accessible copies, and user and access copies; challenges faced in the continual obsolescence of media formats; current standards used in file automation of audiovisual material; and playback equipment. Reformatting options and user needs will also be considered to help guide policies, strategies, and actions to ensure access to digital content over time.

Outreach Activities for Collections Care

You know best the unique stories your collections have to tell and work hard to preserve those collections for future generations. But how do you take collections care activities from “behind the scenes” to front and center, engaging and educating the public? In this four-part course, you will learn how to advocate for collections care, showcase the important work that goes largely unseen, and get the message out by working with the media (traditional and social) to reach new audiences.

Registration for this course is now open. Click [here](#) to register. Please note, registration will close on Monday, October 28, 2013, one week before the start of the course.

Webinar 1: Advocacy 101
Monday, November 4, 2013, 10- 11:30 a.m. (AKST)
Instructor: [Jeffrey Smith](#)

What is advocacy? What does it entail? Learning how to effectively advocate for collections care is key to helping policymakers and the public gain a deeper understanding of the value of preservation and its role in society. This overview will examine advocacy in the context of the legislative process, from the local to the federal level. Jeffrey Smith will discuss the places to go, who to approach, and what to ask for. He will illustrate the mechanics of legislative advocacy—how to reach out via email, phone, and in person—to empower participants to stand up and speak out!

Webinar 2: Showcasing Collections Care
Wednesday, November 6, 2013, 10- 11:30 a.m. (AKST)
Instructor: [LeRae Umfleet](#)

Visitors to libraries, archives, museums, and historical societies are accustomed to seeing objects on display. Most, though, are less familiar with the work that goes into caring for those objects. Throughout the country collecting institutions are finding creative ways to showcase collections care and engage their local community—and beyond. This webinar will explore collections care in exhibits, special events, and educational programming.

Webinar 3: Telling Your Story to the Media
Tuesday, November 12, 2013, 10- 11:30 a.m. (AKST)

Instructor: [Anne Edgar](#)

You *know* that your collection is a veritable storehouse of fascinating stories. But how do you convince a journalist of that? As a New York-based arts publicist who regularly secures media coverage for museums large and small, Anne Edgar will discuss how to capture the attention of the media, especially for those stories that may not at first glance appear compelling. Whether or not you are responsible for public relations at your institution, Anne's advice will help demystify the agenda of the news media and, most importantly, help you view your collections from the standpoint of public interest.

Webinar 4: Engaging Audiences with Social Media
Thursday, November 14, 2013, 10- 11:30 a.m. (AKST)
Instructor: [Dana Allen-Greil](#)

Strategic use of social media can help your organization tap into enthusiast communities and open up access to your collections and expertise. In this session, learn how to select and use the right social platforms for your target audience, topic, and available resources. We'll discuss how to leverage free tools such as Facebook, Twitter, Instagram, Vine, Tumblr, and Google Hangouts to connect with today's audiences and engage them in meaningful conversations about your work.

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Professional Time Wasting on the Web

Getty Conservation Institute's video on cleaning of acrylic painted surfaces

http://www.getty.edu/conservation/publications_resources/teaching/conserving_modern.html

Museum 2.0 post about an interesting an experimental museum

http://museumtwo.blogspot.com/2013/10/guest-post-restoration-artwork.html?utm_source=feedburner&utm_medium=email&utm_campaign=Feed%3A+museumtwo+%28Museum+2.0%29

A History of the future in 100 objects

<http://ahistoryofthefuture.org/>

Rembrandt Enlivens Shopping Mall

<http://engagingplaces.net/2013/09/26/video-rembrandt-enlivens-shopping-mall/>

The good, the bad, and the ugly of QR codes

<http://econsultancy.com/nz/blog/63437-qr-codes-the-good-the-bad-and-the-ugly-reprise>

87 Award-winning local history projects

<http://www.thehistorylist.com/resources/93-87-Award-winning-local-history-projects>

Your labels make me feel stupid

<http://www.artnews.com/2010/07/01/your-labels-make-me-feel-stupid/>

Museum tower cooks collections

http://www.dmagazine.com/Home/D_Magazine/2012/May/Museum_Tower_The_Towering_Inferno.aspx

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