

ARLIS/SC Business Meeting
September 10, 2007
Brand Library and Art Center, Glendale

Present:

Robert Gore (Vice-Chair), Alyssa Resnick (Treasurer), Heather Cleary (Secretary), Joan Benedetti, Cathy Billings, Jeri Byrne, Eugene Downing, Jocelyn Gibbs, Krista Ivy, Chizu Morihara, Nancy Norris, Patti Peregrine, Ann Roll, Sarah Sherman, Kristen St. John, Mary Stark, Carol Verheyen, and Anarda Williams.

Business Meeting:

1. Past-Chair's Report

Trish Rose is working on the website. One of the options is to replace it with a wiki. She is also looking at option with ARLIS/NA. Heather reported that AN Hosting, the current ISP for our chapter's website, could easily host a wiki or blog.

2. Chair's Report

Not yet available, but she s working on insurance for Chapter Board members.

3. Vice-Chair's Report

Robert has organized the Fall meeting as well as the recent Artwalks in Los Angeles and San Diego. Future events may be held at UC Riverside (hosted by Krista Ivy) and UC Santa Barbara.

4. Treasurer's Report

We had \$6829 as of the conference in Atlanta. Mark Stark of the Beverly Hills Public Library won the Hoffberg Travel Award. Two of the Executive Board member received travel awards to help them attend the annual conference. The check to Otis for the Joan Hugo memoriam finally cleared. And a few other miscellaneous expenses leave a balance of \$5507.37 as of 8/31/07.

5. Membership Report

The chapter currently has 46 members, including 2 life members, 8 students, and 6 new members. Eight members indicated that they are willing to host an intern. ARLIS/NA has not yet provided a list of ARLIS/NA members in the Southern California area, as promised. So, the Secretary has assumed that all members of the local chapter are also members of ARLIS/NA, so as to comply with the bylaws.

6. Nominations Committee

Two offices will be opened this year: Secretary and Vice Chair. Chizu Morihara and Krista Ivy offered to serve on the committee with Heather Cleary.

7. New Business

A. Jeri Byrne at the Beverly Hills Public Library presented the UK's Public Catalog Foundation. It publishes a list of all artwork owned by public institutions, excluding

museums, by county. Some examples are public libraries and hospitals. She wanted to know if there was a similar catalog in the US? If not, should one be created for California and would it be useful? The project would be too much for ARLIS/SC, but perhaps we could find partners. Members proposed similar survey:

- The Smithsonian did a sculpture survey about 10-20 years ago.
- Alyssa Resnick mentioned that the City of Glendale recently published a list of public sculpture.
- Sarah Sherman mentioned the website PublicArtInLA.org.

Jeri is interested in more moveable art, not just murals. If anyone has any suggestions of ideas, please contact her at byrne@bhpl.org.

B. Patti Peregrine reported that UCLA's student group, ARTiFACTS, wants to tour local libraries as well as recruit speakers. If anyone is interested, please contact her at psperegrine@earthlink.net or visit <http://polaris.gseis.ucla.edu/artifacts/>

C. Nancy Norris mentioned that the San Jose State Career Day will be at Cal State Fullerton soon.

8. Roundtable

Everyone took a turn and reported on some news, project, or highlight.

Nancy Norris – UCLA catalogers have been moved to their new digs – a triple wide in a parking lot in Westwood near Wilshire and Gayley.

Joan B. – *Art Museum Libraries and Librarianship* is selling well: over half of the print run had been purchased with 4 ½ months. She is compiling a log list of corrections (especially with the index). The text is already being used as the core text for a class at Catholic University. She is also working on oral histories of the Craft and Folk Art Museum for a project funded by UCLA.

Anarda W. – She is starting her second year at UCLA and visiting lots of venues

Eugene D. – Many people have retired from the Getty BHA project, so new people and new jobs are happening. Also, the BHA is getting new software, GAIA, to enter the thesauri and BHA info.

Alyssa R. – The Brand received a grant for digitizing historical photos. The scanning was outsourced. So far, over 200 images have been added to the Online Archive of California in the California Digital Library as well as on the Brand's website, brandlibrary.org.

Robert G. – Two new librarians are starting at UCLA: Janine Henri will be the Architecture, Design, and Digital Projects Librarian and Diana King will be the Film and Television Librarian. He and ### are doing a program on artists' books through the Fowler Museum on December 7.

Krista I. – UC Riverside is recruiting for a humanities reference librarian. The library is also transitioning from AMICA to ArtStor.

Mary S. – The Beverly Hills Public Library about their Fine Arts Collection created a brochure. They sent it to members of ARLIS/NA, local galleries, and more. She is also writing a training manual for the Fine Arts Reference Desk.

Jeri B. – BHPL’s stagnant artists’ books collection will be completely cataloged and put into their OPAC. The cataloging will be done by library technicians under a supervisor.

Cathy B. – ARLIS/NA’s Public Librarian’s Roundtable session proposal was accepted for the Denver conference. Also, as the ARLIS/SC Newsletter Editor, she will try to publish one this year.

Susan S. – The conservators at UCLA will be moving to downtown Westwood some time this fall.

Anne R. – The Getty Technical Services has hired an Acquisitions Librarian, lately of Cranbook. This is a new position.

Patti P. – She is in her second year at UCLA and is interning at the LACMA Library. She also attended the Summer Educational Institute (SEI) at Reed College over the summer.

Carol V. – She is working part-time at the Brand and recently traveled to Syracuse, Italy.

Jocelyn G. – Tom Crow is leaving the Getty, so there will be a new director. She is still working on the Long Beach Museum of Art video art archive, containing about 5,000 videos and 80 linear feet of papers. There is one exhibit from the collection up right now, and they will be getting a room devoted to showing videos and other audiovisual materials. The Getty is acquiring some architecture papers.

Heather C. – Over the summer she weeded the Otis slide collection by half. Soundwalk, a unique one-night only art event in Long Beach, will be in two weeks. Some Otis faculty and alumni participate; many city blocks are taken for sound art.

Chizu M. – She is a recent graduate of UCLA and attended the ALA conference in June.

Sarah S. - She is a recent graduate of UCLA and attended the ALA conference in June. She just started a new job as a reference librarian at the Getty. Patti and other students have taken over ARTiFACTS after its founders, Chizu and Sarah, have graduated; this is good.

Internship Panel:

Speakers: Robert Gore (Moderator), Kristen St. John (UCLA), Sarah Sherman (Getty), Jocelyn Gibbs (Getty), and Chizu Morihara (recent UCLA graduate)

Introductions

KSJ: Paper Conservator, UCLA Libraries. She coordinates paper conservation at UCLA and generally hires 3 interns over 4 quarters; she also supervised interns while at Rutgers.

SS: Recent graduate of UCLA IS. She had a three-quarter internship at the LACMA Library. She cataloged exhibition catalogs and processed two tiny archival collections.

JG: Special Collections, Getty Research Institute. The Getty funds a nine-month internship in each section; she has gotten a few of these interns for the Getty Research Institute. She has had about 10 interns over the years.

CM: Recent graduate of UCLA IS. She did four internships – Getty BHA, cataloging at the MoCA Library, Getty Provenance Index, and reference and collection development at the UCLA Arts Library with Robert Gore.

RG: Arts Librarian, UCLA Libraries. He supervises interns at UCLA. At University of British Columbia, he worked with library technicians as interns; they had 1 month practicum.

1. Why are internships valuable?

SS: UCLA IS program is very theory-oriented, so internships are a way to put theory into practice.

JG: To make an internship successful, have the intern catalog anything is **not** a book. Make clear the differences between cataloging and processing. Find a project small enough yet presents enough issues and complexities. It is good for the intern to be able to complete a project within the time period (often only 10 weeks.)

CM: Internships are way for students to try out different jobs and see other styles of working.

SS: She did the opposite by having one long internship. It allowed her to focus and get a full experience.

RG: Both approaches are valid.

SS: She also worked three other jobs that were not internships.

KSJ: UCLA IS offers so many internships for credit, which is a strength of the program. As a supervisor, getting interns helps clarify and re-examine why and how you do your jobs.

RG: Agreed that the fresh eyes are a bonus.

2. How do you structure an internship?

JG: UCLA IS has a form, like a contract. She uses it for all, irregardless of the length of the internship.

RG: Keri Botello, the Internship Coordinator at UCLA IS, has created good guidelines for internships.

CM: The program has three assignments each term as part of the class.

JG: Always good to integrate the intern into the daily work of the unit. Pass along work to them, take them to meetings.

CM: Robert had included her in everything, which was enlightening.

KSJ: Uses a structured outline. Since few interns come in as professional conservators, she sets up goals and weekly readings to cover theory and ethics. 10 weeks, however, goes by very quickly.

3. What are some of the problems and difficulties of an internship?

CM: Not enough time.

SS: Even after three quarters, the internship was not long enough.

KSJ: It can be hard for interns to work the required 125 hours. They have demanding schedules and she has limited hours, so scheduling is difficult. Even committed students may rush to get all of their hours in by the end of the quarter.

RG: At UBC, the library technicians were intimidated by the librarian. Personality situations may arise.

4. Environments

SS: She focused on art library internships, but the UCLA IS program offers many different types. It depends on the interests of the students.

JG: For most successful internships, the interns were outgoing and committed to a project or type of library. Some interns do try out a specialty and find they don't want to be in Special Collections. She has been lucky and had good interns.

SS: The time commitment can be hard to manage: work 12 hours per work for 10 weeks.

5. How can one ensure a good experience?

KSJ: Integrate the intern into the unit. It is very important to create a team. Bring in food and give treats to promote a social space.

CM: Write out a paper contract. You want the best, so you have to work hard and be proactive to get what you need.

SS: Agreed. Internship Supervisors have a lot on their plates. The intern must be proactive. Let the supervisor know if you don't know what you want.

RG: What does an intern do if the supervisor flakes out?

CM: Go to Keri Botello. She can mediate, if necessary.

SS: Supervisors get busy with their own work, so the intern must keep on top of hers. If possible, be self-sufficient. Some supervisors take a hands-off approach.

JG: People have different working and management styles. Does the intern want a daily check-in? or intensive training? The supervisor should ask intern how independent s/he wants to be.

SS: She wanted to be independent, until a problem arises. Try it on your own before getting help.

[Alyssa Resnick]: A proactive intern is a good intern. Be honest, proactive, and willing to learn.

SS: She wasn't sure when to start which projects. Supervisor should prompt interns on projects; do not assume that the intern knows and understands all of it.

6. What advice would give to an intern/supervisor?

SS: If you want a UCLA IS student as an intern, attend the annual Internship Fair in the spring. Be mindful, though, that this event can be stressful for the students. It is like 10 job interview happening all at once. Make a formulation of an intern later, such as after an one-on-one interview.

JG: Lots of people express interest in an internship. In general, UCLA IS students' quality has been high. Go-getting students who initiate contact tend to get the internship.

KSJ: The one-on-one interview is very important. Hosting an intern requires lots of preparation time and quality control. Do not underestimate the time necessary to supervise.

RG: Interns should check out the sites; do research and find someone who is a good match for you. If the supervisor is too busy, ? The interns can make the supervisor reflect upon things and processes; be sympathetic with each other.

General Discussion

Are these paid internships?

JG: The 9 month internship is paid (about \$18,000); the other internships at the Getty are not. Library students have tended to be better interns than art history students. Many interns are later hired by the Getty.

SS: Her internship was paid. The Palevsky Internship now receives a stipend, not an hourly wage.

CM: Her internships were not.

Alyssa R.: The MCLS offers FILL internships that are paid, half by the public library and half by MCLS. She had an intern who wanted the experience, but didn't want to be a public librarian.

Mary S.: How do you deal with scheduling?

KSJ: The interns need hands-on training early on, but are given more leeway later on.

Her assistant is on a staggered schedule.

AR: Schedules can change as the term goes on.

KSJ: And one cold of flu...

SS: Longer internships are beneficial in this regard; LACMA was very flexible.

Cathy B.: How competitive was the Palevsky internship?

SS and Joan B: They interview potential interns, but there is not always enough interest.

JG: There is a referral system among students. For instance, she had a MIAS intern (a relatively new program), who did a show-and-tell of the internship on a field trip.

SS: Field trips are good recruiting times.

RG: The institution can be a block; you need willingness on its part for an internship.

JB: The *Art Museum Libraries and Librarianship* has a section on volunteers and internships. Treat an intern as a professional employee at a regular job who still needs orientation to the institution.

Patti P: She had to go through LACMA's Human Resources department to be hired.

CB: A recent winner of the ARLIS/NA Internship Award could not get the desired internship because the institution.

KSJ: She had a SUNY-Buffalo student do a joint internship at UCLA and the Huntington. It was hard to set up because UCLA has a requirement that the intern must be a UCLA student.

Heather C.: Some institutions with Getty Multicultural Undergraduate Summer Internships and LACAI Undergraduate Summer Internships have had problems affording insurance for the interns.

AR: She has interns fill out the volunteer sheet developed by the City of Glendale.

KSJ: UCLA has a rule that a volunteer could not do a job that is done by a paid employee. She will not get rid of paid positions in order to rely on volunteers.

CB: There is an internship roster for the ARLIS/NA Internship Award. Anyone can add their info to it if they would like to participate. Also, ask if funding is available; sometimes it is negotiable.

RG: Thank you all for participating!

Meeting adjourned.

Minutes: H. Cleary