

ENACTED ETHICS: INCREASING ACCESS AND BALANCING PRESERVATION  
IN VISIBLE STORAGE DISPLAYS

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A Thesis submitted to the faculty of  
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In partial fulfillment of  
the requirements for  
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Master of Arts

In

Museum Studies

by

Erin Martha Schilling

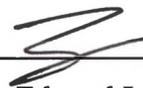
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## CERTIFICATION OF APPROVAL

I certify that I have read *Enacted Ethics: Increasing Access and Balancing Preservation in Visible Storage Displays* by Erin Martha Schilling, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of the requirement for the degree Master of Arts in Museum Studies at San Francisco State University.



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ENACTED ETHICS: INCREASING ACCESS AND BALANCING PRESERVATION  
IN VISIBLE STORAGE DISPLAYS

Erin Martha Schilling  
San Francisco, California  
2019

For many major museums, it is estimated that as little as two percent of their collection is on view to the public at any given time. In light of this statistic, questions have been raised over whether museums are fulfilling their duty to engage the public and provide adequate access to their collections. In 1976, the Museum of Anthropology at the University of British Columbia developed a system of visible storage that would display their entire collection in their public galleries. It was intended as a tool to increase access to their collection and to facilitate a process of democratization and decolonization at their museum. Since then, visible storage has spread to other museums and, in the process, been evaluated and reinterpreted. While not widespread, the practice appears to be growing with several new visible storage displays opened in the last few years in museums in the western region of the United States. By conducting a literature review, a web survey, and case studies, this thesis evaluates visible storage as a tool for increasing public access to museum collections and examines how museums balance access and preservation in visible storage.

I certify that the Abstract is a correct representation of the content of this thesis.



\_\_\_\_\_  
Chair, Thesis Committee



\_\_\_\_\_  
Date

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In loving memory of Mark Hooey and Joan Schilling.

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## Chapter 1: Introduction

As institutions that act as stewards of their collections on behalf of the public, museums have responsibilities to both care for the objects in their collection and to provide access to those collections for the public. This balance between preservation and access is embedded in museum best practices today; however, questions are being raised about the accessibility of museum collections to the general public. In major museums across the world, it is estimated as little as two percent of the collection is on view to the public at any given time (Reeves 2017).

In recent years, museums have tried to address this issue using a number of strategies. Museums have experimented with a variety of ways to bring access to more people through mass digitization, online catalogues, visible storage, and storage tours (Reeves 2017). Of these options, visible storage stands out as the strategy which most successfully increases access to objects for people who would like to view them in person because it drastically increases the amount of objects in the collection available for all members of the general public to view at any time, without an appointment, during museum opening hours.

From its onset, museums conceived visible storage as a tool that could be used to address significant issues facing museums today. When the Museum of Anthropology (MOA) at the University of British Columbia opened the first visible storage display in 1976, it “represented one strand of MOA’s response to calls for the democratization of museums and increased collections access” (Institute of Museum Ethics 2009) according to MOA Director

Anthony Shelton. It also addressed the need for museums to begin a process of decolonization, because it was developed in consultation with First Nation community members seeking to reclaim and deepen their knowledge of their cultural patrimony. Rooted in ongoing consultation, the visible storage display at MOA was the first of its kind and continues to evolve as the museum learns more about the steps which are necessary for decolonization.

Over time, more visible storage displays opened at major museums, many with the stated goal of further democratizing museum collections; however, questions have been raised about the consequences of visible storage as it concerns the long-term preservation of museum collections and the interpretive strategies used to interpret these collections. In light of this, museums with visible storage have evaluated and modified their displays in order to ensure visible storage achieves the goals it sets out to accomplish. Overall, feedback from both informal and formal evaluation suggests visible storage can both succeed as a tool for democratization and provide opportunities to educate visitors on the use and care of the collection.

### *Purpose of the Study*

MOA's first display opened in 1976 and today visible storage is still being tested and evaluated. In terms of preservation and access, visible storage appears to go against many professional standards of care for museum collections. In many cases, the objects on display are neither packed away in boxes nor are they stored in closed store rooms away from light and

dust; nevertheless, many solutions have been reached by museums seeking to integrate visible storage into their galleries while mitigating risks to long-term preservation.

Visible storage has the potential to increase access to museum collections and contribute to an ongoing process of democratization in museums but In order to be effective, it must be implemented with community consultation, ongoing evaluation, and with consideration for the long-term preservation of the objects on display. This balance between preservation and access can be difficult to achieve, and few studies have been published on successful mitigations for preservation concerns posed by visible storage displays. As a result, this thesis seeks to explore the practical solutions to preservation risks that museums with visible storage have implemented in order to determine whether visible storage has the potential to grow as a practice in museums today.

In “Conservation Practice As Enacted Ethics,” Dinah Eastop asserts “ethics is learnt in practical action” (Eastop 2011, 439), meaning there is a relationship between ethics and their practical application. Ethics are formulated through actions, and then inform new actions, and the cycle continues. As a result, in order to understand the balance between access and preservation in visible storage displays, it is necessary to understand how the ethics that inform their conception and design are manifested in their installation, maintenance, and associated interpretation and programming.

This thesis examines visible storage as a display strategy in museums with an emphasis on the balance of access and preservation. First, a literature review will present an overview of

the published work available about visible storage in museums today beginning with the history of visible storage as a display technique and the ethical issues it addresses. This literature review will also situate visible storage in the context of museum professional standards regarding public access to museum collections and collections care. Following the review of the literature, the results of a survey of museum websites in the Western region of the United States is presented in order to establish the prevalence of visible storage as a tool to make museum collections more accessible. These results will be followed by three case studies, featuring interviews of content experts from museums that have installed visible storage in their galleries. Finally, a discussion will outline themes that emerge from a consideration of the literature review, survey, and case studies and is followed by a set of conclusions concerning visible storage as a display strategy and as a tool for democratization, and three recommendations for museums seeking to implement visible storage.

As this thesis will examine, visible storage has proven to be a valuable tool for museums seeking to democratize by significantly increasing access to their collections. But how can museums use this tool? How common is this display technique, and what lessons have been learned since its debut? Is there a place for visible storage within the existing principles governing the care of collections? The answers to these questions will not only illuminate visible storage as a practice in museums today, but also deepen any discussion on how museums can work to ensure collections are preserved while meeting their mandate to serve the public.

## Chapter 2: Literature Review

In this chapter, the development and spread of visible storage is discussed. This discussion will outline how a system of display was developed in order to attempt to address key ethical issues facing museums today. Furthermore, the role of museums as institutions which act as stewards of their collections on behalf of the public will be considered in order to establish the responsibilities museums have towards both the objects in their collection and to the public for whom those objects are intended to benefit. Finally, based on the premise that ethics are learned through their enactment, or practical application (Eastop 2011), the details concerning the interaction between preventive conservation and the installation and maintenance of displays will be considered in depth. In the chapters that follow, museums with visible storage in the Western region of the United States are examined in order to determine how common the display technique is and to understand how museum staff are using their visible storage displays as an enactment of museum ethics.

### *Visible Storage Pioneered by the Museum of Anthropology, University of British Columbia*

The first museum to develop visible storage was the Museum of Anthropology (MOA) at the University of British Columbia. Established in 1949 within the Faculty of Arts of the University of British Columbia, it remains one of Canada's largest teaching museums (MOA 2019a). The museum describes their collection as follows:

MOA houses nearly 50,000 works from almost every part of the world, while the Laboratory of Archaeology houses an additional 535,000 archaeological objects in the

building. MOA is known for its sizable Northwest Coast collections, including the finest collection of works by Bill Reid. Nearly half the collection is composed of works from Asia and Oceania while other significant holdings represent the Arctic, Latin America and Europe. MOA's collection of world textiles is the largest in Western Canada, while the European ceramics collection is one of the two finest in the country (MOA 2019a).

Now, much of this collection is on view in the visible storage display, called the "Multiversity Galleries", during regular museum hours (MOA 2019b).

MOA further describes their institution as being "committed to promoting awareness and understanding of culturally diverse ways of knowing the world through challenging and innovative programs and partnerships with Indigenous, local and global communities" (MOA 2019a). These programs emphasize "artistic diversity and the links between art, community and the contemporary social and political context in which youth, artists and communities are communicating their cultural traditions" (MOA 2019a) and are informed by ongoing communication and collaboration with descent communities in order to advance efforts that the museum is making to decolonize (MOA 2019a).

When the Museum of Anthropology (MOA) at the University of British Columbia, it "represented one strand of MOA's response to calls for the democratization of museums and increased collections access" (Institute of Museum Ethics 2009) according to MOA Director Anthony Shelton. From the beginning, it was developed as an exhibition strategy intended to complement traditional exhibits for the public (Image 1). While visible storage was open to the public, it was first developed for students and researchers, including First Nation community

members seeking to reclaim and deepen their knowledge of their cultural patrimony (Institute of Museum Ethics 2009).



Image 1: Visible Storage in the Multiversity Galleries at MOA (photo courtesy of author).

Over time, the display was refined in response to feedback from visitors. Major themes that emerged from the feedback focused on the visibility of material, poor display technology and design, and a lack of interpretation. In response to these criticisms, the space was refurbished and reopened as the “Multiversity Galleries” in November 2009 after seven years of consultation with community members from First Nations, Pacific, Asian, and African communities (Image 2). MOA Director Anthony Shelton describes the new gallery as follows:

The new visible storage gallery, to be renamed the Multiversity Galleries, will grow in size from 9,000 to 14,000 sq. ft. and will incorporate an additional 5,000 sq. ft in research rooms, where material can be handled, and an open presentation circle for gallery talks. ‘Multiversity’, because of the development of this new concept by African and Asian post-colonial scholars to describe a world in which there is not one, universal, type of knowledge, but many...The new galleries, due to open in November 2009, will show material arranged poetically – we have asked curators to work closely with communities to act almost like particular kinds of installation artists. The galleries will continue to be high density areas, but interpretation will be provided by fourteen computer terminals scattered through the space, promoting easier access by visitors of collection data (Institute of Museum Ethics 2009).



Image 2: The “MOACAT” catalogue in the Multiversity Galleries at MOA gives visitors more information about the objects on display (photo courtesy of author).

This strategy shows that the Museum of Anthropology considers that ethical decisions about display strategies must be made in consultation and collaboration with descent communities. They are also addressing the need for interpretation in their galleries as expressed by visitor evaluations.

Shelton further emphasized that consultations with community groups are an ongoing process and that opinions on display requirements can vary greatly within communities and between communities; however, one major shift was for the museum to move away from outdated ethnographic classification systems that were based on typology and common in Western museums and universities. Instead, displays are organized according to ownership histories, ceremonial uses, ethnolinguistic classifications, or aesthetic criteria; curation which varies depending on dialogue with descent communities. Additionally, there are some cases in which this dialogue identified some items in the collection that should not be displayed to the public (Institute of Museum Ethics 2009).

In brief, the development and revision of the visible storage display at the Museum of Anthropology was done through close consultation with community members and executed as a response to key ethical questions facing museums from the latter half of the 20th century to today. In this way, visible storage responds to issues of access, democratization, and decolonization. Overall, it is one example of how, together, collections care, curation, and exhibit design attempt to find practical solutions to some of the ethical issues facing museums today.

*Visible Storage, Collections Care, and Access*

Following the launch of the visible storage galleries at MOA, some museums in the United States began to adopt visible storage as a display strategy focusing on its utility in promoting access to the collection. For example, the Henry Luce Foundation funded four different visible storage centers, beginning with the Henry R. Luce Center for American Art in 1988 at the Metropolitan Museum of Art and followed by the Luce Center at the New York Historical Society (2000), The Visible Storage - Study Center at the Brooklyn Museum (2005), and the Luce Foundation Center at the Smithsonian American Art Museum (2006) (Orcutt 2011). Henry Luce III described the concept behind the visible storage display as “getting more art to more people” (Bohlen 2001). In a 2001 *New York Times* article profiling the forthcoming Luce Center for American Art, he was quoted as saying:

Every time an exhibition is mounted and curated, it generally has a small number of objects, beautifully arranged but only 50, or maybe 100, objects in all, and that is it. But when we have a study center, which compresses the art object into a smaller area, then hundreds and hundreds, thousands, can be seen at once, which means they can be shared, used, studied, and enjoyed (Bohlen 2001).

With this statement, Luce identifies two main themes behind the donation for this center: that visitors will have access to more of the collection than is on view in a typical exhibit and that the public will be able to study and enjoy pieces at their leisure and not only those which have been chosen for them by a curator.

These themes relate to some of the core principles of museum ethics. As nonprofits, museums are unique in their sector for the collections that they hold. As a result, a fundamental ethic is that museums hold their collections in trust for the public. In many cases this encompasses both the understanding that the museum is a safe place for these collections and that the collections will be used for the public's benefit. Overall, the collections are considered to be public property, and therefore the museum is obligated to manage and provide engagement with the collection in a way that benefits the public (Besterman 2006). Even private museums, which receive substantial contributions from public sources of funding through tax-exempt status and charitable contribution deductions for their donors, are obligated to maintain a certain standard of public access, transparency, and accountability (Weil 1999).

In *A Legal Primer on Managing Museum Collections*, Marie Malaro elaborates on this point:

A museum has a responsibility to provide reasonable care for the objects entrusted to it. Regarding objects owned by the museum, this responsibility springs from the museum's status, which resembles that of a charitable trust...In preserving property, museum trustees have a responsibility to use the same care and skill as would people of ordinary prudence (Malaro 2012, 444).

This statement means that due to a museum's legal status, which resembles that of a charitable trust, the collection is not owned by the museum itself but rather is held in trust for the benefit of the public and therefore the museum has a legal responsibility to care for the objects in its collection with, at the least, the same good judgement as could be reasonably expected from

ordinary people. Furthermore, if the collection falls into neglect, the museum could be held legally responsible.

Professional standards and codes of ethics for museums use this responsibility as the core principle for standards and ethics regarding collections care. These associations have played important roles in the evolution of the museum profession (Weil 1999), and, as such, their standards for access and collections care will be examined here as benchmarks for these issues in the museum profession.

First, the International Council of Museums (ICOM) speaks to these concepts in their Code of Ethics. The code first states that “museums that maintain collections hold them in trust for the benefit of society and its development” (ICOM 2004, 8). This statement is elaborated further when the code states that “their [museum’s] collections are a significant public inheritance” and that “inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility, and responsible disposal” (ICOM 2004, 9). In this statement, ICOM’s Code of Ethics clearly identifies the link between the responsible stewardship of museum collections and the actuality that museums hold their collections in trust for the public. Furthermore, this code identifies permanence and accessibility as being the two key goals of responsible stewardship.

Second, the American Alliance of Museums (AAM) echoes these principles by identifying “public trust and accountability” as one of its core standards (AAM 2019) and stating that the museum is expected to “be a good steward of its resources held in public trust”

(AAM 2019). Furthermore, the AAM publication “National Standards and Best Practices for U.S. Museums” uses a similar logic as it sets out detailed professional standards for museums regarding their collections. In regard to standards for collections care, access to museum collections is linked to preventive conservation under the umbrella of stewardship, which is defined as “the careful, sound, and responsible management of that which is entrusted to a museum’s care” (Merritt 2008, 46). In order to successfully steward its collection, the museum must recognize both its “legal, social, and ethical obligations to provide proper physical storage, management, and care for the collections” (Merritt 2008, 46) as well as recognize that its collections are “held in trust for the public and made accessible for the public’s benefit” (Merritt 2008, 46). These two goals, physical care and public access, are also included under the umbrella of collections stewardship by the AAM.

It can be argued, therefore, that the successful stewardship of a museum’s collection would consider ways in which the museum could be successful in both preventive conservation and access; the two are equal partners in collections stewardship and should be balanced in order to ensure that the museum is fulfilling its stewardship responsibilities. *National Standards and Best Practices* goes on to state:

Effective collections stewardship ensures that the objects the museum owns, borrows, holds in its custody and/or uses are available and accessible to present and future generations. A museum’s collections are an important means of advancing its mission and serving the public (Merritt 2018, 46).

This statement also highlights that the museum's collections be accessible to both the present and future generations. In order to make this possible, access to current generations must be balanced against preventive conservation for future generations and vice versa: preventive conservation for future generations must be balanced against access for current generations. In order to understand this better, a question that may be asked is: if a piece of art is held in storage for fifty years, did the museum fulfill its responsibility to the current generation? Similarly, what are the consequences for preservation for future generations if that piece of art is exhibited without rest? Collections care in visible storage displays must consider this delicate balance.

### *Visible Storage and Democratization*

Prior to the opening of the Brooklyn Museum's visible storage, Director Arnold Lehman identified accessibility as a main goal, stating that the increased access would make "a public institution more public" (Bohlen 2001). He elaborated by saying:

What is in storage has always been one of those multiple secrets that museums keep. This will give people an idea of what storage looks like and what is in there (Bohlen 2001).

With this statement, Lehman is responding to the idea that museum collections are hidden and secretive because their access is prohibited to members of the general public. In this sense,

closed storage is conceived of as another barrier to access and, as such, traditionally curated exhibitions alone cannot rectify this limit to public access.

Sentiments like this one situate visible storage displays as the logical descendent of the movement to democratize access to museums. In 1920, the founder of the Newark Museum, John Cotton Dana, wrote against the prevailing “temple” model for museums, which he argued were intimidating and not welcoming to the general public. Many factors, including their architecture and opening hours, contributed to an air of exclusivity in aura and in practice. In contrast, Dana sought a new model “which demonstrably pays its community fair interest on its investment” (Ocello 2011, 189). In the 1970s, museum educators championed museums’ responsibility to serve their community and around the same time, the International Council of Museums took a strong stance on the active public-service role of museums (Ocello 2011). Finally, the profession continues to change today as museums struggle to answer for a lack of diversity and inclusivity. Through an ongoing process of deconstruction and reconstruction, museums have found themselves at the center of debates about representation, public knowledge, and who, in our society, is being given the authority to present that knowledge (Ames 1992).

Additionally, as museums have been called upon to examine how effectively they are serving their public, sequestered store rooms have come under scrutiny. As museums professionalized in the 20th century and curatorial developments moved fewer and fewer objects into the public’s view, more objects were moved into storage. This development has

come under public scrutiny and museums have experimented with a variety of strategies to bring access to more people through mass digitization, online catalogues, visible storage, and storage tours (which are growing in popularity in the United Kingdom) (Reeves 2017).

At the confluence of discussions about access and authority in visible storage displays is the idea that visible storage removes the curator as a mediator between the museum visitor and the information that the collection holds, a technique that recalls early museum practice and *wunderkammern* (Cameron 2012) but was abandoned as museums professionalized. In “De-schooling the Museum: A Proposal to Increase Access to Museums and Their Resources”

Michael Ames asserts:

“The relevance of museums in contemporary society, it is suggested, is likely to be determined by the degree to which they are democratized; that is to say, the extent to which there is increasing and more widespread participation in decision-making regarding administration, educational programming, and collection management in museums, and increased opportunities for independent thought and action in cultural matters” (Ames 2015, 98).

In the article, Ames calls on museums to continue to democratize their operations and describes formal exhibits by curators as catering to visitors with means who are seeking either a formal learning experience or a tourist attraction when they go to the museum.

Ames goes on to say that one of the consequences of museum professionalization is that museums often treat their visitors as if their staff has a “special responsibility and privilege to control and formulate the relations between collections and the public” (Ames 2015, 104).

Visible storage displays remove curators as interpreters in this sense and, on the surface, this

idea seems to be positive: what better way to address the power dynamic behind knowledge formation and dissemination than to open the collection up to the public and remove museum staff as a mediator altogether?

However, it is incorrect to state that visible storage is not curated. A 2015 *Associated Press* article on the Brooklyn Museum's visible storage elaborated on the strategies needed to curate a visible storage display. Linda Ferber, the Brooklyn Museum's American art curator described the display as exciting and liberating: "It's very exciting to bring it all together in one place. It's quite liberating to organize pieces in different ways, open to more interpretation" (AP 2005). Furthermore, the development and ongoing revision of the displays at MOA, as previously discussed, also demonstrate how important the curation of visible storage displays can be. MOA's experience in developing their displays show how the curation and design of visible storage can have potent ramifications for museum ethics, especially in regard to the museum's relationship with descent communities.

Additionally, visitor studies often identify a lack of interpretation in visible storage as a main complaint. In "The Open Storage Dilemma," Kimberly Orcutt argues that while visible storage achieves its goals in dramatically improving accessibility, it presents new interpretive challenges for visitors who are looking for some help in understanding what they are viewing. She contends that a "great irony" of the digital age is that transparency and choice is an illusion; while we have access to information, it is already distilled, mediated, and interpreted to us before we access it. Orcutt says:

A true democratization of knowledge that transcends interpretation involves making primary documents available to visitors for their own consideration, and making the level of mediation visible so that visitors can choose the level or type of interpretation they desire (Orcutt 2011).

She elaborates, saying that major museums are experimenting with using digital technology, such as software applications (apps), to make more information available to visitors should they choose to access it. These layers involve allow the visitor to choose the level of mediation they engage with relating to the museum.

In sum, it may be that a lack of interpretation is not the solution to problems associated with authority and knowledge; rather, the balance may be found in the layered strategy that Orcutt suggests. Additionally, interpretive strategies that favor constructivist learning and interactivity may aid in shifting the authority from curators and in creating a partnership between the visitor and the museum in the learning experience. Finally, a museum's willingness to evaluate its commitment to representation in the stories that it presents and in the people who are presenting those stories (museum staff) will also aid in the democratization of museum practices, for visible storage and beyond.

#### *Visible Storage in Practice: Public Access Meets Duty of Care*

In "Conservation Practice As Enacted Ethics," Dinah Eastop asserts that "ethics is learnt in practical action" (Eastop 2011, 439). This means there is a connection between actions and ethics; ethics are learned through actions, are formulated, and then inform actions,

and the cycle continues. In museums, the enactment of ethics can be found in the day-to-day operations of the institution. For visible storage displays, the ethics that inform their conception and design are manifested in their installation, maintenance, and associated interpretation and programming. In this chapter, the installation and maintenance of visible storage displays is considered as an enactment of two core principles associated with stewardship: access and preservation. From cabinet materials to lighting design, this section discusses how decisions are made to support both of these principles.

To successfully display art and objects in a museum exhibit—whether they are from the museum’s own collection or on loan from another institution, private collector, or courtesy of an artist—curators, educators, exhibit designers, registrars, and preparators must work together to install the work in a way that provides access for all members of the general public and is consistent with the museum’s duty of care in relation to the art and objects being installed on its premises. This process requires the specialized skill of several departments and must be highly collaborative in order to be successful. Open storage displays are no exception: all major concerns regarding the care of art and objects while on display apply to visible storage with additional considerations for the unique demands of open storage displays.

In order to responsibly display its collection, a museum should factor conservation concerns into its exhibit design. Current conservation practices are governed by the principle of preventive conservation which is defined by Eastop as a body of practices which “seek to reduce the effect of material and environmental changes on museum collections by responding

to their causes, rather than to their effects” (Eastop 2011, 426). This definition includes both the idea that preventing damage is better than repairing it and also that of “shared care,” in which “collection care is recognized as a responsibility shared by all museum staff, rather than the sole responsibility of the conservator” (Eastop 2011, 426). While preventive conservation is taken to account in any museum display, it is of particular importance for visible storage displays because environmental factors that can adversely affect museum collections often compound with time, as is demonstrated in the section on “Light” below. Because of this, objects on display for long periods of time can be more susceptible to damage from environmental risks.

In *Museum Exhibition Planning and Design*, Elizabeth Bogle highlights the role that exhibit planners and designers play in ensuring duty of care for the artwork and objects that will be on display in an exhibit:

Planners/designers are mandated to preserve and protect the artifacts that have been entrusted to them. When designing and refurbishing display cases or structures, they must be constantly vigilant to make sure that the finishes, materials, lighting, and so on, will not damage the items on display. During all phases, conservation of the display objects must be considered (Bogle 2013, 38).

Bogle recommends consulting a conservator, whenever possible, in order to safeguard art and objects while they are on display; nevertheless, reference materials are available for all museum personnel to consult that outline basic standards for the care of objects on display and that provide an overview of the types of concerns that should be taken into account while

preparing for installation (Bogle 2013). In the sections below, display solutions are offered in regard to specific preservation concerns related to exhibit furniture, temperature/relative humidity, and light.

Exhibit Furniture: In open storage displays, the exhibit furniture performs two roles simultaneously: it displays the objects and serves as permanent storage cabinets. In traditional closed storage, many museums have already found that using closed storage cabinets for permanent storage can have many benefits for the long-term care of the collection: it limits exposure to light and UV radiation, it limits theft because objects are stored in locked cabinets, and it creates microenvironments because the gasket around the cabinet restricts airflow, reducing levels of dust and pollutants around the objects while regulating relative humidity and temperature and preventing pests from entering the storage unit (NPS 1993). Most of these benefits can extend to permanent storage displays with one glaring exception: exposure to light and UV radiation. In order to mitigate this, the National Parks Service (NPS) recommends that viewing panels in storage cabinet doors be made of either UV light filtering plexiglass or safety glass, particularly when storing light sensitive objects.

While wood is commonly used in rotating displays and exhibits, decisions concerning the materials used in open storage displays may need to take more cues from the standards established for storage cabinets in traditional closed storage settings due to the extended period of time in which objects will be displayed. In many cases, metal is recommended because it

does not negatively affect the objects around it (NPS 2012; 7.12). For an example of cabinets used in a visible storage display, see Image 3, below.



Image 3: Basketry cabinets from a visible storage display at the Museum of Anthropology, University of British Columbia, Vancouver BC (image courtesy of author).

All types of wood, on the other hand, off-gas: off-gassing is the release of gas from a material under normal temperature and pressure conditions in a confined, unventilated case or space (Bogle 2013). It refers to a process that many materials and finishes undergo over time as they break down. This process negatively affects the condition of artwork and objects that are nearby when these gases are released. In an enclosed space, wood is a material that can cause damage to other objects around it. Even after many years, it can still off-gas harmful organic acids and peroxides (NPS 2012). To offset these emissions, wooden cabinets can be completely sealed with a wood finish that covers the surface of the wood, screws, and screw holes and periodically opened to air out (Bogle 2013).

For this reason, museum storage cabinets and materials used to pack or house museum objects are inert, or chemically inactive, whenever possible, because they will not emit substances that either accelerate or cause the deterioration of objects around them (NPS 2012). A good choice for permanent storage cabinets are cabinets made of steel that is coated with an epoxy, acrylic, or polyester finish. Regardless of the choice of coating, it should be allowed to cure before placing artwork and objects nearby because the solvents used in the curing process can also off-gas (NPS 2012; 7.13). For long-term display, metal cabinets may be more appropriate than wood if the majority of the collection will be on view with no rest.

In an open storage display, the storage mounts and housing that are typically found in closed storage facilities may not always be appropriate for display because they will either hide the object or are not aesthetically appropriate for display. In this case, some open storage displays have opted for more aesthetically appealing or non-visible materials for mounting, as is common in mounting for exhibits (NPS 2004). Since the artwork and objects will be exposed to the mounts for an extended period of time, inert materials should be chosen for fabrication. If any fabrics will be added to the interior of the cabinets or will come into contact with artwork, it is important to choose a fabric that does not have a finishing treatment such as a dye, resin, adhesive, or fire-retardant and with a texture that will not harm or stick to the object. Unbleached linen and cotton are commonly used in museums, and polyester, poly-cotton blends and acrylic felts are also safe. Wool or jute should be avoided because they release by-products and can be abrasive (NPS 2004).

Temperature and Relative Humidity: Museums should take into account the effects of temperature and relative humidity on artwork and other objects that they may hold; however, open storage displays may have more types of material on display than a typical exhibition because they generally display most or all of a collection. In this regard, the temperature and relative humidity of the galleries that contain an open storage display will likely need to be regulated in the same way that a collections storage area would. Typically, the temperature should be maintained at a level between 60 to 70 degrees Fahrenheit (15.5 to 21 degrees Celsius) and the relative humidity should be maintained at 40-60 percent and not fluctuate more than 3 percent. These levels will lessen the contraction and expansion of materials, adhesives, and joints in artwork and objects that results from fluctuations in temperature and relative humidity in a collections storage or gallery environment (Bogle 2013).

The challenge of controlling a storage or gallery environment lies in the fact that the ideal temperature and relative humidity for any given material can vary. As a general guideline for display, Bogle suggests locating sensitive objects in the most stable locations in the gallery, including moving moisture-sensitive materials away from vents or heating and air-conditioning ducts, out of the path of direct sunlight, and away from exterior walls (Bogle 2013). For open storage displays, there may be many different types of materials within the same gallery for an indeterminate period of time so more care may be necessary for environmental controls and monitoring. Overall, the temperature and relative humidity should be set at a level that

accommodates most of the collection and monitored regularly so that it does not fluctuate too much and cause irreparable damage to the collection (NPS 2016).

Light: Lighting is a principal dilemma faced by museum staff who are involved in caring for collections and providing access to those collections through display. Visitors need light in order to see exhibits, but light damage can accumulate over time to drastically alter most materials that make up the art and objects on display. The Canadian Conservation Institute (CCI) describes this dilemma as follows:

“In terms of risk management trade-offs, we must make a decision that minimizes the loss of value due to poor visual access and the loss of value due to permanent damage. In terms of ethics and visual access, we must balance the rights of our own generation with the rights of all future generations. In terms of practical reality, we must generalize across a multitude of such decisions because objects differ in both their sensitivity to light and their visibility” (CCI 2019).

This statement demonstrates that registrars, curators, and exhibition designers must balance design and preservation demands when lighting a display. Furthermore, the CCI’s statement highlights once again the quandary that museum professionals face when balancing access and preservation: museum professionals must consider the access of more than one generation when making decisions about the care and display of objects.

A benchmark for the lowest level of light at which a viewer with healthy eyes could successfully view an object is 50 lux, a level which is also typically recommended for light-sensitive objects such as textiles and photographs; however, there is some variation when

considering how well a person could see smaller details. For dark surfaces, low-contrast details, and very fine details up to three times the lux, or 150 lux, is recommended. Any combination of these factors multiplies the recommended lux further: for example, details that are very fine and low contrast would be 3 X 3 the recommended lux, or 300 lux (CCI 2019). For individuals who are visually impaired the lux level will need to be much higher, and museums will also need to consider how they are accommodating their visitors with disabilities when choosing light levels for any exhibition or an open storage display.

### *Conclusion*

In this chapter, the development and spread of visible storage was discussed. This discussion showed how a system of display was developed in order to attempt to address key ethical issues facing museums today including democratization, decolonization, and increased access to museum collections. Furthermore, the unique role of museums in the nonprofit world as institutions which act as stewards of their collections on behalf of the public was considered in order to better understand their responsibilities to the objects in their collection and the public for whom those objects are intended to benefit. Finally, based on the premise that ethics are learned through their enactment, or practical application (Eastop 2011), the details concerning the interaction between preventive conservation and the installation and maintenance of displays were considered in depth. In the following chapters, museums with visible storage in the Western region of the United States are examined in order to determine

how common the display technique is and to understand how museum staff are using their visible storage displays as an enactment of museum ethics. To complement this literature review, three case studies further explore how museum staff balance access and preservation in the maintenance of their visible storage.

### Chapter 3: Methods

In this thesis, visible storage is examined as a display technique that enacts museum ethics. The development of visible storage, as it relates to crucial ethical issues facing museums today, is discussed, as are ongoing revisions to visible storage as museums collect visitor feedback. As it relates to collections management, this topic represents an example of a strategy in which museums balance the dual trust responsibilities of collections care and the provision of meaningful access to those objects to the public. This thesis seeks to identify how common this display technique is, which museums have implemented it in the Western region of the United States, to understand if or how museums collect visitor feedback to this display technique, and to offer practical recommendations to museums seeking to implement it. This was accomplished through a literature review, a survey of museum websites in the Western region of the United States, and case studies of museums that have visible storage displays, which included interviews with content experts.

A literature review, presented in Chapter 2, was conducted by the author in order to examine the history of visible storage as a display technique, the ethical issues it addresses, and to situate visible storage in the context of museum professional standards for public access to museum collections and collections care. The first section lays out current professional standards for the care of and access to museum collections and traces how major developments in the museum field—democratization, decolonization, and access—were addressed in the development and revision of visible storage, beginning with the Museum of Anthropology

(MOA) on the University of British Columbia campus in the 1970s. Finally, community feedback is discussed in order to evaluate whether visible storage achieves its goals as they relate to museum ethics.

Following these sections, the literature review examined the practical challenges of the implementation and maintenance of this display technique. This chapter discusses the tension between access and preservation and outlines the ways museum staff can mitigate conservation concerns posed by long-term display through the mindful design and regular monitoring of visible storage displays. Overall, the literature review described the development of visible storage as a solution to ethical issues facing museums on the topics of democratization, decolonization, and access and outlined practical advantages and drawbacks to this display technique. Solutions are offered for common preservation concerns facing museums with existing visible storage displays or for those seeking to implement it.

In order to identify how common this display technique is, a survey of museum websites in the Western United States is presented in Chapter 4. This region was chosen because of its geographic proximity to the origins of visible storage at MOA in Vancouver, because it provided a manageable sample size to investigate, and because it could identify potential candidates for case studies that would be more available for site visits by the author which would deepen the material presented in the case studies. Museums to be surveyed were selected from lists of museum professional associations, specifically the American Alliance of Museums (AAM) and the Western Museums Association (WMA), because these museums

were more likely to be aware of museum professional standards for the display and care of collections. For the web survey, the web pages of accredited museums in the greater San Francisco Bay Area were reviewed, for a total of 44 museums, in addition to all 131 museums that were institutional members of the WMA, resulting in a total sample size of 175 museums.

From the beginning, it became clear that museums were using different terms for their visible storage on their web pages and in their promotional materials. In order to methodically search the 175 web pages and successfully identify which museum web pages showed evidence of visible storage, a control list of ten museums known to have visible storage through the literature, site visits, and professional conferences was used to test the survey. From this control list, five search terms were developed to search museum web pages for visible storage: visible storage, open storage, study storage, drawers, and windows. It was also determined that each museum's exhibitions page would be searched.

Through this process, it was possible to determine whether a museum likely did or did not have a visible storage display. Overall, two museums from the list of AAM-accredited San Francisco Bay Area museums were determined to have visible storage, while six museums from the list of WMA institutional members were identified as having visible storage. From this list, three museums were identified as possible case studies: the Magnes Collection of Jewish Art and Life, the San Diego Museum of Art, and the Oakland Museum of California. These museums were chosen because they represent a variety of collections and governance structures; for example, two are university museums, while one is not. Furthermore, within this

selection are a variety of types of collections including a natural history collection, collections of historical objects and artwork, and fine art.

The Magnes Collection of Jewish Art and Life (Magnes) is a university museum. It is situated on the University of California, Berkeley campus in Berkeley, California and its collection consists of artwork and Judaica which is housed in a visible storage display in which windows clearly show the closed storage and stacked storage through one of the main exhibit areas. Information on this case study was gathered through the web survey, a site visit, and an interview with Registrar and Rights and Reproductions Manager Julie Franklin on March 11th, 2019 in person at the Magnes.

The Oakland Museum of California (OMCA) is located in Oakland, California and combines art, natural history, and history collections under the stewardship of a single museum. It utilizes “Discovery Drawers” throughout all three main galleries so that visitors can pull out a drawer to view more artwork and artifacts from the collection. Information on this case study was gathered through the web survey, literature review, a site visit, and interviews with museum staff. Objects Conservator Allison Lewis was interviewed over the phone on April 1st, 2019 and in person at OMCA on April 3rd, 2019. During these interviews, the author was referred to Experience Developer Lisa Silberstein for a follow-up interview which took place over email on April 22nd, 2019.

The San Diego Museum of Art (SDMA) is located in San Diego, California and has a fine art collection. Its “Visible Vaults” recreate a museum storage environment in two of the

galleries and focus on increasing access to their print collection. Information on this case study was gathered through the web survey, a professional conference, and an interview with Senior Registrar John Digasare over the phone on April 8th, 2019.

A total of thirteen questions were asked during interviews of content experts. Questions were divided into three themes: design, implementation, and evaluation. The first question, “How many years has your museum’s visible storage/discovery drawers/visible vaults/etc. been open?” was developed in order to get a sense of the length of time that the museum has been using a visible storage display. This was followed by the second question: “What is the display density of your museum’s visible storage/discovery drawers/visible vaults/etc.?” Together, these two questions established useful background information that was intended to allow the author to compare and contrast the case studies.

The third question and fourth questions were similarly related, but marked a transition between theme of design and the theme of implementation. The third question, “What staff members or departments were primarily involved in the design and upkeep of your museum’s visible storage/discovery drawers/visible vaults/etc.? What are their roles?”, and the fourth question, “Was collaboration between staff members or departments necessary in order to design and/or maintain your museum’s visible storage/discovery drawers/visible vaults/etc.?”, were designed to uncover whether collaboration between departments was necessary and/or helpful. The third focused on the design stage and the fourth began to pivot into implementation.

Likewise, the fifth question, “What outside contractors, if any, did you use in the installation of your museum’s visible storage/discovery drawers/visible vaults/etc. display? Have you consulted with them since installation?” touched on this transition again.

Questions six through ten were designed to gain a better understanding of how preservation concerns were addressed in visible storage displays during both the design and implementation phases. Question six asked: “What elements of the design of your museum’s visible storage/discovery drawers/visible vaults/etc. address long-term preservation concerns?”, followed by question seven: “How often are the objects rotated in your museum’s visible storage/discovery drawers/visible vaults/etc.?” The latter transitioned into the implementation phase and addressed the fact that museums typically rest artwork and objects after display. Since visible storage was originally designed to provide access to an entire collection over an extended period of time, this question sought to understand how museums with visible storage address preservation concerns that are mitigated by allowing objects to rest after being displayed for a certain amount of time. Question eight asked “How long do objects rest when they are rotated off display?” and was designed as a follow up to question seven.

Question nine asked “What monitoring has your unit/division done/do in order to collect data on preservation concerns? Future plans?” and question ten asked “What adjustments, if any, has your unit/division made or plan to make in order to address preservation concerns as a result of this monitoring?” Both questions were designed to deepen the discussion on preventive conservation in the hope that they would identify areas that

museum staff were concerned about. Question ten, in particular, was designed to shed light on any troubleshooting or problem-solving that museum staff may have done to address known preservation concerns.

The final three questions pivoted into evaluation. The literature review began to identify trends in visitor feedback for visible storage, so questions eleven to thirteen were designed to address whether visible storage achieved its goals around access from the perspective of museum visitors. Question eleven, “Has your unit/division collected visitor feedback, formally or informally, in order to assess the visitor experience for your museum’s visible storage/discovery drawers/visible vaults/etc.?” followed by question twelve, “What staff members or departments collected this feedback?”, were designed to get information on the museum's process for collecting feedback from visitors of its visible storage. Finally, the thirteenth question asked, “What adjustments, if any, has your unit/division made or plan to make to your museum’s visible storage as a result of visitor feedback?” in order to understand the ways in which the museum was being responsive towards visitors in the implementation of its visible storage display.

This thesis uses these case studies, along with a survey of museum websites in the Western region of the United States and a literature review, in order to better understand visible storage as a display technique as it stands in museums today. Questions explored include how common this display technique is, which museums have implemented it in the Western region of the United States, and its success as a technique to provide increased access to museum

collections. Most of all, this thesis seeks to offer practical recommendations to the museum staff seeking to implement visible storage in a way that effectively increases access to collections and addresses long term preservation concerns.

#### Chapter 4: Web Survey of Museums in the Western Region of the United States

This chapter presents a web survey of museums in the Western region of the United States. The author conducted this survey in February 2019 in order to determine how common visible storage is as a display technique and also to identify candidates for possible case studies. An emphasis in this survey was placed on the Western Region of the United States and Canada because of its geographic proximity to the origins of visible storage at the Museum of Anthropology in Vancouver, because it provided a manageable sample, and because the geographic proximity to San Francisco State University would make it possible for the author to include a site visit to institutions that were selected as case studies.

Museums to be surveyed were selected from lists of member institutions of museum professional associations as they were more likely to have resources that connected them to museum professional standards for the display and care of collections. In total, a list of 175 museums to survey was generated including 44 American Alliance of Museums (AAM)-accredited museums in major cities from across the San Francisco Bay Area in California and all 131 Western Museums Association (WMA) institutional members.

While it is possible that some museums with visible storage may not include it on their website, the fact that many museums highlight visible storage on their exhibitions page or in promotional materials suggests that many museums see access to collections as a draw to their visitors and in this case would likely advertise that asset to entice people to visit their museum. For example, the Burke Museum on the University of Washington campus features their move

to a new museum, which includes visible storage, prominently on their website and in promotional materials available at the museum. Their website states that visitors will be able to “see through the walls of the museum and discover all that's been hiding behind them” (Burke 2019) before advertising the opening of the new building in Fall 2019.

Similarly, a promotional brochure (Appendix 3) available on site at their old location also invites visitors to “See Through the Burke.” On the other side, the visitor is asked: “What if you could see through the walls of a museum—and discover all that’s hiding behind them?”

The brochure goes on to state:

You can...at the New Burke. The New Burke will be a flagship museum of natural history and culture that gives everyone in our community a chance to explore the life around us and see the world—see our past, see our future—with new eyes. We’re removing the barriers that separate people from the Burke’s collections and the insights they hold—opening not just our doors, but our walls to the entire community. Come see through the Burke, and discover the life before you (Burke 2018).

The presence of this type of language on promotional materials may indicate that museums are making an effort to communicate to the public when they have visible storage on site, suggesting that museum web pages are an appropriate place to begin an assessment of the presence of visible storage as a display technique in museums.

Before searching websites, the author generated a control list of museums known to have visible storage through a review of the literature, or through site visits. The goal of this list was to determine which search terms would be most likely to identify the existence of visible storage on a museum’s web page. A total of nine search terms were tested: visible

storage, open storage, visible, open, study storage, drawers, study collections, research collections, and visual storage. Terms like “visible” and “open” produced results that were unrelated to visible storage, “open,” for example, brought back hits for opening hours, and were determined to be too vague. Conversely, “study collections” and “research collections” did not yield any results, perhaps because the terms are academic or technical jargon and do not effectively communicate their meaning to a non-specialized audience. Overall, the terms that yielded results were: open storage, visible storage, drawers, window, and study storage. As a result, this list of five terms was used to search the web pages of 175 institutions for the web survey.

*Results: American Alliance of Museums-accredited Museums in the Bay Area*

In order to determine whether there were any museums with visible storage in the Bay Area, a list was generated from the American Alliance of Museums “Find A Museum” web page (AAM 2019). The page allows you to search by museum, by location, or by museum type. Under “location,” the user is given the option to search by city, state, or country. In order to generate a list of museums for the survey, a list of cities in the San Francisco Bay Area was generated. Cities searched were: San Francisco, Berkeley, Oakland, Richmond, Palo Alto, Mountain View, Stanford, Vallejo, Fairfield, Vacaville, Napa, Petaluma, San Rafael, Novato, Belmont, Burlingame, Daly City, Foster City, Half Moon Bay, Los Altos, Menlo Park,

Millbrae, Pacifica, Redwood City, San Bruno, San Carlos, San Mateo, and South San Francisco.

The city search produced a list of 44 museums in the Bay Area whose web pages were then systematically searched using the five search terms generated from the control list and the “Exhibitions” page. Of these 44 museums, two showed evidence of visible storage on their web pages: The Magnes Collection of Jewish Art and Life and the Oakland Museum of California (OMCA) (Table 1).

Table 1: Museums in the San Francisco Bay Area with Visible Storage

<b>Institution</b>	<b>Institution’s Web Page</b>	<b>Terms Used by Institution for Visible Storage</b>	<b>Search Terms that Found Evidence of Visible Storage</b>
The Magnes Collection of Jewish Art and Life	<a href="https://magnes.berkeley.edu/">https://magnes.berkeley.edu/</a>	"open collections storage" "visible collections storage"	"Visible storage" and "open storage"
Oakland Museum of California	<a href="http://museumca.org/">http://museumca.org/</a>	"Discovery Drawers"	N/A. No references to visible storage. Visible storage-type housing was known to author through OMCA site visits and OMCA blog posts.

For full survey results, see Appendix 1.

*Results: Western Museums Association Institutional Members*

The survey was then broadened to determine whether there were any museums with visible storage in the Western Museums Association (WMA). A list was generated from their directory of institutional members which produced a total of 131 institutions in Alaska, Alberta, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Kansas, Texas, Utah, Washington, Washington DC (National Museum of the American Indian), and Wyoming. Next, these institutions' web pages were systematically searched using the five search terms generated from the control list and the "Exhibitions" page. Of these 131 institutions, six showed evidence of visible storage on their web pages: The Anchorage Museum, the Buffalo Bill Center of the West, the Burke Museum, the Northwest Museum of Arts and Culture, the Oakland Museum of California, and the University of Nevada-Reno (Table 2).

Table 2: Institutional Members of the Western Museums Association with Visible Storage

<b>Institution</b>	<b>Institution's Web Page</b>	<b>Terms Used by Institution for Visible Storage</b>	<b>Search Terms that Found Evidence of Visible Storage</b>
Anchorage Museum	<a href="https://www.anchorage-museum.org/">https://www.anchorage-museum.org/</a>	"conservation lab with visible storage"	None. On "Exhibitions" page.
Buffalo Bill Center of the West	<a href="https://centerofthewest.org/">https://centerofthewest.org/</a>	"open storage," "designed for visible storage," "drawers," "study gallery"	"Visible storage," "open storage," "drawers," "study storage." Also featured on "Exhibitions" page.
Burke Museum	<a href="http://www.burkemuseum.org/">http://www.burkemuseum.org/</a>	"visible collections and lab spaces"	"Visible storage," "open storage," "study storage."

Northwest Museum of Arts & Culture	<a href="http://www.northwestmuseum.org">www.northwestmuseum.org</a>	"Visible Storage" and "Open Collections Lab"	No search function on web page. Found on "Exhibitions" page.
Oakland Museum of California	<a href="http://museumca.org/">http://museumca.org/</a>	"Discovery Drawers"	N/A. No references to visible storage. Visible storage-type housing was known to author through OMCA site visits and OMCA blog posts.
University of Nevada, Reno:  (1) Department of Art (2) Museum of Natural History	<a href="http://www.unr.edu">www.unr.edu</a>	(1) "visible storage window" (2) "drawer" of specimens	(1) "visible storage" (2) "drawers"

For full survey results, see Appendix 2.

### *Analysis*

In total, 175 museum web pages were searched in this survey. From this sample, only nine museums, or 0.05%, showed evidence of visible storage on their web pages. Such a low number indicates that overall, visible storage is not commonly used as a display strategy in museums; however, several museums with visible storage prominently referenced it, especially if it was in a new facility as was the case for the Burke Museum and the Department of Art at the University of Nevada-Reno. These indicate that when museums do employ visible storage, it may be seen as a draw for visitors. This hypothesis will be explored more fully in the case studies that follow this chapter.

In one case—the Oakland Museum of California—a site visit revealed visible storage display techniques that were employed in the museum’s “Discovery Drawers” while the web page did not return any search results. Further web searches for evidence of visible storage resulted in OMCA blog posts on the Discovery Drawers, but searches on the museum’s web page did not yield any results. This finding may have been a result of the efficacy of search functions in individual museum web pages versus a Google search; nevertheless, this survey identified new institutions with visible storage that had not been revealed in the literature review.

Potential case studies were chosen from the results of the web survey and from museums in the Western region that were identified as having visible storage through a literature review, a site visit by the author, or from information identified at a museum professional conference. Potential case studies were then divided into three categories: art museums, natural history museums, and museums that had interdisciplinary collections (history, art, natural history). The museums in the art category included: the Northwest Museum of Arts and Culture, Spokane WA; the San Diego Museum of Art, San Diego CA; and the University of Nevada, Reno Department of Art, Reno NV. The museums in the natural history category included: the Draper Natural History Museum (Buffalo Bill Center of the West), Cody WY; The University of Nevada, Reno Museum of Natural History, Reno NV; and the Beaty Biodiversity Museum at the University of British Columbia, Vancouver BC. The museums in the interdisciplinary category included: the Burke Museum (forthcoming), Seattle

WA; the Cody Firearms Museum (Buffalo Bill Center of the West), Cody WY; the Oakland Museum of California, Oakland CA; the Magnes Collection of Jewish Art and Life at the University of California, Berkeley, Berkeley CA; the Museum of Anthropology at the University of British Columbia, Vancouver BC; and the Haida Gwaii Museum, Skidegate BC.

To select the case studies, an assessment was also made of how long the visible storage had been open. Part of the goal of the interview with content experts was to ascertain what kind of maintenance visible storage needs and how that could fit into regular exhibit maintenance and collections care. Recently opened displays, those that were forthcoming, or those opened in the last year were determined to be inappropriate for this study because there would be little or no data available on their maintenance over time, so museums with established displays were favored instead. As a result, one museum with an established visible storage display was selected from each category, with a mix of museums that were associated with universities and museums that were not associated with universities. For art, the San Diego Museum of Art was selected; and for a mixed collection, the Magnes Collection of Jewish Art and Life was chosen. Lastly, the Oakland Museum of California's multidisciplinary collection was selected because its collections contain a natural history collection along with its history and art collections; furthermore, OMCA displays a wide variety of objects in its visible storage display and therefore offers an opportunity to examine the display of objects of many different shapes, sizes, and materials.

In summary, a web-based survey of museums in the San Francisco Bay Area and the western region of the United States identified nine museums from a list of 175 with evidence of visible storage on their web pages. At 0.05%, this represents a relatively low percentage of museums in this region; nevertheless, some of these displays are either forthcoming or were installed in the last year which indicates that the trend may be growing. Furthermore, the Burke's advertisement of its visible storage and the emphasis on transparency in the promotion of its new facility indicates that at least one museum has identified visible storage as an effective way to engage visitors. Overall, the results of the survey determined which museums in the Western region of the United States referenced visible storage on their web pages and showed a modest growth of museums with visible storage. Together with the literature review, the results of the web survey were used to generate a list of potential case studies, and from these, the case studies were selected.

### Chapter 5: Case Study 1. The Magnes Collection of Jewish Art and Life.

The Magnes Collection of Jewish Art and Life (Magnes) is a museum on the University of California, Berkeley campus which began as one of the first Jewish museums in the United States (Magnes 2019d) and now holds one of the leading collections of Jewish art and Judaica in a university setting (Magnes 2019a). Its founding in 1962 by Seymour Fromer and his wife Rebecca Camhi Fromer paralleled the development of Jewish Studies as an academic field, and, from its establishment, the museum's operations, focused on providing access to its collection to scholars and UC Berkeley faculty and students for the development and interpretation of its collection (Magnes 2019d). Today, the Magnes organizes programs and exhibitions around its collection of over 17,000 objects of Jewish art and culture (Magnes 2019g).

The Magnes focuses its mission on two main areas: collections and research. In regard to their collections, their website states that:

A central mission of The Magnes Collection of Jewish Art and Life is to make its rich and diverse holdings broadly available to the public for viewing, study, and research (Magnes 2019b).

Then, in regard to research, their website states that:

A central mission of The Magnes Collection of Jewish Art and Life is to conduct research that investigates the performative power of cultural heritage. The rich and diverse holdings of The Magnes are broadly available for viewing, study, and research (Magnes 2019f).

For both of these areas, the Magnes identifies access as a key component of its mission, and as a result, information on how researchers and the general public can access its collection is available in detail on its website. This information includes holdings and a list of online resources, including access to a collections database, Flickr images of collections items, online interactive digital humanities projects, access to a catalog of the Western Jewish Americana holdings via the UC Berkeley library catalog, and links to resources on Jewish Studies on the UC Berkeley campus (Magnes 2019f). With two weeks advance notice, appointments can be made to access the museum collection for research and teaching purposes on specific days and hours. Further requests for access outside of the hours stated on the website may be possible and the museum considers these requests on a case-by-case basis (Magnes 2019b).

The Magnes' collection consists of paintings, works on paper, photography, artist books, digital and mixed media, objects relating to personal rituals, family rituals, synagogue and communal life, and the global Jewish diaspora, and a reference library (Magnes 2019e). The museum's first significant acquisition was the Siegfried S. Strauss collection, which was acquired in 1967, and includes ritual objects, documents, rare books, and manuscripts from Europe. Following this acquisition, the Magnes continued to collect from the Jewish cultures of the Middle East, North Africa, and Asia while simultaneously collecting and studying objects that illuminated regional Jewish culture in the American West. Further acquisitions expanded the collection to include modern and contemporary art, including the Taube Family Arthur Szyck Collection in 2017 and the Roman Vishniac Archive in 2018 (Magnes 2019g), as

well as music in order to expand upon traditional text-based approaches to studying Jewish history and culture (Magnes 2019d).

In January 2012, the Magnes relocated to 2121 Allston Way on the University of California, Berkeley campus. Known as the Judah L. Magnes Museum in its prior location on Russell Street in the Elmwood neighborhood in Berkeley, California, the museum transferred the ownership of its collection to the University of California in 2010 and became the Magnes Collection of Jewish Art and Life (Magnes 2019c). The move was the result of the new partnership between the Magnes and UC Berkeley and in the process the museum doubled its storage space. Roughly eighty percent of the collection is now on site in the new facility and the rare books and Western Jewish Americana archives are being processed into UC Berkeley's Bancroft library (Magnes 2019c; Taylor 2012).

The new building was designed by San Francisco architects Pfau Long in collaboration with Pacassa Studios, a design and fabrication company based in Oakland (Maclay 2012). The new building consists of a large auditorium, a central 1,500 square foot gallery, study rooms for researchers, an events space (Rothstein 2012; Tracy 2012), and was intended to be a “place to gather for exhibitions, lectures, performances and other events that foster community, learning, and growth” (Magnes 2019c). The central gallery features elmwood and glass, allowing visitors to see into the storage space which architect Pfau Long described as a technique that would “allow visitors to have a direct relationship with the collection” (Taylor 2012). This element contributes to the overall design, which was intended to create a sense of

warmth and transparency. On the occasion of the opening, the Magnes' director stated: "We wanted an open space with a good flow where the community could spend time discovering the collection" (Taylor 2012).

This statement was evident during a site visit by the author to the Magnes on March 11, 2019. The main exhibition space has floor-to-ceiling glass on either side of the central gallery, exposing the collection storage which is visible to visitors as they walk through the exhibit. Some artwork and objects are displayed near the front of the glass so that it doubles as an area for a more traditional, curated display, but storage is clearly visible behind these displays especially while staff are working in the space because the lights are on behind the glass. As visitors walk in, stacked storage is visible behind the glass on the left (Image 4) and compact storage is visible behind the glass on the right (Image 5).



Image 4: Stacked storage visible on the left of the central gallery (photo courtesy of author).



Image 5: Compact storage behind glass on the right of the central gallery (photo courtesy of author).

Not only is the storage space visible, but there are also work areas set up for staff behind the glass. This means that while staff are working in the collection, visitors are able to see what they are working on and get a sense of what work done by staff in a museum

collection looks like. Not every item in storage is on display, but the display technique has been described as “a window into storage” (Franklin 2019). This technique reflects the fact that rather than mount or display every object in the collection, the display combines views of the storage area with more traditional mounting and display strategies. According to feedback collected by museum staff, the building’s visible storage display excites and appeals to visitors who comment on it frequently and will often smile and wave to museum staff. Many visitors inquire about the museum’s storage after seeing the visible display, asking where else the museum has collections storage (Franklin 2019).

To address preventive conservation, the space is monitored by data loggers that record temperature and relative humidity. Currently, museum staff are consulting with the Image Permanence Institute at the Rochester Institute of Technology to assess whether environmental monitoring based on dew point would be a better option for tracking environmental conditions and to determine how to mitigate concerns over the presence of museum staff in the collections area. As previously mentioned, the visible storage display also serves as a work space for collections staff, allowing visitors to observe museum operations while viewing the storage area. While this method facilitates increased transparency than most museums, there is some concern over the effect that the persistent presence of people in museum storage has on the environmental controls. For example, condensation from breath, will cause the HVAC to work harder to maintain the equilibrium of humidity levels during and after the period of time in

which staff are present in the space and these concerns are being addressed through consultation with the Image Permanence Institute (Franklin 2019).

Additionally, preservation concerns related to light exposure are no higher than in typical storage environment for the majority of the collection because the objects are housed in boxes or wrapped to protect them from light and dust. There are some exceptions to this: some objects are chosen from the permanent collection to be exposed as part of the visible storage display and are displayed prominently in front of the windows to the central gallery. Those objects typically rotated out and allowed to rest after they have been on display for one year. Any objects which may be on display longer are assessed on a case-by-case basis according to materials from which they are made. Oil paintings on canvas, for example, tend to be more durable and flexible than works on paper (Franklin 2019).

Another way that the Magnes addresses long-term preservation concerns in its visible storage is to ensure that the objects chosen for this display are not handled excessively while they are being prepared to go on view. This method is also a strategy that was chosen in order to address the challenges of processing a collection with a small staff. By the time an object is displayed it has also been researched, catalogued, digitized, photographed, and made available to the public on the online database and museum Flickr account. Furthermore, these projects allow UC Berkeley students the opportunity to work with the collection because they are carried out in partnership with students who are part of Undergraduate Research Apprenticeship Program (URAP). By integrating these efforts, object handling is significantly

cut down as objects are only handled once, whereas typically they would be removed from their housing and handled separately for each cataloguing project, photography project, and so on (Franklin 2019).

Upon examining the Magnes' experience with visible storage, three main themes emerged: first, that museums are beginning to experiment with the design of visible storage pioneered by the Museum of Anthropology; second, that museums with a small staff can integrate collections projects, exhibits, and research in order to support both preventive conservation and collections access; and third, that visitor response to the display indicates that visible storage is an effective way to engage the public with the museum's collection.

First, the design of the display is a variation on the first visible storage display that was developed by the Museum of Anthropology. Instead of individually mounting every object for display, the Magnes uses a technique that was described as "a window into storage" (Franklin 2019). In this way, the storage and work areas are on display rather than displaying every object at once. Preservation concerns related to open storage, especially around exposure to light, are satisfactorily mitigated in this case because most objects are housed rather than being on display. It can be argued that the objects are under no greater risk to light than if they were in closed storage. While this does not give the collection complete visibility to visitors, objects from the permanent collection are displayed in visible storage and rotated every year as part of UC Berkeley's URAP program, and museum operations, as they relate to collections care and curation tasks, are on display as visitors wander the gallery.

Additionally, the URAP project also demonstrates how the practice of integrating curation and collections projects can minimize object handling while increasing access to the collection. As discussed in the literature review, appropriate handling and maintenance procedures for objects in storage, exhibition, packing, and use are an integral part of preventive care. Proper handling procedures and minimal handling can reduce the risk of damage or harm to an object (Fisher 2010). By integrating research, cataloguing, digitization, photography, and display into one larger project an object will only be unpacked and handled once instead of five times. Furthermore, this practice also gives students access to the collection for research and training while making those objects and their associated stories available to the public to view. In this way, shrewd project management both minimizes the risk to objects through handling and increases access to the objects for students and the general public.

Finally, the Magnes' visible storage appears to fulfill its stated goal of bringing visitors closer to the collection. Their engagement is evidenced by the fact that visitors were asking questions about the museum's storage after seeing it through the display and that the visible storage display prompted further questions about the collection and its care. These questions indicate that visible storage displays have great potential to educate the public on museum collections and their care and use. Furthermore, visitors' reactions to seeing museum staff working in the collection indicate that there is a positive response to the transparency of having the museum's storage and operations on view while visitors are in the museum. Finally, the design of the space ensures that visitors will see the display almost as soon as they enter the

museum. In conjunction with the access provided by appointment for UC Berkeley students and researchers, the visible storage display aids the museum in making significant, effective efforts to fulfill its mission and stated goals around access.

In sum, the Magnes effectively designed their visible storage display in order to address both the public's need to access their collection and the mitigation of environmental and physical factors which can pose a risk to collections objects. A notable strategy was the use of effective project management to further decrease risks associated with object handling and increase access to the collection for both students and the general public. This decision shows that preventive conservation concerns are being addressed and adapted to a visible storage display while the museum capitalizes on the opportunities that visible storage offers for public engagement. Furthermore, the visitor feedback collected at the museum indicates a positive response overall to the display strategy and shows that the display is engaging the public around the museum's collection, its care, and its use.

## Chapter 6: Case Study 2. The San Diego Museum of Art

The San Diego Museum of Art (SDMA) is an art museum in San Diego, California, with a mission to “inspire, educate, and cultivate curiosity through great works of art” (SDMA 2019b). The history of the institution reaches back to the early 20th century when civic leaders were inspired by the 1915-1916 Panama-California International Exhibition, held in San Diego’s Balboa Park, to establish a permanent public art gallery. Planning for the museum began in 1922, and it opened its doors as “The Fine Arts Gallery of San Diego” in 1926. Subsequently, the institution began to build its permanent collection (SDMA 2019c).

The collection consisted mostly of paintings and sculpture until a period of expansion in the 1960s and 1970s. At this time, the museum was renamed to the “San Diego Museum of Art” in order to reflect growth in the scope of the collection to include works of applied and decorative art. The collection expanded again in the 1980s and 1990s as the museum received donations of a collection of prints, posters, and paintings by Henri de Toulouse-Lautrec from the Baldwin M. Baldwin Foundation and a 1,453 piece collection of Indian and South Asian art from Edwin Binney 3rd. Most recently, in the 2000s, the collection has grown to include African, Oceanic, and Native American artworks which were transferred from the Sana Art Foundation and other fine art acquisitions (SDMA 2019c).

The SDMA provides access to their collections through exhibits, an online catalogue, and outreach programs. At the time of this thesis, there are currently fourteen exhibitions advertised on their web page, including their visible storage installation that spans two

galleries: Visible Vaults (SDMA 2019a). A school tour program runs regular free, docent-led school tours in the galleries for K-12 students over a variety of topics and provides materials such as “Art Carts” that are prepared by museum educators and illustrate the processes behind the various works of art that are on display. Tours are available in English or Spanish and there is an additional program that provides buses to Title 1 schools serving a large number of low-income students in order to remove cost as a barrier to entry for classes from those schools.

Additional outreach programs also address cost as a barrier to entry and bring art directly to audiences. Programs currently focus on serving young people who are considered “at-risk”; for example, SDMA partners with organizations such as ALBA, a multidisciplinary program that serves students who have been expelled, The Monarch School, a program that serves students who are experiencing homelessness, the Kearny Mesa Juvenile Detention Facility, and Juvenile Court and Community Schools. These programs include multiple visits with museum educators to museums in the area, workshop sessions, visits to SDMA, and a final reception or exhibition. Through this outreach, the Museum serves over two thousand underserved youth and is seeking to help fill the void left by program and budget cuts in schools (SDMA 2019d). With these programs, SDMA is working to address barriers to access to their museum in their community.

To increase access to their collection in the galleries, SDMA has installed visible storage in order to provide access to more of their collection than would typically be on view

in traditional exhibits. SDMA calls their visible storage “Visible Vaults” and they are installed in Galleries Nine and Ten. A label in the galleries describes the area as follows:

Welcome to the collections of the San Diego Museum of Art. Here in our Visible Vaults galleries, we have recreated part of the museum’s most carefully guarded area, a place that is invisible to most visitors--the vaults where the thousands of works of art in our collection are stored. Often curators cannot put everything on view that deserves to be displayed; some works of art are too fragile, too light-sensitive, or would not fit well with the other objects in a gallery. However in this behind-the-scenes display, you have the opportunity to discover some little-known masterpieces. So open drawers, peek into our virtual storerooms, and take the time to sketch and observe. These are some of the great treasures of the collection (Digasare 2019).

This text highlights that, while most of the collection is not on display, the Visible Vaults are offering a glimpse into closed storage. In this way, the Visible Vaults not only display more works than are typically on view in traditional galleries, but also give visitors a sense of the scale of closed storage and engage visitors with the reasons for why not every object in the museum’s collection is on view.

While Gallery Ten displays three-dimensional objects: small bronzes, ceramics, and pieces from the ethnographic collection (Image 6), the majority of the Visible Vaults are dedicated to the SDMA’s print collection and are located in Gallery Nine (Image 7). Here, 60 drawers in bays of 10 display American prints, photographs, Indian prints, Japanese prints, and European works on paper. The prints are light-sensitive, so they are displayed in drawers. Curators are responsible for making the selections of which prints are shown, with a particular emphasis on showing prints that have not been seen by the public for some time (Digasare 2019).



Image 6: Gallery Ten at the San Diego Museum of Art (photo courtesy of John Digesare).

The drawers are 45 inches high at their tallest and about a half inch from the floor at their lowest. They resemble flat files, which are typically used to house works on paper in closed museum storage, in their design (Image 8). Each drawer typically contains about three prints that have been selected by conservators, conserved, and matted on acid-free mats. After being on display for about two years, the first set of prints have been rotated out and will likely rest for 4-5 years before being displayed again, which will mitigate potential damage from exposure to light (Digasare 2019).



Image 7: Gallery Nine at the San Diego Museum of Art (photo courtesy of John Digesare).



Image 8: Drawers in Gallery Nine at the San Diego Museum of Art resemble flat files, typically used to house prints in closed museum storage, in their design (photo courtesy of John Digesare).

Since their installation, some changes have been made to the drawers in order to address preservation concerns in three areas. First, after installation, some of the drawers were sticking and jamming so adjustments were made in order to ensure that they ran smoothly on the tracks and would open fully. Second, one print slipped out of place as the drawer was being opened and closed, so tape was applied to the back of the mat with a film barrier as protection. This technique successfully secured the mat in the drawer. Lastly, there was a problem with static inside the drawers, which caused some of the prints were lifting up due to static

electricity. To mitigate this, an anti-static brush, Brillianize, or a damp paper towel were used on the plexiglass in order to eliminate the static and to keep the prints from lifting (Digesare 2019).

Upon examining SDMA's experience with visible storage, three main themes emerged: first, that the design of their visible storage is another example of how museums are reinterpreting the practice in ways which suit their collection; second, that there are some challenges to preservation posed by the use of drawers but that those challenges can be mitigated through maintenance; and third, that visible storage is just one tool that museums can use to democratize their institutions and that other strategies, such as outreach programs, can be developed to address the fact that some members of a museum's community may experience economic or social barriers to entry.

First, SDMA's approach to the design of their visible storage is another variation on the original design at the Museum of Anthropology. While the Visible Vaults do not display an entire collection, the approach displays more works of art than is typically displayed in traditional exhibitions. Moreover, SDMA chose to focus on their print collection with the first iteration exhibiting Japanese woodblock prints and prints from Henri de Toulouse-Lautrec, Alexander Calder, Andy Warhol, Henry Moore, Auguste Rodin, Charles Reiffel and Lee Krasner (SDMA 2019a). This decision brings increased access to a part of SDMA's collection that is particularly strong and demonstrates one of the advantages of learning from museum

collections to visitors: they allow for the study of a particular technique over time and through different artists and applications.

Additionally, the design of the display helps to mitigate risks associated with light damage, a critical need for sensitive print collections. As discussed in the literature review, the recommended light level for prints is typically around 50 lux, which is also the lowest level of light at which a viewer with healthy eyes could successfully view an object (CCI 2019). Even in traditional exhibitions, these objects are lit at lower levels than pieces made from other materials that can handle higher light levels. The choice to use drawers allows the museum to display this collection for longer periods of time than would typically be possible if the prints were to be successfully preserved for future generations.

In this way, the Visible Vaults demonstrate that, even when displaying one part of a collection, visible storage is able to increase access and give visitors an understanding of some of the uses of museum collections. Furthermore, the design of the display enables visitors to visualize the conditions in which objects would typically be stored because the drawers mimic the flat files that the prints would likely be stored in in closed storage. Through the didactic panels, the exhibition design, and the drawing activities in the gallery, visitors are engaged with concepts that are central to museum collections.

Second, the issues that SDMA experienced involving preservation were successfully mitigated. Drawer tracks were adjusted in order to reduce vibrations, static electricity from the plexiglass was reduced to successfully stop prints from lifting, and mats were secured so that

the prints did not shift in the drawers. Ongoing maintenance and monitoring is carried out by the prep team in the Exhibitions and Collections department and monitoring responsibilities are also shared by gallery attendants who are often able to catch any details which may be a concern and there is a system in place to rotate objects in order to let them rest (Digesare 2019).

Finally, after considering the outreach programs at the SDMA, it is clear that the museum is thinking about access on multiple levels. Like the Museum of Anthropology at the University of British Columbia, visible storage appears to be just one tool that they are utilizing to democratize their institution. Their outreach programs focus on removing barriers to entry to their galleries and are evidence that it may not be enough for museums to put a collection on view in order to meet standards for access.

In brief, SDMA is expanding access to their collection in a number of ways, one of which is visible storage. The Visible Vaults successfully display a large number of pieces from their extensive print collection and demonstrate how drawers can be used to increase access to light-sensitive materials in visible storage displays. Furthermore, while there were some preservation risks associated with both static from the plexiglass and with motion from the drawers being pulled out as visitors viewed the prints, museum staff at SDMA has found ways to mitigate these risks. Overall, visible storage fits into a holistic effort to democratize because SDMA has also committed to outreach programs that will make their museum's collections more accessible to their community.

### Chapter 7: Case Study 3. The Oakland Museum of California.

Located in Oakland, California, The Oakland Museum of California (OMCA) is a multidisciplinary museum with a mission to “inspire all Californians to create a more vibrant future for themselves and their communities” (OMCA 2019). OMCA’s collection spans the arts, history, and the natural sciences, and is made up of over 1.9 million objects, which include “seminal art works, historical artifacts, ethnographic objects, natural specimens, and photographs” (OMCA 2019). The Museum’s collections are used to support inquiries into California identity, and OMCA has identified education, programming, and outreach as integral parts of their museum operations which contribute to their vision of the museum’s role as a public forum (OMCA 2019).

OMCA uses “Discovery Drawers” as visible storage to display large numbers of objects from their collection throughout their permanent exhibitions. The drawers are scattered throughout all three core galleries: the Gallery of California Art, the Gallery of California History, and the Gallery of California Natural Sciences. From 2008 to 2014, all three of these galleries were renovated, and it was at this time that the Discovery Drawers were installed. The drawers have been in use for at least five years, with those in the Gallery of California Natural Sciences being the most recently installed (Lewis 2019).

The drawers are incorporated into the galleries in several different ways. First, in the Gallery of California Art, the drawers are freestanding in the galleries with other objects mounted on top. In this way, the drawers serve as the base of a pedestal display (Image 9).



Image 9: Discovery Drawers in the Gallery of California Art at the Oakland Museum of California (photo courtesy of author; objects from the collection of the Oakland Museum of California).

Next, in the Gallery of Gallery of California Natural Sciences and the Gallery of California History, the drawers are periodically incorporated into other elements of the exhibition design. For example, in the Gallery of California Natural Sciences, a display discussing roadkill

features drawers that pull out of the front of a truck and illustrate various species that can be found struck by cars on California roads and highways (Image 10).

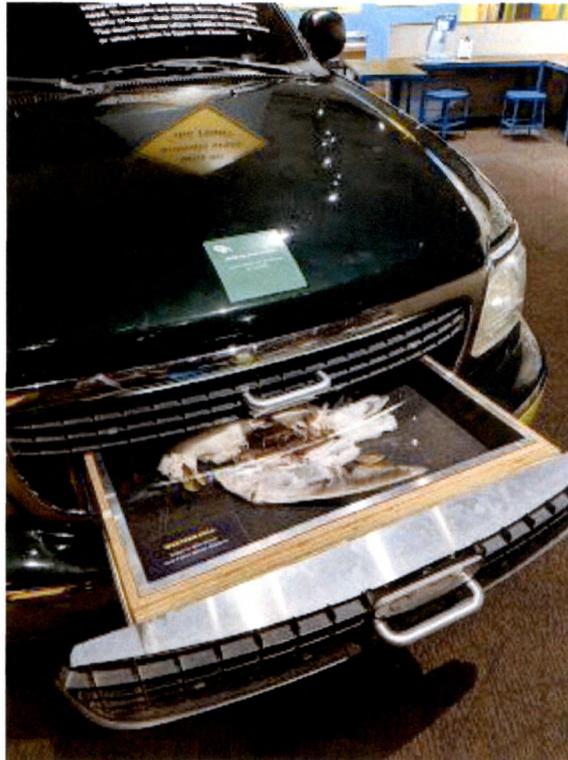


Image 10: Discovery Drawers in the Gallery of California Natural Sciences at the Oakland Museum of California (photo courtesy of author; objects from the collection of the Oakland Museum of California).

Finally, a number of drawers incorporate activities that engage visitors with the objects in the drawers. In the Gallery of California Natural Sciences, the drawers are used in drawing activities that encourage visitors to practice their observation skills (Image 11). Other drawers ask visitors questions and teach them about the natural sciences by engaging them in activities such as how to identify the eggs of local birds (Image 12).



Image 11: Discovery Drawer drawing activity in the Gallery of California Natural Sciences at the Oakland Museum of California (photo courtesy of author; objects from the collection of the Oakland Museum of California).



Image 12: Discovery Drawer egg identification activity in the Gallery of California Natural Sciences at the Oakland Museum of California (photo courtesy of author; objects from the collection of the Oakland Museum of California).

Currently, each gallery has a team that consists of collections staff, preparation/installation staff, curators, experience developers, designers, and educators who work together to produce and maintain the exhibits in the galleries. About one year after OMCA reopened, experience developers worked with an external evaluation company, Randi Korn and Associates, to conduct an evaluation of the Gallery of California Art and the Gallery of California History (Silberstein 2019). From this evaluation, the museum found that some drawers were getting more use than others. Generally, other “interactive elements” were getting more use; however, the “Gold Rush” drawers in the Art gallery and the drawers in the San Francisco section of the History gallery received a fair amount of use (Silberstein 2019).

Docents also use the drawers in facilitated learning experiences. Internally, the Learning Initiatives Program Manager (who leads the “Learning Initiatives,” or education, department at OMCA) worked with docents to find out about how docents use the Discovery Drawers by collecting anecdotal data in a Google document (Silberstein 2019). Overall, docents reported using the drawers in all three galleries while interacting with visitors; however, to deepen the dialogue with visitors about the objects in the drawers, some docents observed that they needed more information about these objects before engaging visitors with them further (Silberstein 2019). Subsequently, this data around engagement was weighed, internally, against conservation risks in order to determine whether or not objects in the drawers should be remounted in the galleries (Silberstein 2019) and in the Gallery of California Art, time and money was invested into the drawers in order to find solutions for conservation concerns and to remount objects (Silberstein 2019).

Ultimately, the drawers have remained in all three galleries and a number of solutions were found across all galleries to mitigate preservation concerns associated with visible storage; in particular, mounting strategies were developed in order to reduce the effects of motion and vibration on the objects (Lewis 2019). Decks and mounts in drawers are constructed in ways which are appropriate to long-term storage. Decks were encased in MarvelSeal, an aluminized nylon and polyethylene barrier film which protects objects from vapors, atmospheric gases, and pollutants (Talas 2019), and were lined with fabrics that were

Oddy tested in-house. Within the cases, objects are mounted in order to prevent them from damage when the drawers are being opened and closed by visitors (Lewis 2019).

In order to safeguard against light damage, light levels are measured and conservators generate an annual list of objects which should be rotated out. These decisions are made after factoring in the materials from which the object is made, the time that it has been on display to date, and the condition of the object. Overall, as a visible storage strategy, the drawers provide considerable protection against cumulative light damage compared to other methods of visible storage where the objects are exposed in cabinets; however, a disadvantage of the drawers is that they cause vibrations. To combat this, mounts were created to hold the objects in place and, over time, adjustments have been made, and objects have been remounted, as conservators were able to observe the effects of the vibrations on the objects (Lewis 2019).

To monitor object conditions, conservators are notified of potential problems by preparator staff who do regular maintenance in the galleries. Additionally, gallery guides are also able to identify issues while working in the galleries. In order to begin a more formal process for logging observations on object conditions, a Smartsheet has been set up to record this monitoring and to notify conservators and collections staff (Lewis 2019). In this way, OMCA has found a way to maximize staff time by integrating projects.

Overall, OMCA staff found that most objects were able to be safely mounted in the drawers; however, there were several cases where more significant adjustments needed to be made. In the Natural Science gallery, for example, brittle sponges were removed because they

could not stand up to the stress of the vibrations from the drawers (Lewis 2019). In another case, mounts were modified through the collaboration of a conservator and a mount-maker in order to safely display marine skeletal, keratin-based, specimens. Generally speaking, the process is iterative, as the staff is constantly fine-tuning mounts in response to observations on how the objects are faring in the drawers (Lewis 2019).

Other adjustments were made to mounts for works on paper and photographs. Initially, L-shaped pins made from brass cylinder blanks were used to secure objects to the deck (Image 13), but over time, some slippage was observed.



Image 13: L-shaped pins made from brass cylinder blanks (photo courtesy of author; objects from the collection of the Oakland Museum of California).

In order to prevent slippage, the pins were replaced using flat blank brass mounts, which provide more stability. In some other cases, transparent photo corners and polyethylene tape have been found to be adequate for mounting photos and other works on paper (Image 14). Since adjusting these mounts, OMCA staff have observed less slipping and moving from the objects in the drawers (Lewis 2019).

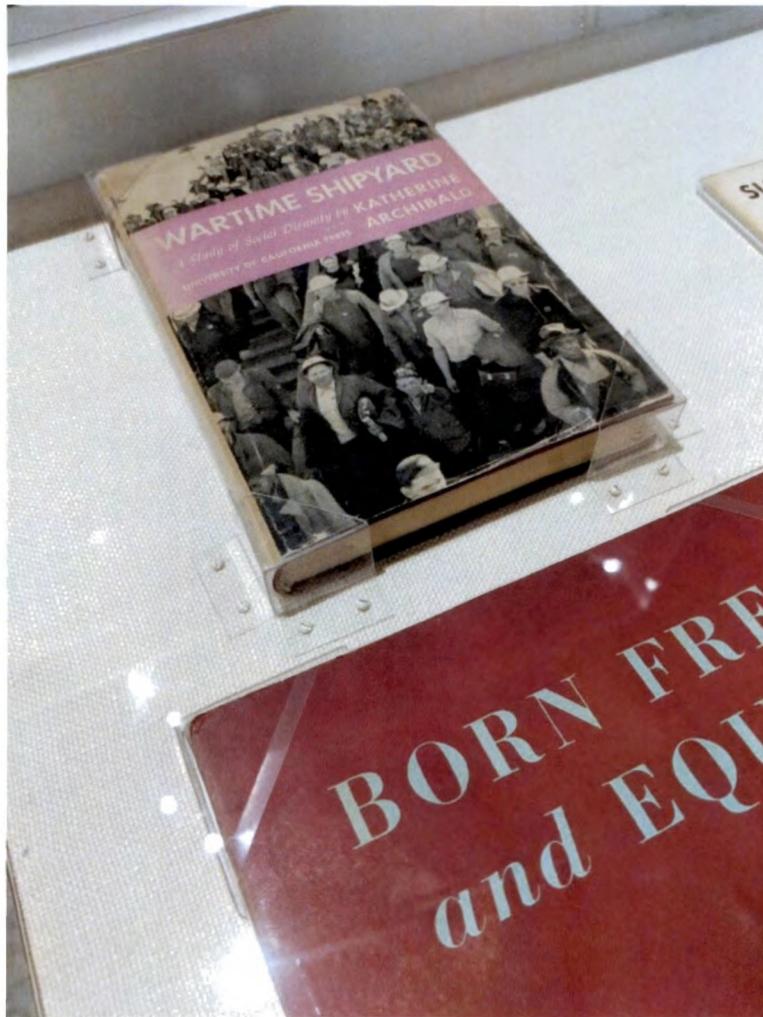


Image 14: Mounts for works on paper and ephemera (photo courtesy of author; objects from the collection of the Oakland Museum of California).

The flat blank brass mounts have also been used in other drawers throughout both galleries to secure three-dimensional objects to the drawer decks. Overall, they have been found to be more stable than cylinder blanks because they have a larger surface area and can be more securely fastened to the decks with screws. The mounts are then backed with felt in order to provide protection from abrasions that may be caused by objects making repeated contact with the brass mounts as the drawers are opened and closed. Aesthetically-speaking, the footprint of the flat blanks is still relatively low, and, where possible, they have been fauxed-out with an acrylic, Oddy-tested paint that has been found to be acceptable for long-term use. In some cases, objects are mounted using a similar process but with more complex cradles, which support the object and prevents it from touching the deck at all (Lewis 2019) (Image 15).



Image 15: Flat bar cradle mounts (photo courtesy of author; objects from the collection of the Oakland Museum of California).

This same strategy can be used with carved foam mounts or cavity mounts if the objects require more stability. In one case, baleen was mounted on foam mounts that gently cradled its natural curve and then secured in place with flat bar mounts. The foam was also covered in microfiber suede, which provided a slight enough tooth to reduce slippage, but was also delicate enough to be a safe material for the baleen to rest on (Image 16).



Image 16: Baleen mounted on microfiber suede-lined foam mounts with fauxed-out brass flat bar mounts (photo courtesy of author; objects from the collection of the Oakland Museum of California).

To reduce slippage, volara was also used underneath objects that were secured with small archival straps and museum staff found that cavity mounts were effective for preventing slippage (Image 17). To achieve this, foam was carved and covered with fabric so that a small

recess cradled the objects and prevented them from moving around as the drawers were opened and closed.



Image 17: Cavity mounts cradle spoons in a Discovery Drawer in the Gallery of California History at the Oakland Museum of California (photo courtesy of author; objects from the collection of the Oakland Museum of California).

In some cases, shells were mounted with a volara layer underneath and secured to the decks with small straps made from inert heat-shrink tubing. When a lower footprint was necessary, cotton embroidery floss was used to secure objects to the fabric that covered the decks.

Upon examining OMCA's experience with visible storage, three main themes emerged: first, OMCA is another example of how museums are beginning to experiment with the design of visible storage that was first pioneered by the Museum of Anthropology at the University of British Columbia; second, that a balance of preservation and access was achieved by first evaluating the value that the Discovery Drawers added to the visitor experience and then

developing strategies to mitigate challenges to preservation; and third, that gallery-based interdepartmental teams facilitate dialogue among museum staff to support the visitor experience while simultaneously providing a sufficient standard of care for objects while they are on display.

First, OMCA's visible storage design differs from other visible storage designs in that the Discovery Drawers are not installed in a way that mimics a museum storage area; instead, they are incorporated into the design of the more traditional exhibits found throughout all three core galleries. Their placement becomes part of the exhibit, whether they are pulled out from a display designed to be a truck or arranged under the counter of a mock lab set-up for an inquiry-based learning activity.

While this design differs from the first iterations of visible storage displays in places such as the Museum of Anthropology at the University of British Columbia, it still provides visitors with access to more of the collection than would typically be on display. Furthermore, the drawers offer opportunities to show visitors how a collection is used. For example, many of the displays, particularly those in the Gallery of Natural Sciences, give visitors an idea of what a comparative collection looks like and how it can function as a tool for learning about the natural sciences.

Second, a balance of preservation and access was achieved by first evaluating the value that the Discovery Drawers added to the visitor experience and then

developing strategies to mitigate challenges to preservation. After several years of display, for example, OMCA staff worked with docents to identify challenges in visitor use while monitoring the displays and then adjusting mounting strategies to satisfactorily mitigate concerns over vibrations when using drawers as a visible storage strategy. In addition, a consistent strategy has been established by conservators to choose objects to rotate to rest after being on display for a time.

Third, gallery-based interdepartmental teams facilitate dialogue among museum staff to support the visitor experience while simultaneously providing a sufficient standard of care for objects while they are on display. Preparator staff maintain the galleries and make observations on objects that need attention. Conservators collaborate with mount-makers to create mounts that will safely support the objects. There is a system for gallery guides to notify the conservation group about objects that may need attention, integrating informal condition reporting into their other duties in the gallery. Experience developers were also able to determine that the drawers were indeed adding value to the visitor experience, and establish that the time, budget, and effort that was being allocated to their maintenance was effectively supporting the museum's mission.

In sum, the Discovery Drawers at OMCA provide an example of visible storage that has been successfully maintained over several years of use. The solutions that the museum's staff have found are adequately protecting the objects and preserving them for future generations while simultaneously adding value to the visitor experience for visitors today. In

this way, the museum's stewardship responsibilities and commitment to access are both being met through the Discovery Drawer displays.

## Chapter 9: Discussion

Vaults, crypts, hidden treasures: all of these words have been used in recent literature to describe museum collections and closed museum storage. As museums move to democratize and decolonize, strategies have been developed in order to reframe museum collections, and visible storage is one of those strategies.

As a display strategy, visible storage succeeds in providing increased access to museum collections, but it also poses unique challenges for preventive conservation. Upon examining the literature, a survey of museums in the Western region of the United States, and three case studies, several themes concerning visible storage as it is being implemented in museums today emerged in this study: first, the design of visible storage is being reinterpreted but these visible storage displays all address the need to provide access to more of the museum's collection and/or educate the public about museum collections, their care, and their use; second, visible storage displays provide unique risks to preservation, but there are strategies available to mitigate those risks; and third, collaboration between departments or staff with varying expertise can produce these solutions.

### *The Design of Visible Storage is Being Actively Reinterpreted*

While the first example of open storage at the Museum of Anthropology attempted to display nearly all of the museum's collection in its galleries, subsequent examples have slightly

modified this design while still displaying a greater percentage of the collection, increasing the transparency of collections storage, or educating the public about museum collections and their care and use. All of these factors were addressed in visible storage from its beginning and remain constant through new iterations of the design.

The case studies in this thesis are excellent examples of this practice. At the Magnes, the entire collection storage is on view, but not every object is on display. Instead, the stacked storage and compact storage are visible, and selected objects are displayed unwrapped near the front of the glass. This “window into storage” (Franklin 2019) has the advantage of protecting the objects in the collection from cumulative light damage and dust while also providing increased access to the museum’s collection for the public. Magnes staff reported visitor’s delight at seeing the museum staff work in the collection and noted how the visible storage display prompted visitors to ask questions about the museum’s collection—a curiosity which indicates that the display is an effective way to educate the public about the museum’s collection, its care, and its use.

Both the San Diego Museum of Art and the Oakland Museum of California opted to use drawers in their visible storage, another display technique that mitigates cumulative light damage and dust. Neither museum has all of their collection on view, but both use drawers to facilitate access to more of their collection than would typically be available to the public. Furthermore, interpretation in the galleries uses the drawers as an opportunity to educate the public about the museum’s collection and its use.

At the San Diego Museum of Art, didactic panels communicate to visitors that the galleries in which museum visitors are about to enter are recreations of the museum's storage area, which are not usually accessible to the public. The text goes on to explain the purpose behind the drawers is to show more of the collection than is typically on view. In particular, the line, "often curators cannot put everything on view that deserves to be displayed; some works of art are too fragile, too light-sensitive, or would not fit well with the other objects in a gallery," describes the curation process and addresses preservation. In this way, the display is attempting to educate the public about the curation process and the care of the collection, while showing what the storage areas may look like and providing access to a large portion of their print collection (at least more than is typically on view).

Similarly, OMCA uses its Discovery Drawers to provide access to more of its collection than would typically be available in the galleries. Instead of focusing on one collection, like SDMA, OMCA has spread the Discovery Drawers throughout all three of its core galleries, spanning art, history, and natural science collections. In many displays, the drawers augment what is on view around them with supplemental material. In the Gallery of California Natural Sciences, interpretation in the drawers prompts visitors to engage with the collection in a way that shows how comparative science collections are used.

Furthermore, four visible storage galleries discussed in the literature review are similar departures from the visible storage design: The Henry R. Luce Center for American Art at the Metropolitan Museum of Art, the Luce Center at the New York Historical Society, The Visible

Storage - Study Center at the Brooklyn Museum, and the Luce Foundation Center at the Smithsonian American Art Museum. Like SDMA, these visible storage displays do not attempt to display the entire collection of these institutions; instead, they focus on a particular collection or collections and strive to increase access to a greater percentage of museum objects than is typically shown in a traditional exhibit. In many cases, visitors are given the opportunity to learn from the collection in much the same way curators or researchers would.

All of these examples are slight modifications to the original visible storage design as pioneered by MOA; however, they all address access and transparency in their own way. What is more, they are able to engage visitors with the museum's collection and prompt curiosity about the collection, how it is cared for, and how it is used. While some more recent versions depart from earlier designs, these concepts are consistently addressed across many iterations of visible storage today.

#### *Visible Storage Displays Pose Unique Risks to Preservation*

Museum professional standards and codes of ethics establish that the successful stewardship of a museum's collection should consider ways in which the museum could be successful in both access and preservation because, as the AAM's publication *National Standards and Best Practices for American Museums* states: "A museum's collections are an important means of advancing its mission and serving the public" (Merritt 2018, 46). This

publication goes on to highlight that access, as defined in these standards, applies to both the present and future generations. In the literature review, it was established that in order to make this possible, access to current generations must be balanced against preventive conservation for future generations and vice versa: preventive conservation for future generations must be balanced against access for current generations. To illustrate this point, the following questions were asked: if a piece of art is locked in storage for fifty years, did the museum fulfill its responsibility to the current generation? What are the consequences for preservation for future generations if that piece of art is continually exhibited?

Collections care in visible storage displays must consider this delicate balance. While they provide greater access, there are risks to preservation that may be exacerbated by visible storage displays. Generally, standards for collections storage recommend it be isolated from other activity in the museum, have no windows, be privately accessed, and be centralized (MRM5 2010). Visible storage displays breaks from these guidelines and, therefore, may increase risks to the objects on display through cumulative light damage, dust accumulation, vibration, off-gassing, and the lack of rest periods.

At first glance, visible storage appears to go against many professional standards of care for museum collections. In many cases, the objects on display are neither packed away in boxes nor are they stored in closed store rooms away from light and dust; nevertheless, museums have reached many solutions by integrating visible storage into their galleries while mitigating risks to long-term preservation. As is evidenced by the case studies in this thesis,

museums seeking to implement or maintain a visible storage display have options to mitigate risks associated with visible storage, especially those pertaining to light, vibrations, and off-gassing. These options vary based on any a given object, its materials, its condition, and the desired display technique. Through collaboration between staff members in various roles, sustainable solutions can be found that mitigate risks to preservation.

*Collaboration Among A Range of Museum Departments Has Produced Strategies To Mitigate Risks*

In order to mitigate the risks associated with visible storage displays, museum staff must work together to combine their expertise in order to determine the best display techniques, exhibit design, and maintenance protocols for their visible storage display. In many ways, these dynamics are already embedded in museum practice. As was discussed in the literature review, any exhibition requires the specialized skill of several departments and must be highly collaborative in order to be successful. Mitigations for visible storage displays can draw on existing museum practice for exhibiting artwork while taking into account special considerations that need to be made regarding light damage and dust accumulation, vibration, off-gassing, static, and rest periods for objects that are on display for extended periods of time.

Light Damage and Dust Accumulation: During any exhibit, objects are exposed to light and risk accumulating dust. Light damage poses a particular threat because it is cumulative and

irreversible. It can fade pigments, cause yellowing and discoloration, and weaken materials. Additionally, it can heat objects to an improper temperature (MRM5 2010).

Visible storage compounds these risks; however, the design of visible storage can significantly reduce them. For example, it can be argued the Magnes' design provides as much protection from light damage and dust accumulation as traditional closed storage. Moreover, in other visible storage displays, the use of drawers also mitigates these risks. Objects are completely protected from dust when museums use this strategy and their exposure to light is significantly reduced because they are only exposed when visitors are viewing them. At all other times, they are protected.

Vibration: While successfully mitigating risks associated with cumulative light damage and dust accumulation, drawers used in visible storage can present their own challenges: they have the potential to introduce vibrations as visitors open them and close them, thus jostling the objects and putting them at risk of abrasions and other damage. For this reason, the drawers that were installed in OMCA and SDMA were constructed to move as smoothly on their tracks as possible, and SDMA continued to work with contractors who fabricated and installed their drawers by having them return to adjust the tracks after they discovered that some of the drawers were sticking. Once adjusted, the vibration caused by the sticking drawers was diminished.

There are a number of techniques available to reduce threats to conservation that are posed by vibrations, such as abrasions, while objects are on display in drawers. OMCA is an excellent example of this practice. After identifying problem areas through monitoring, conservators and mountmakers created solutions that would safely support the objects as visitors opened and closed the drawers. Display techniques included brass mounts made from flat blanks, carved ethafoam cavities, and carved ethafoam bumpers. To further prevent slippage, additional support was created from Volara or suede lining and/or objects were secured to the drawer decks using cotton embroidery thread or straps fashioned from heat-shrink tubing. All of these strategies could be replicated in visible storage displays that utilize drawers and the appropriate techniques can be determined through careful observation and an assessment of which mounting strategies would best suit the object based on the materials that it is made from, its weight and balance, its condition, and any inherent vice that may pose risks to conservation.

Off-gassing: While plywood and medium-density fibreboard is commonly used to construct exhibit furniture in rotating displays and exhibits, museums installing open storage displays must take greater care to use materials that prevent off-gassing and take into account that the objects will be displayed for an extended period of time. In many cases, metal is used instead of wood, following recommendations for materials used in closed storage as outlined by the National Parks Service Museum Handbook (NPS 2012; 7.12). In this way, materials used in

visible storage displays blend techniques for safely storing objects in closed storage with display techniques used in traditional rotating exhibits.

When other materials are introduced in a closed cabinet or drawer, they should be inert in order to prevent off-gassing, which could harm objects in close proximity. In developing mounts that reduce vibration in their Discovery Drawers, OMCA ensured all of the materials in the interior of the drawers were Oddy tested to ensure they would not create environmental conditions in the drawers that would alter the objects over the course of their extended time on display. Furthermore, drawer decks were encased in MarvelSeal barrier film in order to prevent off-gassing in the drawers.

Static: Static buildup can be a problem when protecting works in closed cases with plexiglass. Sometimes, as with the prints in SDMA's visible vaults, static electricity can cause works on paper to lift up from the decks of the drawers in visible storage displays. SDMA was able to solve this problem by cleaning the plexiglass with Brillianize or a damp cloth.

Rotation: While visible storage was originally conceived of as exhibiting objects nonstop, all three of the museums in these case studies have a system in place for rotating objects and allowing them a period of rest. The objects chosen to be rotated out and the amount of time they rest are determined based on the objects' composition, condition, and the time they have been on display to date. While this means the entire collection is not on view at any given time,

it does allow museum staff to mitigate risks to preservation that are posed by extended display times and greatly mitigates the effects of cumulative light damage, vibration, and temperature/relative humidity fluctuations over time. Furthermore, while the objects are resting, museums have the opportunity to install other objects the public has not seen for a while in their place.

In order to identify these risks and apply the appropriate mitigations, expertise from staff members from different departments is needed, and the case studies in this thesis serve as good examples. Both OMCA and SDMA rely on preparators and gallery staff to monitor the condition of the displays and the objects while completing other routine duties and the Magnes' integrates the collections tasks into the curation and display of the objects that are on view in its visible storage. Observations from these steps can then identify potential risks to objects on display in visible storage.

Following these observations, registrars, conservators, and mount-makers can take steps to find solutions. At OMCA, conservators and mount-makers worked together to create mounts that would properly support baleen in the drawers. At SDMA plexiglass was cleaned with Brillianize or a damp cloth in order to reduce static electricity causing the works on paper to lift up from the deck of the drawers. Finally, OMCA used the expertise of its Experience Developers in order to collect feedback that confirmed the drawers were indeed adding value to the visitor experience before taking the time and resources to mitigate risks to preservation

that were posed by the drawers. Through this collaboration, solutions satisfactorily mitigated risks associated with visible storage.

### *Conclusion*

Overall, visible storage, in its many iterations, provides greater access to museum collections. Even if it does not display an entire museum's collection, it differs from traditional exhibits and displays because it provides access to a greater percent of the museum's collection than is typically on view and does so continuously, during regular opening hours. At the same time, these displays educate the public on the collection and how it is cared for and used. While some of the more recent visible storage displays depart from earlier designs, these concepts are constant throughout.

Visible storage does pose some risks to preservation, but museums seeking to implement or maintain a visible storage display today have options to mitigate those risks. These options vary based on any a given object, its materials, its condition, and the desired display technique. With the appropriate design, objects on display can be preserved while being accessible as part of a visible storage display. Furthermore, these mitigations can best be achieved through collaboration across departments and by integrating preservation tasks into other projects.

## Chapter 9: Conclusion and Recommendations

In the previous chapter, several themes that emerged in this study were discussed. In this chapter, three conclusions about visible storage in museums today are presented: first, visible storage continues to democratize museums; next, ongoing evaluation of visible storage is necessary; and last, increased access can be balanced with preservation when museums use visible storage. Following this discussion, three recommendations concerning the use of the visible storage in museums today are presented.

### *Conclusions*

Democratization: First, visible storage continues to democratize museums. It greatly increases the amount of objects in the collection that are available for all members of the general public to view during regular opening hours. This transparency is essential to democratization; however, visitor studies suggest that some iterations of visible storage that favor a completely unmediated approach to the interpretation make it difficult for visitors to understand what they are viewing. As a result, the best intentions of the theory behind the democratic value of an uninterpreted gallery filled with hundreds of objects actually proves to be *less* accessible to the general public, not more accessible.

Overall, visible storage is a highly democratic way to view the collection; however, steps must be taken to address other issues facing museums concerning access. These steps include questions about who is able to access the museum, who feels welcome and comfortable

in the museum, and who is represented in the museum by the stories that are being presented and by the people who are presenting those stories. Museums today must consider how to ameliorate economic and physical barriers to access, how to begin a process of decolonization, and how to make their spaces more inclusive. As described by the director of the Museum of Anthropology at the University of British Columbia, visible storage is just one of the tools museums can use when tackling these issues; however, when integrated with ongoing evaluation, as outlined below, there is no reason why visible storage cannot emerge as one of the most potent tools in efforts to make the museum a more inclusive space.

Evaluation: As mentioned above, visitor studies suggest that some iterations of visible storage make it difficult for visitors to understand what they are viewing, therefore making some approaches to visible storage *less*, not more, accessible to the general public.

This data is an excellent example of how visitor evaluation can occasionally produce results that test and refine theory. It emphasizes how essential evaluation is to museum practice as a tool to create vital connections between museum practice and the communities that museums serve. In this case, the heart of the issue is related to problems associated with authority and knowledge; however, it may be that a lack of interpretation is not the solution in this case. Layered interpretation, where visitors are given choices about how much information they receive on a given object or exhibition and the ways in which they access that information, may help (Orcutt 2011). Additionally, interpretive strategies that favor

constructivist learning and interactivity may help to shift the power away from curators, and instead can create a partnership between the visitor and the museum in the learning experience. Finally, a museum's willingness to evaluate its commitment to representation in the stories it presents and in the people who are presenting those stories (museum staff) will also aid in the democratization of museum practices, for visible storage and beyond.

Balancing Preservation with Increased Access: Finally, both preservation and access are strengthened when museums use visible storage because this display technique forces museum personnel to rethink their assumptions, approaches, and practices. As a result, museums are using visible storage to find new ways to balance access and preservation.

Museums with collections are constantly negotiating their stewardship responsibilities as they relate to both preservation and access. Visible storage pushes the boundaries of current museum practice on both counts: it substantially increases access to objects, but it also has the potential to expose them to greater risks to their long-term preservation than if they were packed away in closed storage. Nevertheless, museums have strategies available to them to mitigate the risks associated with visible storage so they can take advantage of the opportunities that this display strategy offers. In the process, the museum's approach to preservation and access becomes more self-reflective and integrated, and therefore, its efforts in both areas are strengthened.

### *Recommendations*

In order to execute visible storage as a strategy in a twenty-first century setting, what are the practical steps that a museum needs to take today? The case studies in this thesis showed how museums are reinterpreting visible storage to balance the need to increase access to their collections while simultaneously developing strategies to mitigate those risks through collaboration across departments. This troubleshooting is an iterative process and is an excellent example of how the enactment of museum ethics can be found in the day-to-day operations of the museum. But what other steps can museums take to adapt visible storage to their needs and develop the most effective version of this display strategy?

Research: First, more research on visible storage should be conducted and shared. Additional studies could help establish emerging best practices or standards and would also serve to circulate information about how to successfully install, maintain, interpret, and evaluate these displays.

Through a web survey, this study found that while visible storage is not widespread, it appears to be growing. In the Western region of the United States alone, six museums have opened visible storage displays in the past several years or have forthcoming visible storage displays. The outlook on visible storage as a tool to increase access appears promising, but, not many museums have tried it. This may be, in part, because visible storage displays are perceived to pose greater risks to objects in the collection. Therefore, studies that assess and

outline how to mitigate these risks could encourage more museums to try using these displays. If museums with existing visible storage made information about what they have learned from their experience with visible storage at conferences, through reports, or through published articles, other museums might be encouraged to develop the display strategy.

Another factor may be that the initial cost of installing a visible storage display may be prohibitive. For example, the renewal of the visible storage gallery at the Museum of Anthropology in British Columbia took six years to complete and cost \$55.5 million dollars. Even updates can cost a considerable amount, especially if technology plays a significant role in interpretation. This was the case for the Met's Luce Center visible storage, which received a \$1 million dollar update in 2007 (Young 2014). Nevertheless, the four Luce Centers discussed in the literature review show that the increased access that visible storage centers provide can also attract potential donors.

Evaluation: The considerable cost of installation and maintenance leads to the second recommendation of this study: that museums conduct ongoing evaluation to determine whether the visible storage is adding value to the visitor experience and to ensure museums are implementing it effectively. Feedback received through both informal and formal evaluation suggests visible storage can succeed as a tool for both democratization and to engage visitors in the use and care of the collection. Moreover, museums considering visible storage should develop and maintain it in consultation with their community because each museum and each

collection will be different. For example, the Museum of Anthropology at the University of British Columbia identified some objects that descent communities felt should not be exhibited. In another case, the Oakland Museum of California used evaluation to determine whether their Discovery Drawers were adding value to the visitor experience before using further resources to revamp some of the display. These kinds of community assessments are invaluable for involving visitors in collections access, for enhancing learning, and for ensuring the overall effectiveness of museum displays.

Monitoring: Finally, in order to implement strategies to mitigate preservation risks, ongoing monitoring of object condition is essential in visible storage displays. This task can be daunting because the number of objects on display are significantly increased from traditional displays; nevertheless, it is possible to integrate the monitoring of object conditions into other tasks and projects in order to make the task more manageable. Staff that are in the galleries often, such as preparators and gallery guides, can help monitor object condition and report to conservators, registrars, or collections managers when there are issues with object conditions. In the case study on OMCA in this thesis, museum staff reported that creating a centralized form for preparators and gallery guides to report this information helped to get the information to conservators quickly, a solution which is both effective, cost-efficient, and easily replicated in other museums. Careful planning, clear interdepartmental communication, and a set of procedures to address object condition will go a long way towards ensuring preservation risks

are mitigated, but these will not happen unless the monitoring of objects takes place in ways that recognize preservation is a concern of all who work in the museum.

### *Closing Remarks*

As institutions that act as stewards of their collections on behalf of the public, museums have responsibilities towards both the care of the objects in their collection and the access that they provide to those collections for the public. As the American Alliance of Museums outlines:

Effective collections stewardship ensures that the museum owns, borrows, holds in its custody and/or uses are available and accessible to present and future generations. A museum's collections are an important means of advancing its mission and serving the public (Merritt 2018, 46).

In light of this statement, visible storage is not so far away from the fundamental ethics guiding the museum profession today. To be sure, visible storage pushes the boundaries on current museum practice; nevertheless, the principles on which it rests are the same principles which guide museum practice today. This is evidenced by museums with visible storage that are finding creative solutions to ensure that with increased access, preventive conservation efforts are being elevated as well. In this way, visible storage can be successful as a tool to democratize collections and to make “public institutions more public,” as noted in Bohlen

(2001), and can even strengthen museum practice as it relates to the intersection of preventive conservation and display.

While the original model may not be cost-effective for all museums, the museums in this case study have shown that visible storage displays are being reinterpreted and may not be beyond the reach of even smaller museums. Even something as simple as a well-planned and well-designed single display drawer with rotating offerings from the collection could enhance learning while ensuring objects are safe. Through community consultation and evaluation, more museums could develop their own version of visible storage and provide increased access to their collection. Finally, there is perhaps no more effective way for the average visitor to experience the scope and range of collections housed in larger museums than through visible storage that has been developed through consideration for both the accessibility and safety of the collection according to museum professional standards and best practices.

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**Appendix 1: Web Survey of Bay Area Museums**





**Appendix 2: Web Survey of Western Museums Association Institutional Members**

Name of Institution	Institution's Web Page	Open Storage?	Source	Term used by institution for open storage	Links	Mention of Visible Storage on Exhibitions Page?	"Visible Storage"	"Open Storage"	"Drawers"	"Window"	"Study Storage"	Notes
A.K. Smiley Public Library	<a href="http://www.akapl.org/">http://www.akapl.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function is connected to city of Chandler site.
Agua Caliente Cultural Museum	<a href="https://www.acomuseum.org/">https://www.acomuseum.org/</a>	No (opening 2020).	Informal web survey	-	-	-	-	-	-	-	-	No search function on site.
Anchorage Museum	<a href="https://www.anchagemuseum.org/">https://www.anchagemuseum.org/</a>	Yes (temporarily).	Informal web survey	"conservation lab with visible storage"	<a href="https://www.anchagemuseum.org/exhibits/conservation-lab-visible-storage/">https://www.anchagemuseum.org/exhibits/conservation-lab-visible-storage/</a> <a href="https://www.anchagemuseum.org/media/7634/fall-2018-anchorage-museum-exhibitions-and-programs.pdf">https://www.anchagemuseum.org/media/7634/fall-2018-anchorage-museum-exhibitions-and-programs.pdf</a>	X	-	-	-	-	-	The open storage that they had was a temporary exhibit.
Anderson Collection at Stanford University	<a href="https://anderson.stanford.edu/">https://anderson.stanford.edu/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Arizona Capital Museum	<a href="https://azlibrary.gov/azcom">https://azlibrary.gov/azcom</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Arizona Center for Nature Conservation at South Mountain Park	No web page available.	-	-	-	-	-	-	-	-	-	-	-
Bainbridge Island Historical Museum	<a href="https://bainbridgehistory.org/">https://bainbridgehistory.org/</a>	No?	Informal web survey	-	-	-	-	-	-	-	-	Drawers are mentioned but in the context of a children's activity. Unclear whether this is an open storage display.
Barona Cultural Center and Museum	<a href="https://www.baronamuseum.com/">https://www.baronamuseum.com/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on the web page.
Bolea Art Museum	<a href="http://www.boleartmuseum.org/">http://www.boleartmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on the web page.
Buffalo Bill Center of the West	<a href="https://centerofthewest.org/">https://centerofthewest.org/</a>	Yes	Informal web survey	"open storage," "designed for visible storage," "drawers," "study gallery"	<a href="https://drive.google.com/open?id=1TTLiVDmYPlKqjPFQ4wVlu2CEIP_uJh">https://drive.google.com/open?id=1TTLiVDmYPlKqjPFQ4wVlu2CEIP_uJh</a> <a href="https://centerofthewest.org/wp-content/uploads/2015/06/Annual-Report_2014-web.pdf">https://centerofthewest.org/wp-content/uploads/2015/06/Annual-Report_2014-web.pdf</a> <a href="https://centerofthewest.org/wp-content/uploads/2012/08/cfm-newsletter_fall2010.pdf">https://centerofthewest.org/wp-content/uploads/2012/08/cfm-newsletter_fall2010.pdf</a> <a href="https://centerofthewest.org/explore/firearms/exhibit/">https://centerofthewest.org/explore/firearms/exhibit/</a>	X	X	X	X	-	X	"The laboratory also serves as open storage for some of our specimens not on display in the Draper Museum exhibit galleries."  "The 2014 Highlight of the Buffalo Bill Center of the West's Cody Firearms Museum was the installation of a second set of stable Aris cases designed for visible storage. Identifying means to display an evolving encyclopedic collection is imperative at the Cody Firearms Museum"
Buffalo Soldiers Museum	<a href="http://www.buffalosoldiersmuseum.org/">http://www.buffalosoldiersmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function or exhibitions page on website.
Burke Museum	<a href="http://www.burkemuseum.org/">http://www.burkemuseum.org/</a>	Yes	Informal web survey, site visit	"Visible collections and lab spaces"	<a href="http://newburke.org/project-details">http://newburke.org/project-details</a> <a href="http://www.burkemuseum.org/static/baskets/artists/afudy/lab.html">http://www.burkemuseum.org/static/baskets/artists/afudy/lab.html</a>	-	x	x	-	-	X	Some existing open storage and plans for open storage in the new space.
Burlesque Hall of Fame	<a href="https://www.burlesquehall.com/">https://www.burlesquehall.com/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Cabot's Museum Foundation	<a href="https://cabotmuseum.org/">https://cabotmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Cal Auto Museum	<a href="https://www.calautomuseum.org/">https://www.calautomuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Cascade Art Museum	<a href="https://www.cascadeartmuseum.org/">https://www.cascadeartmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Central Sierra Historical Society and Museum	<a href="http://www.sierrahistorical.org/">http://www.sierrahistorical.org/</a>	No	Informal web survey	-	-	No exhibitions page.	-	-	-	-	-	No search function on site.
Chandler Museum	<a href="https://www.chandleraz.gov/exhibits/arts-and-culture/museum-and-gallery/candler-museum?pageid=996">https://www.chandleraz.gov/exhibits/arts-and-culture/museum-and-gallery/candler-museum?pageid=996</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Charles M. Schulz Museum	<a href="https://schulzmuseum.org/">https://schulzmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Chihuly Inc	<a href="https://www.chihuly.com/">https://www.chihuly.com/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Children's Museum of Tacoma	<a href="https://playtacoma.org/">https://playtacoma.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Clark County Museum System	<a href="http://www.clarkcountymv.gov/parks/pages/clark-county-museum.aspx">http://www.clarkcountymv.gov/parks/pages/clark-county-museum.aspx</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function is connected to Clark County site.
Columbia River Maritime Museum	<a href="http://www.crmn.org/">http://www.crmn.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on site.
Community Memorial Museum of Sutter County	<a href="https://www.suttercountymuseum.org/">https://www.suttercountymuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on site.

Name of Institution	Institution's Web Page	Open Storage?	Source	Term used by institution for open storage	Links	Mention of Visible Storage on Exhibitions Page?	"Visible Storage"	"Open Storage"	"Drawers"	"Window"	"Study Storage"	Notes
Dear Valley Petroglyph Preserve	<a href="https://shasc.asu.edu/dvpp">https://shasc.asu.edu/dvpp</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function is connected to Arizona State University School of Human Evolution and Social Change site.
Desert Caballeros Western Museum	<a href="https://westernmuseum.org/">https://westernmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Eastside Heritage Center	<a href="https://www.eastsideheritagecenter.org/">https://www.eastsideheritagecenter.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Everett Museum of History	<a href="https://everettmuseum.org/">https://everettmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Foss Waterway Seaport	<a href="https://fosswaterwayseaport.org/">https://fosswaterwayseaport.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Frye Art Museum	<a href="https://www.fryemuseum.org/">https://www.fryemuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Hits include artwork in the collection.
Guadalupe-Nipomo Dunes Center	<a href="http://www.dunescenter.org">www.dunescenter.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on the web page.
Halle Ford Museum of Art, Willamette University	<a href="http://willamette.edu">willamette.edu</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function connected to Willamette University's web page.
Heritage Square Foundation	<a href="http://HeritageSquarePdx.org">HeritageSquarePdx.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on the web page.
Hermosa Beach Historical Society	<a href="https://www.hermosabeachhistoricalsociety.org/">https://www.hermosabeachhistoricalsociety.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on the web page.
Hi-Desert Nature Museum	<a href="http://www.hidesertnaturamuseum.org">www.hidesertnaturamuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
High Desert Museum	<a href="http://www.highdesertmuseum.org">www.highdesertmuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Honolulu Mayor's Office of Culture and the Arts	<a href="http://www.honolulu.gov">www.honolulu.gov</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function connected to the City and County of Honolulu
Honolulu Museum of Art	<a href="http://www.honolulumuseumofart.org">www.honolulumuseumofart.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Idaho State Historical Society	<a href="http://www.history.idaho.gov">www.history.idaho.gov</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function connected to the entire Idaho State Historical Society site (SHPO, etc).
International Police Museum	<a href="http://internationalpolice.com">internationalpolice.com</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Iolani Palace	<a href="http://www.iolanipalace.org">www.iolanipalace.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
J. Paul Getty Museum	<a href="http://getty.edu">getty.edu</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function connected to the collection catalogue, conservation institute, etc.
Jan Shrem and Maria Manetti Shrem Museum of Art	<a href="https://manetti@shremmuseum.ucsd.edu/">https://manetti@shremmuseum.ucsd.edu/</a>	No open storage, but a collections classroom.	Informal web survey	-	-	-	-	-	-	-	-	-
Janet Turner Print Museum, CSU Chico	<a href="http://www.jtturner.org">www.jtturner.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Jundt Art Museum	<a href="http://www.gonzaga.edu">www.gonzaga.edu</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function connected to the Gonzaga University site.
Juneau-Douglas City Museum	<a href="http://www.juneau.org">www.juneau.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on the site.
Karshner Museum and Center for Culture & Arts	<a href="http://karshner.org">karshner.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Knap City Hist. Soc. & Mus.	<a href="http://www.knapmuseum.org">www.knapmuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Kittitas County Historical Museum	<a href="http://www.kchm.org">www.kchm.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Klondike Gold Rush National Historical Park	<a href="https://www.nps.gov/klgo/index.htm">https://www.nps.gov/klgo/index.htm</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Lane County History Museum	<a href="http://lchm.org">lchm.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Latah County Historical Society	<a href="http://www.latahcountyhistoricalsociety.org">www.latahcountyhistoricalsociety.org</a>	No	Informal web survey	-	-	No exhibitions page.	-	-	-	-	-	No search function.
LeMay America's Car Museum	<a href="https://www.americascarmuseum.org/">https://www.americascarmuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function.
Lewis Army Museum	<a href="https://newlewisarmymuseum.com/">https://newlewisarmymuseum.com/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Los Altos History Museum	<a href="http://www.losaltoshistory.org">www.losaltoshistory.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Maryhill Museum of Art	<a href="http://www.maryhillmuseum.org">www.maryhillmuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Mesa Historical Museum	<a href="http://www.valleyhistoryinc.com">www.valleyhistoryinc.com</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function.
Motte Historical Museum	<a href="http://www.MotteMuseum.com">www.MotteMuseum.com</a>	No	Informal web survey	-	-	No exhibitions page.	-	-	-	-	-	No search function.
Muckleshoot Indian Tribe Museum of Glass	<a href="http://www.muckleshoot.nm.us">www.muckleshoot.nm.us</a>	No	Informal web survey	-	-	No exhibitions page.	-	-	-	-	-	No search function.
Museum of Glass	<a href="http://www.museumofglass.org">www.museumofglass.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Museum of History & Art, Ontario	<a href="http://ontario.gov">ontario.gov</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function is connected to the City of Ontario website. Web page is actually <a href="https://www.ontariocpa.gov/museum">https://www.ontariocpa.gov/museum</a>
Museum of History & Industry	<a href="http://www.mohai.org">www.mohai.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Museum of Making Music	<a href="http://www.museumofmakingmusic.org">www.museumofmakingmusic.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on website.



Name of Institution	Institution's Web Page	Open Storage?	Source	Term used by institution for open storage	Links	Mention of Visible Storage on Exhibitions Page?	"Visible Storage"	"Open Storage"	"Drawers"	"Window"	"Study Storage"	Notes
Sheldon Museum & Cultural Center	<a href="http://www.sheldonmuseum.org">www.sheldonmuseum.org</a>	No	Informal web survey	-	-	<a href="http://www.sheldonmuseum.org/events/archival-as-grand-opening">http://www.sheldonmuseum.org/events/archival-as-grand-opening</a>	-	-	-	-	-	No search function on web page. They have an archives and reading room that is open to the public.
Southern Utah Museum of Art	<a href="http://suu.edu">suu.edu</a>	No open storage, but a visible preservation lab.	Informal web survey	"Visible preservation studio"	<a href="https://www.suu.edu/ova/suma/building.html">https://www.suu.edu/ova/suma/building.html</a>	-	"Visible"	"open" brought back hits for the preservation studio	"Visible" brought back hits for the preservation studio	-	-	Search function connected to Southern Utah University. They have a visible conservation space.
Spokane Tribe of Indians Preservation Program	<a href="http://www.spokanetribe.com/preservation/preservation/department.html">http://www.spokanetribe.com/preservation/preservation/department.html</a>	No	Informal web survey	-	-	No exhibitions page. Searched "artifacts" and "preservation" tabs.	-	-	-	-	-	-
Springs Preserve	<a href="http://www.springspreserve.org">www.springspreserve.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function brings back hits for the entire Springs Preserve site, not just the Origen Museum.
St. George Art Museum	<a href="http://www.sgamuseum.org">www.sgamuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function searches the entire St. George site, not just the museum.
Sunnylands Center & Gardens	<a href="http://www.sunnylands.org">www.sunnylands.org</a>	No	Informal web survey	-	-	No exhibitions page. Searched "Center and Gardens" page.	-	-	-	-	-	-
Squamish Museum	<a href="http://www.SquamishMuseum.org">www.SquamishMuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on web page. Some ongoing (5 years) exhibits but no open storage.
Tacoma Art Museum	<a href="http://www.tacomartmuseum.org">www.tacomartmuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Tacoma Historical Society	<a href="https://www.tacomahistory.org">https://www.tacomahistory.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function on the web page.
Tempe History Museum	<a href="http://www.tempe.gov">www.tempe.gov</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function connected to the general city of Tempe site.
Thanksgiving Point Institute	<a href="http://www.thanksgivingpoint.org">www.thanksgivingpoint.org</a>	No	Informal web survey	-	-	<a href="https://www.thanksgivingpoint.org/exhibitions/museum-of-ancient-life/">https://www.thanksgivingpoint.org/exhibitions/museum-of-ancient-life/</a>	-	-	-	-	-	No visible storage. But a visible lab.
The Mob Museum	<a href="http://www.themobmuseum.org">www.themobmuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
The Museum of Flight Foundation	<a href="http://www.museumofflight.org">www.museumofflight.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
The Neon Museum	<a href="http://www.neonmuseum.org">www.neonmuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function not working.
The Robert and Frances Fullerton Museum of Art	<a href="http://rffma.csusb.edu">rffma.csusb.edu</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function connected to the entire CSU Bernardino site.
The Society of California Pioneers	<a href="http://californiapioneers.org">californiapioneers.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	No search function.
The Springfield Museum	<a href="http://www.springfield-museum.com/">http://www.springfield-museum.com/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
The Whale Museum	<a href="http://whalemuseum.org">whalemuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Tillamook County Pioneer Museum	<a href="http://www.tcpm.org">www.tcpm.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Tulare County Museum	<a href="http://www.tularecountymuseum.org">www.tularecountymuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Link provided by WMA doesn't work. Found the site at <a href="https://tularecountymuseum.org/museum/">https://tularecountymuseum.org/museum/</a> . Search function does not work.
UCR ARTS, University of California, Riverside	<a href="http://artblock.ucr.edu">artblock.ucr.edu</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Notes on their new permanent collection installation <a href="https://artblock.ucr.edu/Exhibitions/permanent-collection-gallery">https://artblock.ucr.edu/Exhibitions/permanent-collection-gallery</a>
University of Kansas Museum Studies Program	<a href="http://museumstudies.ku.edu">museumstudies.ku.edu</a>	No	Informal web survey	-	-	N/A (museum studies program, not a museum)	-	-	-	-	-	-
University of Nevada, Reno	<a href="http://www.unr.edu">www.unr.edu</a>	Yes (2)	Informal web survey	"Visible storage window" "drawer" of specimens	<a href="https://www.unr.edu/art/museum-of-art/permanent-collection">https://www.unr.edu/art/museum-of-art/permanent-collection</a> <a href="https://www.unr.edu/stories/curious-collection">https://www.unr.edu/stories/curious-collection</a>	X	X for Department of Art	-	X for Museum of Natural History	-	-	Two institutions within UNR have open storage: the Department of Art and the Museum of Natural History Search function connected to the entire UNR site.
University of Oregon Museum of Natural and Cultural History	<a href="http://mncb.uoregon.edu">mncb.uoregon.edu</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Web page not working, but site found at <a href="https://natural-history.uoregon.edu/">https://natural-history.uoregon.edu/</a>
University of San Francisco	<a href="http://www.usfca.edu">www.usfca.edu</a>	No	Informal web survey	-	-	N/A (museum studies program, not a museum)	-	-	-	-	-	-

Name of Institution	Institution's Web Page	Open Storage?	Source	Term used by Institution for open storage	Links	Mention of Visible Storage on Exhibitions Page?	"Visible Storage"	"Open Storage"	"Drawers"	"Window"	"Study Storage"	Notes
University of Washington Museology Graduate Program	<a href="http://www.museum.washington.edu">www.museum.washington.edu</a>	No	Informal web survey	-	-	N/A (museum studies program, not a museum)	X	-	-	-	-	The hit for "Visible storage" was a museum studies thesis. Search function is connected to the entire U of Washington site. The Burke Museum is on the University of Washington campus but isn't part of the Museum Studies program. See separate entry for the Burke Museum.
Utah Division of Arts and Museums	<a href="http://museums.utah.gov">museums.utah.gov</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Utah Museum of Fine Arts	<a href="http://umfa.utah.edu">umfa.utah.edu</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
vacaville museum	<a href="http://www.vacavillemuseum.org/">http://www.vacavillemuseum.org/</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Washington State Historical Society	<a href="http://www.washingtonhistory.org">www.washingtonhistory.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Whatcom Museum	<a href="http://www.whatcommuseum.org">www.whatcommuseum.org</a>	No	Informal web survey	-	-	-	-	-	-	-	-	-
Wilbur D. May Museum	<a href="http://www.maycenter.com">www.maycenter.com</a>	No	Informal web survey	-	-	-	-	-	-	-	-	Search function is connected to the entire Washoe County NV site.

Appendix 3: “See Through the Burke” Promotional Brochure



Olaon Kundig | Stephanie Bower Architectural Illustration

## THE NEW BURKE

**What if you could see through the walls of a museum—  
and discover all that's been hiding behind them?**

You can...at the New Burke.

The New Burke will be a flagship museum of natural history and culture that gives everyone in our community a chance to explore the life around us and see the world—see our past, see our future—with new eyes. We're removing the barriers that separate people from the Burke's collections and the insights they hold—opening not just our doors, but our walls to the entire community.

Come see through the Burke, and discover the life before you.

**[newburke.org](http://newburke.org)**

Anna O'Donnell, Development Director  
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## Ethics, Standards, and Professional Practices

### IN THIS SECTION

Ethics ▾

Core Standards for Museums ▾

Core Documents ▾

## Core Standards for Museums

Core Standards for Museums (formerly called the Characteristics of Excellence) are the umbrella standards for all museums that are developed through inclusive field-wide dialogue. They are not prescriptive or how-to but broad, outcome-oriented statements that are adaptable and expected of museums of all types and sizes, with each museum fulfilling them in different ways based on its discipline, type, budget, governance structure, and other unique circumstances. Core Standards are issued by AAM, in collaboration with the main discipline-specific museum associations that concur the standards are applicable to museums of all types and disciplines.

The Core Standards are grouped into the following categories: *Public Trust and Accountability, Mission & Planning, Leadership and Organizational Structure, Collections Stewardship, Education and Interpretation, Financial Stability, and Facilities and Risk Management.*

### Public Trust and Accountability

- The museum is a good steward of its resources held in the public trust.
- The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.
- Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.
- The museum strives to be inclusive and offers opportunities for diverse participation.
- The museum asserts its public service role and places education at the center of that role.
- The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.
- The museum is committed to public accountability and is transparent in its mission and its operations.
- The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.

## **Mission and Planning**

- The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.
- All aspects of the museum's operations are integrated and focused on meeting its mission.
- The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.
- The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.
- The museum establishes measures of success and uses them to evaluate and adjust its activities.

Read all of the Mission and Planning standards and professional practices

## **Leadership and Organizational Structure**

- The governance, staff and volunteer structures and processes effectively advance the museum's mission.
- The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.
- The governing authority, staff, and volunteers legally, ethically, and effectively carry out their responsibilities.
- The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.
- There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.

Read all of the Leadership and Organizational Structure standards and professional practices

## **Collections Stewardship**

- The museum owns, exhibits, or uses collections that are appropriate to its mission.
- The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.
- The museum's collections-related research is conducted according to appropriate scholarly standards.
- The museum strategically plans for the use and development of its collections.
- Guided by its mission, the museum provides public access to its collections while ensuring their preservation.

Read all of the Collections Stewardship standards and professional practices

## **Education and Interpretation**

- The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.
- The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.
- The museum's interpretive content is based on appropriate research.
- Museums conducting primary research do so according to scholarly standards.
- The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.
- The museum presents accurate and appropriate content for each of its audiences.
- The museum demonstrates consistent high quality in its interpretive activities.
- The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.

Read all of the Education and Interpretation standards and professional practices

## **Financial Stability**

- The museum legally, ethically, and responsibly acquires, manages, and allocates its financial resources in a way that advances its mission.
- The museum operates in a fiscally responsible manner that promotes its long-term sustainability.

Read all of the Financial Stability standards and professional practices

## **Facilities and Risk Management**

- The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.
- The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.
- The museum has an effective program for the care and long-term maintenance of its facilities.
- The museum is clean and well-maintained, and provides for the visitors' needs.
- The museum takes appropriate measures to protect itself against potential risk and loss.

Read all of the Facilities and Risk Management standards and professional practices

## Appendix 5: American Alliance of Museums “Find a Member Museum” Web Page

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### Find a Member Museum

Use our member directory to find a museum in your city or start planning your vacation. You can search by a single field or multiple fields.

The American Alliance of Museums doesn't have a reciprocal program or a formal agreement with any museum regarding admission. Some members provide free or discounted admission to other AAM members as a professional courtesy, others do not and are under no obligation to do so. It is best to check with the museum that you are interested in visiting.

Incorrect information for a museum? Contact our membership staff.

If you are staff of a member museum, you can update information in the organizational tab of your online profile.

#### Search by Museum

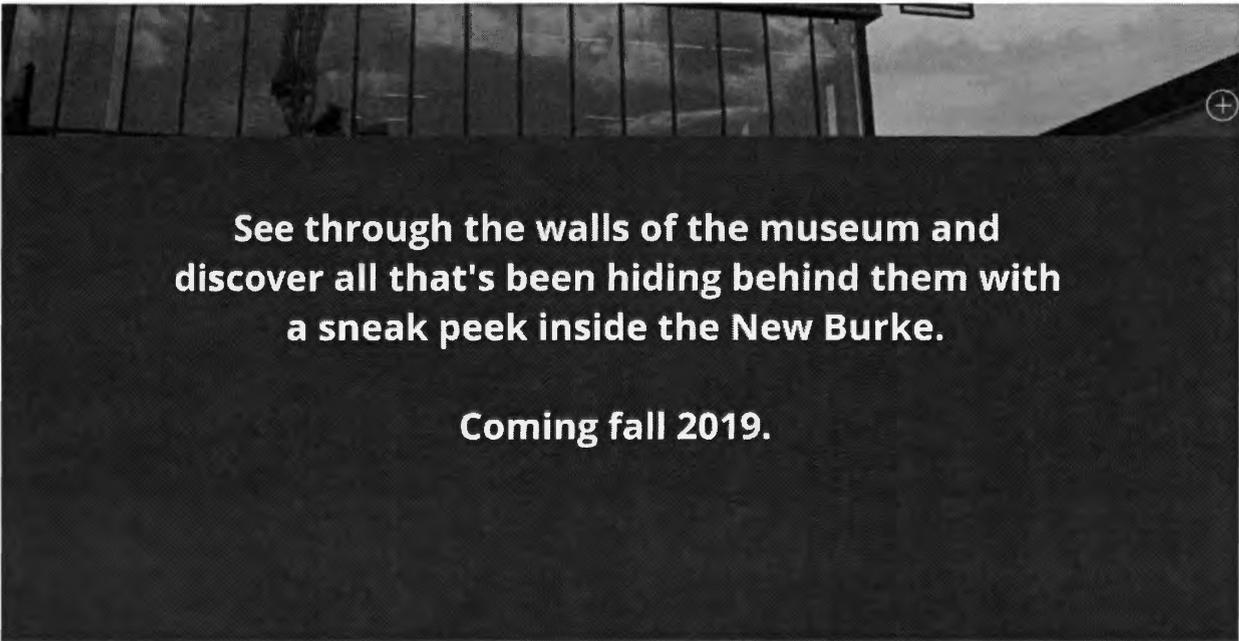
Museum Name

Museum Acronym

#### Search by Location

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**[Appendix 6: Burke Museum Home Page](#)**



Home > [Culture, history and sport](#) > [History and heritage](#) > [Museology and conservation](#) > [Preservation and conservation](#)  
> [Preventive conservation and risks](#) > [Agents of deterioration](#)

Agents of deterioration

- Physical forces
- Thieves and vandals
- Fire
- Water
- Pests
- Pollutants
- Light, ultraviolet and infrared**

## Agent of Deterioration: Light, Ultraviolet and Infrared

Stefan Michalski

### Table of Contents

- [The Dilemma: Seeing Versus Saving](#)
- [Quantifying Light, UV, and IR](#)
- [How Much Light Do We Need to See?](#)
- [Sources of Light, UV, and IR](#)

## The Dilemma: Seeing Versus Saving

We need light in order to see collections, but light damages some objects. In terms of risk management trade-offs, we must make a decision that minimizes the loss of value due to poor visual access and the loss of value due to permanent damage. In terms of ethics and visual access, we must balance the rights of our own generation with the rights of all future generations. In terms of practical reality, we must generalize across a multitude of such decisions because objects differ in both their sensitivity to light and their visibility. In addition, display spaces in many museums depend on highly variable and poorly controlled lighting. This section examines the components of these decisions and offers some summary guidelines. However, the painful dilemma never disappears — seeing collections well today, and seeing them "well" in the future.

## Quantifying Light, UV, and IR

### Light Does Not "Contain" Ultraviolet and Infrared

In the museum business, one often hears the expression "the light contains ultraviolet and infrared." This is incorrect and will lead to unnecessary confusion in practical discussions of museum lighting. Light, by definition, is the band of radiation to which our eye is sensitive. Ultraviolet radiation (UV) and infrared radiation (IR) are not visible. They are the bands of radiation on either side of the visible band (ultra means beyond, infra means below). Informally, the term radiation is dropped. We usually speak of ultraviolet and infrared, or simply of UV and IR. Ultraviolet and infrared are not necessary for seeing (except in rare cases of UV fluorescent colours); therefore, they are not part of the dilemma between seeing and damaging, they are simply damaging.

It is correct, however, to state that some light sources emit ultraviolet and infrared, or that museum lighting may cause UV and IR deterioration

## The Radiation Spectrum

Figure 1 plots the adjacent bands of UV, light, and IR on the conventional scale of wavelength (in nanometers – nm). The reciprocal scale for photon energy is also shown (in electron Volts – eV) to show how photon energy climbs rapidly in the direction of the UV band.

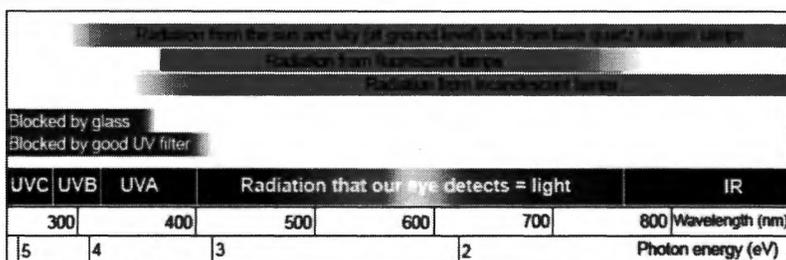


Figure 1. Radiation emitted by various light sources and the bands blocked by various UV filters.

Radiation bands emitted by various light sources are shown by light grey bands. Bands of radiation blocked by some filters are shown as dark grey bands. Convention assigns the boundary between UV and light at 400 nm, but slight perception begins at 380 nm. This boundary of 380 nm is often used by the window industry in rating the UV characteristics of glazing.

The different types of damage typical of UV, light, and IR result from their different photon energies. The photochemistry that underlies much of the disintegration of materials and production of yellow by-products typical of UV exposure requires energies greater than about 3 eV, whereas the photochemistry typical of colourant fading, as well as the operation of our retina, occurs in a range between about 2 eV and 3 eV. We are fated, in fact, to see in the same band as that which causes sensitive colourants to fade, given the related photochemical phenomena. Infrared photons are not energetic enough to initiate any of the forms of photochemistry driven by UV or light, so their effect is simply a heating of the surfaces that absorb them.

## Measuring Light and its Exposure

The technical term for the amount of light falling on a surface is "illuminance," but informal phrases such as "light intensity" or "lux level" are used in the museum literature. The unit is lux (both singular and plural). Old light meters may still use the imperial unit "foot candles." Their readings can be converted to lux by multiplying them by 10 (10.76 precisely). Many companies make light meters, also called lux meters. Some of these meters are especially designed for museums so that they include UV and even RH and temperature measurement.

Figure 2 plots various situations and their lux levels across the vast range of the human eye, from moonlight to sunlight.

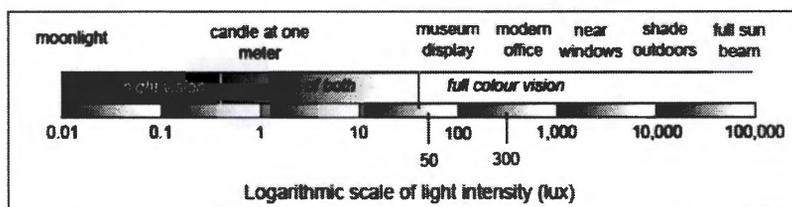


Figure 2. Various lighting situations and the transition from colour vision to night vision, plotted on the lux scale.

Our eye changes from night vision (scotopic) to colour vision (photopic), with a mixed range (mesopic) between. Rate of light damage is proportional to intensity; therefore, it increases 10 million times from moonlight to sunlight, and 1,000 times from good museum levels to sunlight.

The total exposure or dose of light on a surface is the product of light intensity (lux) and time (hours). In museums, the practical unit is millions of lux hours, abbreviated Mlx h, and pronounced "mega lux hours."

### Measuring UV and its Exposure

Rather than measure the intensity of UV directly, the convention in museums has been to measure it relative to the intensity of the light, in units of microwatts (of UV) per lumen (of light), abbreviated  $\mu\text{W}/\text{lm}$ . This ratio is much more useful than the direct measure of UV when characterizing light sources in a museum and characterizing the benefits of any UV filters on these sources. Various companies make UV meters for museums

Although some authors have suggested doing so, it has not been conventional to measure UV exposure in museums. One can express it if needed as a combination of the light exposure in  $\text{Mlx h}$  and the UV (ratio) in  $\mu\text{W}/\text{lm}$ , as will be done later in Table 5, Sensitivity to UV.

### Measuring IR

There are no museum conventions or common instruments for measuring IR because it is not nearly as important as UV or light to collection damage. To make a simple instrument for measuring the heating potential of IR from a light source, paint the bulb of an ordinary outdoor glass thermometer with a matte black paint. Place the bulb in the light beam near the object and wait until the temperature stops rising (several minutes). To see if the temperature rise is a problem, refer to the section on Incorrect temperature. As a common-sense alternative estimate, place your hand in the light beam (at the point it might strike artifacts) and use a piece of cardboard to alternately illuminate and shade your palm. If you feel a noticeable warming due to the light, then those artifacts identified as sensitive to "temperature too high" in the section on Incorrect temperature will be at risk.

## How Much Light Do We Need to See?

### The Benchmark is 50 lux

When guidelines for museum lighting were first explored 60 years ago, colour science had established that 50 lux was enough to ensure that the human eye was operating well within the range of full colour vision (consult Figure 2); therefore, conservation adopted it as the benchmark level for museums. Since then, however, the public has voiced complaints about low light levels in museums. Although our responsibility for the future viewer will always force us to use low light levels for some objects, it is useful to understand the validity of the statement "I cannot see the objects."

A more precise description of our ability to see at 50 lux emerged in the 1980s, centred not simply on whether we could discriminate differences between patches of colour, but whether we could see the tiny details of an object. It emerged that a young person (age 25) viewing a moderately light-coloured object, with a moderate degree of detail, in a moderately complex pattern, in a reasonable period of time, will see all the details almost as well at 50 lux as they will in full sunshine. Unfortunately, they will not see those details as well as they can in sunshine if the object is dark, if the details are very fine, or if the pattern one is looking for within the details is subtle, and the viewing time is limited. Even more unfortunately, someone older (age 65) will need several times as much light to see as well as the youth, even with all necessary optical corrections such as glasses. Recent research has shown that even our ability to discriminate large patches of colour falters as we age.

### Adjustments for Everyone to See Better

It is obvious to us all that we see tiny details much better in brighter light, especially if the object is dark, or the details very "soft" (i.e. low contrast), or when one is searching for subtle patterns in these details such as in an etching on handmade paper versus a good facsimile on machine-made paper. Our ability to see objects as real, genuine, and authentic, resides in our ability to see such details. One cannot imagine an institution more devoted to people "seeing the real thing" than a museum; hence, the complaints when they cannot. The question becomes: how much visibility of the real thing should a museum provide, given the steep cost to the lifetime of the objects? And how much more light does this increased visibility require?

**Table 1. Adjustments to provide equal visibility of details.**

Details	Adjustments
<b>Benchmark value, reasonable visibility for young viewer:</b>	50 $\mu\text{lx}$
<b>For dark surfaces:</b>	Up to 3 times the $\mu\text{lx}$
<b>For low contrast details:</b>	Up to 3 times the $\mu\text{lx}$
<b>For very fine details or complex time-limited task:</b>	Up to 3 times the $\mu\text{lx}$
<b>For older viewers:</b>	Up to 3 times the $\mu\text{lx}$

A combination of the above factors: multiply the factors; therefore, up to  $3 \times 3 \times 3 \times 3 \times 50 \mu\text{lx}$ , for a total of up to  $\sim 4,000 \mu\text{lx}$  for an old person looking for subtle patterns in fine detail in a dark object.

If we use the 50  $\mu\text{lx}$  benchmark, Table 1 summarizes some simple (and conservative) rules for adjusting visibility for different objects. For a technical summary of the research underlying these adjustments for visibility and the original sources, consult Michalski 1997.

Table 1 does not imply that a museum must make these adjustments, it simply describes the adjustments necessary to maintain good object visibility across various situations. Whether or not one adopts any of these adjustments for visibility depends on the balance with the preservation issues raised in the later sections on deterioration by light and UV. This balance forms the subject of the final section on "Control Strategies."

### Adjustments for Older Viewers to See Equally Well

Our visual system is not so much a still camera as a video camera connected to a complex and dynamic processor. As we age, not only do the lenses in our eyes yellow and fluoresce, but more stray light is created from internal scattering, cones and rods decrease in number, and the neural processing deteriorates. This is above and beyond the

issues of normal aging that can be corrected with glasses and age-related pathologies that cannot. The factor of times 3 given in Table 1, to give us equal visual access at age 65 as we have at age 25, is smaller than actually necessary, but it does provide most of the benefit.

## Lighting Design Mistakes that Reduce Visibility

### How can lighting mistakes reduce visibility, and why does it especially matter in a museum?

The human visual system has a range of many orders of magnitude — the steps in the  $\mu\text{lx}$  scale of Figure 2 — but at any one moment, given a wide range of colour brightness in one scene, we can only adapt to a fraction of one such step. The three mechanisms involved in adjusting our sensitivity — neural adaptation, iris size adjustment, and photoreceptor chemistry — take between 200 milliseconds and an hour to adjust. In a museum, lighting designs that exceed our eye's ability to adjust over time and space can be considered a mistake. Given the price paid in fading for giving visual access, it makes sense to avoid lighting mistakes that reduce this access.

#### Direct glare: Block

As with oncoming headlights that dominate our eyes and diminish the visibility of the adjacent road, any bright lamp or window shining in our eyes will diminish the visibility of an object. Direct glare greatly exceeds the sensitivity range of our eye and forces it to adapt to the higher intensity.

Block any such glare: on lamps, use extension tubes ("snoots"), baffles, and louvers; on windows, use shutters, curtains, or blinds. (New blind materials are available that maintain the view, but block almost all the intensity.) Complex exhibition routes with interior partitions and numerous display cases will require many hours of chasing down glare from lamps, re-aiming them, or blocking them. One of the advantages of a simple perimeter wall layout, whether a long 19th-century, barrel-vaulted gallery or a small 20th-century room ([consult Vignette 2](#)) is the reduction of such problems.

#### Reflected or veiling glare: Test it

Display cases and glazed picture frames form one of the most cost-effective preservation strategies in a museum; however, the reflections they cause can become one of the most vexing characteristics of museum displays. Few people can predict reflections from drawings, and few museums will change a display after it is built "just because of reflections." Test before fabricating final designs. Purchase an artist's stretcher, or other wooden frame, and stretch clear plastic wrap over it. Place the frame wherever you plan the display case or the picture under glass; have someone hold utility lamps where you

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plan the lighting; stand where you expect the visitor to stand; and then check the plastic sheet for any lamp reflections. Some reflection from overhead lighting is unavoidable. The goal is to move it below eye level for even the shortest visitors. The view from a child's height is often disastrous, hence some of their boredom.

Genuine anti-reflection glass is available, but at great cost (the coating is the same as used on camera lenses, computer monitors, and some eyeglasses). It has been used most often in framing important paintings in historic house museums, where avoiding window reflections may become impossible. Low-cost "anti-glare" glass relies on a slightly frosted surface, and only works well if placed directly against the painting; therefore, it is not recommended for museums.

#### **Background contrast: Avoid it**

Most old objects look brighter and less damaged when placed on a dark matte surface, than when placed on a bright glossy surface. Try it. The museum tradition of white surfaces everywhere, as somehow "neutral" for display rooms and cases must be re-examined. When judging the effect of "nice bright" walls, one must ask whether the collection itself looks bright, or just the space — at the expense of the objects. Backlit panels in displays, other than providing silhouettes, must be recognized as completely dysfunctional in terms of artifact visibility.

#### **Visual adaptation: Support it**

The eye adapts remarkably well to lower levels, but it does take several minutes (as we all know from entering a cinema theatre). Final adaptation can take up to an hour. Many museums that have been conscientious in their gallery lighting suffer from exhibit entrances that appear "closed" because they are so dark compared to the entrance foyer. Consider reducing foyer illumination. Whenever possible, design a transition into exhibit spaces so that visitors can adapt in stages. Perhaps illuminate the introductory didactic panels slightly brighter than the main part of the exhibit space, as an invitation and a transition (though not so bright that it becomes its own adaptation or glare mistake).

## Deterioration by Light, UV, and IR

### Practical generalizations about deterioration by light, UV, and IR

Given the three distinct bands of radiation — light, ultraviolet, and infrared — one can make useful generalizations about the types of deterioration they cause in museums:

- Light fades (or "bleaches" colours). Those colours that fade can disappear within as little as a few hours of direct sunshine, or just a few years at low museum lighting (e.g. some felt tip pen inks, some colour photographs). Those which do not fade may last centuries in direct sunshine (e.g. ceramics, Minoan frescoes). All coloured objects fall somewhere between these two extremes.
- UV causes yellowing, chalking, weakening, and/or disintegration of materials. Chalking of paint media is often mistaken for pigment fading.
- IR heats the surface of objects, and thus becomes a form of incorrect temperature (too high), with all the damage possibilities outlined in the section on Incorrect temperature. IR will not be considered in any detail in this section.

There is some overlap in the forms of deterioration caused by light and UV. Light (especially violet) can cause some of the disintegration and yellowing listed under UV, but only in a few materials, and only very slowly in comparison to UV. In turn, UV does contribute to the fading of colours, but its contribution becomes dominant only for colours that are durable to light.

None of these overlaps reduces the practical reliability of the above generalizations. To reduce the fading of collections due to display lighting, especially the most rapid fading, there is only one option: reduce light exposure. Many museums, private donors, and their framers have assumed that the primary cause of fading is UV, and that a good UV filter would prevent their collections from fading. Some advertisements for UV filters imply the same. For colours that are sensitive to light — the crux of the museum lighting dilemma — UV usually contributes less than half of the fading and often only one tenth; therefore, it does not allow one to think any differently about reducing light exposure. (The exposure scales in the centre of Table 3 quantify this phenomenon.)

Why bother, then, with UV control? Because for many artifacts, such as paintings with permanent pigments or monochromatic prints and drawings, the yellowing and disintegration of the media and support by UV is the major form of deterioration suffered during uncontrolled museum lighting.

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### Collections

The Magnes Collection of Jewish Art and Life was established in 2010 after the transfer of the Judah L. Magnes Museum to the University of California, Berkeley. Its remarkably diverse archive, library and museum holdings include art, objects, texts, music, and historical documents about the Jews in the Global Diaspora and the American West. As one of the preeminent Jewish collections in the world, it provides highly innovative and accessible resources to both scholars and visitors.

The former Judah L. Magnes Museum, one of the first Jewish museums in the United States, was founded in Berkeley in 1942 by Seymour Fromer and his wife, Rebecca Camhi Fromer. Reflecting the guiding concerns of American Jewry after the Holocaust, the Magnes focused on preserving the legacy of vanishing communities around the world. Its founding paralleled the establishment of Jewish studies as an academic field, and the museum continued to involve leading scholars, including UC Berkeley faculty and students, in the development and interpretation of its holdings. Responding to the ethos of pluralism of the 1960's, the Magnes expanded the canon of Jewish cultural history, integrating visual, musical and material cultures with traditional text-focused approaches.

The Magnes' first significant acquisition, in 1967, was the Stegheid S. Strauss Collection, which included hundreds of Jewish ritual objects, documents, rare books and manuscripts from Europe. Subsequently, its unique perspective led to collecting beyond the boundaries of Western societies, and embraced the Jewish cultures of North Africa, the Middle East, and Asia. At the same time, the Magnes pioneered the study and documentation of regional Jewish history in the American West.

Over the years, through purchases and generous gifts, the Magnes has continued to expand the scope of its collection including modern and contemporary art, music, and rare books and manuscripts in Hebrew and other Jewish languages.

The Magnes Collection of Jewish Art and Life is today one of the world's preeminent Jewish collections in a university setting. A unique "library of objects," the Magnes is distinctively positioned to make Jewish art and material culture available to researchers through an innovative approach to collection access and display. The variety of its holdings and the design of its facilities enhance the university's academic offerings, enabling an unprecedented view of Jewish and host cultures in the Global Diaspora.

Appendix 8: Magnes "Collections" Web Page

The holdings of The Magnes Collection are catalogued into three distinct areas, which together constitute the single collection: the Archives, the Library, and the Museum. This unique interdisciplinary understanding of the collection facilitates access to scholars by integrating the different descriptive standards applied to each area and thus offering a wide-angled perspective on Jewish history and culture.

The Magnes Collection veers from many of the traditional museological and cultural conventions adopted by Jewish cultural heritage institutions. Historically, Jewish art museums have attempted to enhance the cultural significance of Jewish material culture by displaying aesthetically pleasing objects of Jewish daily life, defining them as "art," and addressing the evolving notions of Jewish art through issues of cultural identity rather than through shifting historical contexts. Instead, The Magnes asks its visitors to rethink the role of materiality in Jewish culture, and its relation to art. Rather than defining objects of Jewish daily life as art, The Magnes investigates Jewish material culture in its own right, focusing on its implications within Jewish life and its relations to other cultures. This approach provides a setting in which art and material culture can coexist, and enhances the study of Jewish culture in a highly interdisciplinary manner.

The Jewish Art holdings provide a vivid depiction of the processes of Jewish integration into modern secular life since the mid-nineteenth century, and documents the ongoing debate about the definitions of Jewish identity in the modern world. Included in these holdings are painting and sculpture, photography, over two thousand works on paper, and film and digital media.

The Jewish Life holdings document the intersection of the material and spiritual dimensions of the Jewish experience in the realm of personal and family rituals, in the context of synagogue and communal life, and in the social interactions among Jewish and host communities throughout Central and South-East Asia, the Middle East, North Africa, Europe, and the Americas. Included in these holdings are textiles, costumes, metalwork, synagogue furnishings, objects relating to daily life, personal prayer, the life cycle, the Sabbath, and other holidays.

Materials in The Magnes Collection are accessible for study, research, and teaching in a variety of ways:

- Visitors may experience the full scope of the holdings through visible collection storage
- The archives, library, and museum holdings housed in The Magnes facility in downtown Berkeley are available for on-site research in the Florence Helzel Collection Study (by appointment)
- The Western Jewish Americana archives, housed in The Bancroft Library, are available for research in the Bancroft reading room.
- Online access to collection catalog records and digital images is available through an integrated archives, library, museum database

Online visitors can use this website to learn about each area of the collection, and to access detailed information about locations and accessibility for research, publication and loans.



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**RESEARCH RESOURCES**

## Collection Services

Information on how to ask reference questions, access the Hetzel Collection Study Room, and obtain permissions to reproduce images of the holdings of The Magnes Collection of Jewish Art and Life.

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**REFERENCE SERVICES**

Please use our [online Reference Form](#) to ask reference questions about the holdings of The Magnes, to inquire about research access to the collections, and to request the curatorial review of proposed gifts to The Magnes Collection of Jewish Art and Life.

**COLLECTION ACCESS**

A central mission of The Magnes Collection of Jewish Art and Life is to make its rich and diverse holdings broadly available to the public for viewing, study, and research. Magnes collections reside in two locations: The Magnes building at 2121 Allston Way in downtown Berkeley, and The Bancroft Library on the UC Berkeley campus.

- **The Magnes Collection** (2121 Allston Way, downtown Berkeley). The Museum holdings of The Magnes encompass two main areas: Jewish Art and Jewish Life. The Jewish Art collection includes painting and sculpture, photography, works on paper and artist books, as well as digital and mixed media. The Jewish Life collection includes thousands of objects representing personal and family rituals, synagogue and communal life, and the social interactions among Jewish and host communities in the Global Diaspora throughout history. These collections are supported by a solid reference library of secondary literature about the role of art in the Jewish cultures and societies of the Global Diaspora available to curators and researchers, and by the Magnes Institutional Archives, which contain a detailed documentation on the research, exhibitions and public programs created by the Magnes since its inception in 1962.
- **The Bancroft Library** (UC Berkeley Campus). The Western Jewish Americana archives of The Magnes Collection of Jewish Art and Life, which comprise over six

hundred manuscript and pictorial collections, are available to the public at the Bancroft Library. Updated information on their availability can be found here. Inquiries and requests regarding access to Magnes holdings housed in the Bancroft Library should be directed to Bancroft Library public services staff.



Access to Museum holdings is available for research and teaching purposes in the **Florence Helzel Collection Study**. Appointments to view collection materials must be made at least two weeks in advance. For other conditions of use, see Magnes Collection Access Policy.

#### **RESEARCH SERVICES HOURS**

Tuesday and Wednesday, 11am – 3pm; Thursday, 11am – 2pm, by appointment.

Requests for access outside of normal public service hours will be considered on a case-by-case basis.

For appointments to access Magnes holdings for research or teaching, please complete an [Online Reference Form](#).

Reference inquiries and appointments to access materials in the collection may also be made online through a dedicated web page.

You may also contact our Public Services at [magnesresearch@berkeley.edu](mailto:magnesresearch@berkeley.edu)

#### **PLAN YOUR VISIT**

In order to plan their visit, researchers are encouraged to make full use of this website, as well as of a variety of online tools:

- The Magnes collection database, with detailed descriptions and images of thousands of collection items (a search guide is available [here](#))
- A page listing the Western Jewish Americana archival collections already available to researchers at The Bancroft Library can be found [here](#)
- A current list of processed Western Jewish Americana archival collections can be found on the Magnes OCLC WorldCat profile
- The descriptions for many of the collections in the Western Jewish Americana archives
- A variegated online presence through an innovative use of social media, including over 9,000 collection images on Flickr
- The advanced search functions of this website
- Directions to The Magnes in downtown Berkeley

Please refer to our [Frequently Asked Questions](#) page for more information about The Magnes Collection, and plan to visit The Magnes to see the exhibitions on view and the visible storage display.

[Ask Reference Questions](#)

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## FAQs

### FREQUENTLY ASKED QUESTIONS ABOUT THE MAGNES

This page is designed to provide quick, clear, basic information about the transfer of the former Judah L. Magnes Museum to the University of California, Berkeley, the creation of the Magnes Collection of Jewish Art and Life, and its assets, holdings and resources to visitors and scholars.

Click on any of the questions listed below to navigate directly to its answer. If you have any additional questions, do not hesitate to contact us.

1. What happened to the Judah L. Magnes Museum?
2. Who owns the Magnes Collection now?
3. What is the Magnes Museum Foundation?
4. Where is the Collection?
5. Where are the archival collections of the Western Jewish History Center?
6. What happened to the old Magnes building, on Russell street (Berkeley)?
7. What happens in the new Magnes building?
8. When are you open to the public?
9. Can I come and do research at the Magnes? Can my institution borrow items for an exhibition and can I obtain permission to use images from the collection for exhibition or publication purposes?
10. Will the holdings of the Magnes ultimately be disseminated across the UC Campus? Where can I find them, and how can I have access to them?
11. What is the Magnes staff working on?
12. Are you still acquiring for the Collection?
13. Who is working at the Magnes?
14. How can I help?

**What happened to the Judah L. Magnes Museum?**

In June of 2010, the Board of Directors of the Judah L. Magnes Museum transferred the ownership of the museum's collections to the University of California, Berkeley, creating a new entity in partnership with the university: **The Magnes Collection of Jewish Art and Life**. The partnership between a world-class collection and a world-class university complements the school's academic offerings, raising the profile of the Magnes collection, and making it more accessible to visitors and scholars.

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**Who owns the Magnes Collection now?**

The [collection](#) of the former Judah L. Magnes Museum is now the property of the University of California, Berkeley.

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**What is the Magnes Museum Foundation?**

After the transfer of its collections to UC Berkeley in 2010, the former Judah L. Magnes Museum's financial assets became the Magnes Museum Foundation, a Supporting Organization of the Jewish Community Endowment Fund and the Jewish Community Foundation. Its primary purpose is to perpetuate the legacy of the Judah L. Magnes Museum by supporting the programs and operations of The Magnes Collection of Jewish Art and Life.

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**Where is the Collection?**

The museum collections are in our new facility, located at 2121 Allston Way in downtown Berkeley. The rare books and the Western Jewish Americana archives are being processed into The Bancroft Library.

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**Where are the archival collections of the Western Jewish History Center?**

The Western Jewish Americana archives (formerly the Western Jewish History Center of the Judah L. Magnes Museum) were moved to the processing facility of The Bancroft Library in 2010. These collections are currently being processed and organized, and are becoming available through The Bancroft Library. A list of processed collections is available at this [link](#). A dedicated page lists collections currently available to researchers.

**What happened to the old Magnes building, on Russell street (Berkeley)?**

The building was sold by the Magnes Museum Foundation to support the renovation of the new facility, located at 2121 Allston Way, in downtown Berkeley.

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**What happens in the new Magnes building?**

The Magnes's current home in downtown Berkeley offers the general public a place to gather for exhibitions, lectures, performances and other events that foster community, learning, and growth.

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**When are you open to the public?**

Our regular gallery hours from late August through the end of June are Tuesday - Friday, 11am-4pm. We close during UC Berkeley breaks.

[Check our calendar for upcoming events and exhibitions.](#)

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**Can I come and do research at the Magnes? Can my institution borrow items for an exhibition and can I obtain permission to use images from the collection?**

Magnes collections reside in two physical locations: The Magnes building at 2121 Allston Way in downtown Berkeley, and The Bancroft Library on the UC Berkeley campus. Appointments may be made to access collections housed in The Magnes Building for research or teaching two weeks in advance of intended use. For specific policies and procedures regarding collection access, refer to the [Collection Services page](#).

For information regarding use of Magnes holdings housed in The Bancroft Library, consult the library's [general information page](#).

**Will the holdings of the Magnes ultimately be disseminated across the UC Campus? Where can I find them, and how can I have access to them?**

There are **two access points** to the collection:

- The museum holdings will be displayed for visitors, and made accessible to researchers by appointment at the **new facility, at 2121 Allston Way in downtown Berkeley (near Campus and Downtown Berkeley BART)**
- The Western Jewish Americana archives are accessible to researchers at The Bancroft Library

Information about access to **all collections, regardless of their physical location**, will be available through the Magnes website, the Magnes online database, and UC Berkeley's library catalog, OskiCat.

The curatorial and reference staff of the Magnes will be able to provide **up-to-date information about all collections and their accessibility, regardless of their physical location**, by answering queries submitted through our online research information request form.

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**What is the Magnes staff working on?**

We are keeping quite busy:

- We are processing the Western Jewish Americana archives for public access via UC Berkeley's Bancroft Library
- We are cataloging the museum holdings for access in our new facility
- We are presenting exhibitions and programs on the UC Campus
- We maintain an active online presence, through this website and a variety of social media – Please follow us on facebook!
- We are increasing our holdings through gifts and acquisitions
- We are actively fundraising to support the collection and its uses by scholars and visitors

You can learn more by reading our newsletter.

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**Are you still acquiring for the Collection?**

Yes, and at this time of transition, we are doing so slowly and carefully, in order to pay full attention to the development of our new facility. An updated collecting plan was completed in 2011, outlining all collecting priorities. If you wish to donate items to the collection, please visit this page.

**Who is working at the Magnes?**

We are a *small* team of scholars, curators, archives, library and museum professionals. You can read our profiles here.

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**How can we help?**

Please visit our exhibitions, attend our public programs, and join the Friends of the Magnes, our annual campaign!

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**MAGNES**  
THE MAGNES COLLECTION OF JEWISH ART AND LIFE  
University of California, Berkeley

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MAGNES HISTORY

## Magnes History

The Magnes Collection of Jewish Art and Life is based on the holdings of the former Judah L. Magnes Museum, one of the first Jewish museums in the United States, founded in Berkeley in 1962 by Seymour Fromer and his wife, Rebecca Camhi Fromer.

Reflecting the guiding concerns of American Jewry after the Holocaust, the Magnes focused on preserving the legacy of vanishing communities around the world. Its founding paralleled the establishment of Jewish studies as an academic field, and the museum continued to involve leading scholars, including UC Berkeley faculty and students, in the development and interpretation of its holdings. Responding to the ethos of pluralism of the 1960s, the Magnes expanded the canon of Jewish cultural history, integrating visual, musical and material cultures with traditional text-focused approaches.

The museum's first significant acquisition, in 1967, was the Siegfried S. Strauss Collection, which included hundreds of Jewish ritual objects, documents, rare books and manuscripts from Europe. Subsequently, its unique perspective led to collecting beyond the boundaries of Western societies, and embraced the Jewish cultures of North Africa, the Middle East, and Asia. At the same time, the Magnes pioneered the study and documentation of regional Jewish history in the American West.

Over the years, through purchases and generous gifts, the Magnes has continued to expand the scope of its collection including modern and contemporary art, music, and rare books and manuscripts in Hebrew and other Jewish languages.

These pages are dedicated to the people and the institutions that made the programs of the Magnes a reality for almost five decades, and record the history of the Magnes through its exhibitions, public programs, and publications.

Appendix 11: Magnes "Magnes History" Web Page

**MAGNES** THE MAGNES COLLECTION OF JEWISH ART AND LIFE  
University of California, Berkeley

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**COLLECTIONS**

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GLOBAL JEWISH DIASPORA  
WESTERN JEWISH AMERICANA

LIBRARY  
GLOBAL JEWISH DIASPORA  
WESTERN JEWISH AMERICANA  
MUSIC  
REFERENCE COLLECTION

MUSEUM  
JEWISH ART  
ARTIST BOOKS  
FILM AND DIGITAL MEDIA  
PAINTINGS  
PHOTOGRAPHY  
SCULPTURES  
WORKS ON PAPER  
JEWISH LIFE  
PERSONAL AND FAMILY RITUALS  
SYNAGOGUE AND COMMUNAL LIFE  
SOCIAL INTERACTIONS

HOME > COLLECTIONS > MUSEUM

**Museum**

The Museum holdings of The Magnes encompass two main areas: Jewish Art and Jewish Life. The Jewish Art collection includes painting and sculpture, photography, works on paper and artist books, as well as digital and mixed media. The Jewish Life collection includes thousands of objects representing personal and family rituals, synagogue and communal life, and the social interactions among Jewish and host communities in the Global Jewish Diaspora throughout history.

These collections are supported by a solid reference library of secondary literature about the role of art in the Jewish cultures and societies of the Global Jewish Diaspora available to curators and researchers, and by the Magnes Institutional Archives, which contain a detailed documentation on the research, exhibitions and public programs created by The Magnes since its inception in 1962.

- Jewish Art
- Jewish Life

Appendix 12: Magnes “Museum” Web Page

## RESEARCH

### COLLECTION SERVICES

ASK REFERENCE QUESTIONS  
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### MAGNES HISTORY

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WESTERN JEWISH HISTORY  
JUDAH L. MAGNES MUSEUM VIDEOS

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## Research

A central mission of The Magnes Collection of Jewish Art and Life is to conduct research that investigates the performative power of cultural heritage. The rich and diverse holdings of The Magnes are broadly available for viewing, study, and research.

The Magnes provides a number of ways in which scholars, students, and teachers may access resources related to Jewish art, culture, and life.

### On-site Research Access

Almost all holdings of The Magnes Collection are housed in our facility, located at 2121 Alston Way in downtown Berkeley, where they are accessible to students, scholars, and the general public. The Western Jewish Americana archives are accessible at The Bancroft Library on the main UC Berkeley campus.

- For descriptions of the holdings of The Magnes collections, consult our Collections page
- For information about accessing these holdings for on-site research, study, or teaching, consult our Collection Services page.

### Online Resources

- [magnes.berkeley.edu](http://magnes.berkeley.edu): The Magnes website contains extensive online resources, including images, audio, video, digital programs, and provides select access to many collection areas.
- [magnesdm.org](http://magnesdm.org): The Magnes collection database is highly searchable, and includes detailed descriptions and images of thousands of items in the collection.
- [flickr.com/photos/magnesmuseum/](https://www.flickr.com/photos/magnesmuseum/): The Magnes offers direct access to thousand of collection images through the Flickr platform.
- [magnes.berkeley.edu/digital-programs](http://magnes.berkeley.edu/digital-programs): Interactive online and Digital Humanities projects.
- [oskicat.berkeley.edu](http://oskicat.berkeley.edu): The UC Berkeley Library catalog includes extensive records of the Western Jewish Americana archives and of other Jewish collections on campus, as well as the complete catalog of the Magnes Reference Library.
- Resources for Jewish Studies on the UC Berkeley campus and beyond related to Jewish life and culture

### Reference Questions

Reference questions may be submitted to Magnes curators by using our Online Reference Request Form.

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## Welcome to The Magnes!

### Exhibitions, Programs, and 17,000 Objects from Around the World

The Magnes Collection of Jewish Art and Life was established in 2010 following the transfer of the Juriah L. Magnes Museum to the University of California, Berkeley. Its remarkably diverse archive, library and museum holdings include art, objects, texts, music, and historical documents about the Jews in the Global Diaspora and the American West. As one of the world's preeminent Jewish collections in a university setting, it provides highly innovative and accessible resources to both researchers and the general public. The holdings of The Magnes continue to grow. In 2017, The Magnes established the Taube Family Arthur Szyk Collection, and in 2018 it received the gift of the Roman Vishniac Archive.

You can use this website to get information about how to visit our facility to view our exhibitions and conduct research, find out about our programs, or take a look at our calendar.

You may also want to learn about our collections and their locations on the UC Berkeley Campus, search our online database, or visit us online with our digital programs.

You can always contact us by phone, email, and on the web. Please make sure to click the button below and stay in touch via Facebook and other social media.

The annual exhibition schedule follows UC Berkeley's Academic Calendar, with openings in the Fall and Spring semesters of each year. Weekly gallery opening hours are Tuesday-Friday, 11AM-4PM.

The galleries remain closed to the public during Winter and Summer breaks. During these times, The Magnes is open to researchers on Tuesday, Wednesday, and Thursday each week, by appointment.

For more information about opening days and events, check our calendar. For further information about collection access, refer to the Collection Services Page.



Follow us and Like! The Magnes on Facebook!



## About MOA

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MOA is committed to promoting awareness and understanding of culturally diverse ways of knowing the world through challenging and innovative programs and partnerships with Indigenous, local and global communities.

The Museum of Anthropology was established in 1949 as a department within the Faculty of Arts at the University of British Columbia. In 1976, it moved to its current home, an award-winning concrete and glass structure designed by Canadian architect Arthur Erickson with the grounds landscaped by Cornelia Oberlander. The building houses the Museum as well as the Laboratory of Archaeology, its laboratories and storage facilities. To widen its role as a public and research institution, MOA completed a major expansion and renovation in 2010. This initiative increased MOA's size by 50 per cent, enhancing its public spaces and its research infrastructure adding laboratories, collections storage, research rooms and the Library and Archives featuring an oral history language laboratory. In 2017, MOA opened a new Gallery of Northwest Coast Masterworks and is currently working on expanding its facilities for programming and performances.

Since its inception, MOA has been at the forefront of bringing Indigenous art into the mainstream by collecting and curating traditional and contemporary Indigenous art in a way that respects the artists and the cultures from which this work comes. MOA resides on the traditional and unceded territory of the Musqueam people and works by Musqueam artists welcome visitors to the site.



Visit MOA  
OPEN TODAY 10-5

What's On

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MOA's exhibitions and programs emphasize artistic diversity and the links between art, community and the contemporary social and political context in which youth, artists and communities are communicating their cultural traditions. MOA hosts three or four temporary exhibitions a year, as well as a wide range of public programs and events. Each summer, MOA hosts the Native Youth Program, the longest running training program for Indigenous high school students in British Columbia. Other signature programs include Night Shift, a monthly cabaret series featuring local performers.

MOA is also one of Canada's largest teaching museums with faculty and staff teaching courses in museum studies, museum education, and conservation as well as Indigenous and world art. It hosts practicums and internships for students and has offered curatorial fellowships in conjunction with the Mellon Foundation.

MOA houses nearly 50,000 works from almost every part of the world, while the Laboratory of Archaeology houses an additional 535,000 archaeological objects in the building. MOA is known for its sizable Northwest Coast collections, including the finest collection of works by Bill Reid. Nearly half the collection is composed of works from Asia and Oceania while other significant holdings represent the Arctic, Latin America and Europe. MOA's collection of world textiles is the largest in Western Canada, while the European ceramics collection is one of the two finest in the country.

MOA's archives house the Museum's institutional records and extensive holdings from anthropologists, linguists, missionaries and other travelers. Highlights include over 90,000 photographs, covering the world and dating from the 1890s to the present; the Vickie Jensen and Jay Powell fonds covering over 40 years of linguistic work in communities throughout BC and Washington State, including over 30,000 unique photographs; the Wilson Duff fonds, and the Beverley Brown fonds containing photographs of St. Michaels Residential School. Some of the earliest photographs of Tibet are also in the archives' holdings.



Visit MOA  
OPEN TODAY 10-5

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photographs; the Wilson Duff fonds, and the Beverley Brown fonds containing photographs of St. Michaels Residential School. Some of the earliest photographs of Tibet are also in the archives' holdings.

MOA is run through a unique mixture of cross-appointed faculty, professional staff, volunteers and students. MOA's volunteer associates are a self-governing body of approximately 100 volunteers who provide a range of services to the Museum. MOA also hires approximately 80 students each year.

FIND MOA

Museum of Anthropology  
University of British Columbia  
6393 NW Marine Drive  
Vancouver, BC, Canada V6T  
1Z2

TALK TO MOA

info@moa.ubc.ca  
604.827.5932

*MOA acknowledges that it is  
built on the traditional,  
ancestral and unceded land  
of the Musqueam people.*

CONNECT WITH MOA



SIGN UP FOR OUR NEWSLETTER

Sign up

 **MOA**

Visit MOA  
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What's On

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Collections

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## Multiversity Galleries

These galleries house thousands of objects from the Museum's worldwide research collections. MOA has worked with members of the communities whose relatives and ancestors made the pieces on display. Community members also helped to organize the collections using their own classification systems. The exhibit cases are designed to provide maximum visual access to the objects. Innovative Digital Catalogue Terminals (MOACAT) provide additional collection including images, audio and video at the touch of a screen. Embedded within the Multiversity Galleries is a Presentation Circle featuring a series of short, informative videos.

 Search

**Our Mission**

The mission of the Oakland Museum of California is to inspire all Californians to create a more vibrant future for themselves and their communities.

**History**

When the Oakland Museum of California (OMCA) first opened its doors nearly fifty years ago, it brought together three historically independent disciplines—art, history, and natural sciences—under one roof. This progressive multidisciplinary approach was to celebrate the many facets of California. Our collections—comprising more than 1.9 million objects including seminal art works, historical artifacts, ethnographic objects, natural specimens, and photographs—and our programs explore and reveal the factors that shape California character and identity, from its extraordinary natural landscapes, to successive waves of migration, to its unique culture of creativity and innovation.

OMCA has reopened its galleries after a transformation that touches almost every aspect of the 300,000 square-foot Museum and builds on the founders' original multidisciplinary and civic-minded intent by improving integration of OMCA's collections and programs, strengthening its role as a public forum, and creating new opportunities for visitor participation. The collections are animated by innovative interpretive tools and interactive features; and new gathering spaces and program areas engage visitors and encourage them to share their own perspectives, questions, and stories.

OMCA nurtures its deep ties to the community by offering many educational and outreach programs. We welcome schools, scholars, local audiences, and all visitors to participate in our events and activities and to discover their place in California's past, present, and future.

# On View



Alfred Eisenstaedt: Life and Legacy  
THROUGH JULY 14, 2019



American Art  
ON VIEW



Art of Devotion  
ON VIEW



Art of East Asia  
ON VIEW



Art of the 20th Century  
ON VIEW



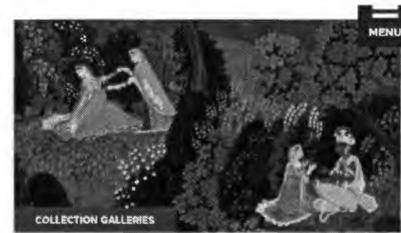
Art of the Open Air  
ON VIEW



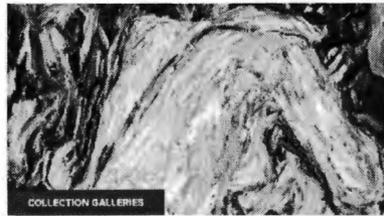
Art of the Portrait  
ON VIEW



Arts of Iran  
ON VIEW



Arts of South and Southeast Asia  
ON VIEW



German Expressionism  
ON VIEW



Impressionism and Post-  
Impressionism



Spectacle & Satire  
THROUGH AUGUST 25, 2019



Visible Vaults  
ON VIEW



Women of the Southwest  
THROUGH AUGUST 25, 2019

SEE MUSEUM MAP

Appendix 19: Balboa Park “The San Diego Museum of Art” Web Page



The San Diego Museum of Art



Providing a rich and diverse cultural experience, The San Diego Museum of Art houses the worlds finest art in America's Finest City. Located in the heart of Balboa Park, the museum's nationally renowned collections include Spanish and Italian old masters, South Asian paintings including the Edwin Binney 3rd Collection of Indian paintings, and 19th and 20th century American paintings and sculptures. At The San Diego Museum of Art, exhibition text is always in English and Spanish.

The San Diego Museum of Art's mission is to inspire, educate, and cultivate curiosity through great works of art. The museum regularly features major exhibitions from around the world, bringing new works of art to San Diego, as well as sharing our holdings and exhibitions with audiences around the globe. The museum hosts an extensive year-round schedule of cultural and educational programs for children and adults. Programs including Culture & Cocktails, Film in the Garden, and Art After Hours offer a unique cultural experiences for adults, while Summer Camps, Teen Summer Studios, and Family Drop-in Days offer fun activities for any young artist. Admission is always free for visitors ages 17 & under at The San Diego Museum of Art.

**Location**  
1450 El Prado, San Diego, CA 92101

**Hours**  
Mon., Tue., Thurs., Fri., Sat. 10:00 a.m. - 5:00 p.m. Sunday 12:00 - 5:00 p.m. Closed

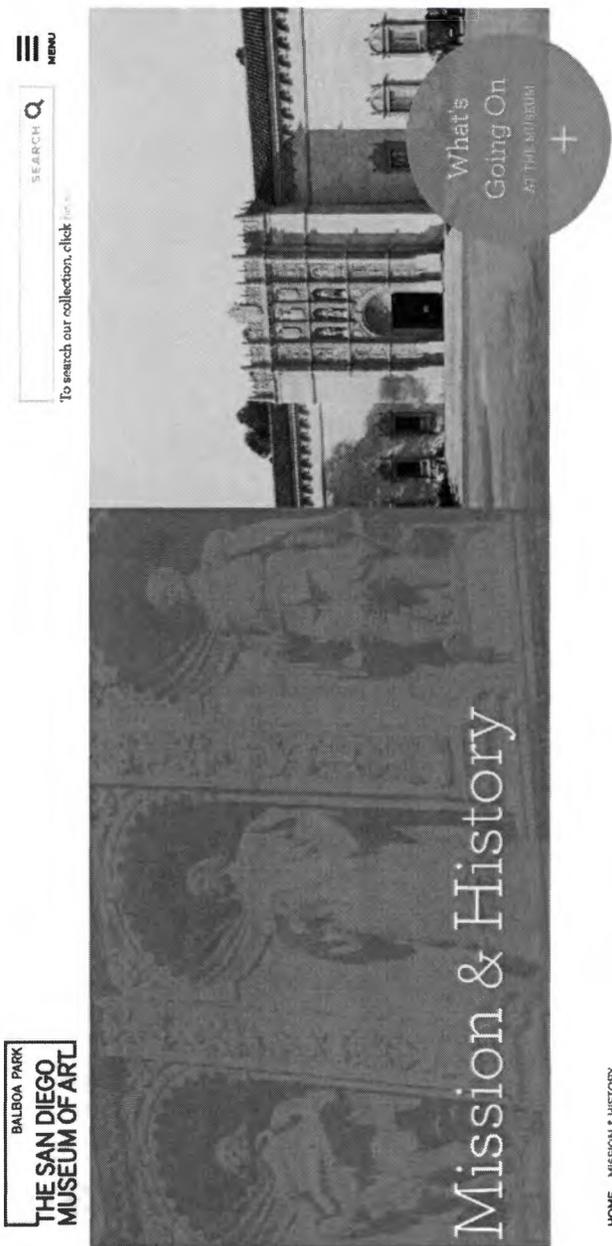
**Wednesday**

**Telephone**  
(619) 232-7931

**Admission**  
<http://www.sdmart.org/hours-admission/>

**Website**  
<http://www.sdmart.org>

Appendix 20: San Diego Museum of Art "Mission and History" Web Page



# Inspire, Educate, Cultivate

The San Diego Museum of Art's mission is to inspire, educate, and cultivate curiosity through great works of art.

## THE BEGINNING

The original inspiration for a permanent public art gallery in San Diego can be traced to the Panama-California International Exposition, held in Balboa Park during 1915–1916. The Exposition, which was organized to celebrate the opening of the Panama Canal and to promote San Diego as a seaport, also showcased San Diego as a growing cultural center. Among its numerous displays representing various industries and products was a prominent exhibition of fine arts featuring European old masters, American art, and works by California and San Diego artists. The public response to the art exhibition convinced civic leaders and prominent local artists that San Diego needed its own fine arts gallery and collection.

Planning for the new museum began in 1922 when local business and civic leader, Appleton S. Bridges (1849–1929), offered to fund the construction of a permanent structure to house a municipal art collection. A prominent site on the north side of Balboa Park's Plaza de Panama was secured and construction got underway in April 1924. The Fine Arts Society subsequently formed in 1925 from the merger of the San Diego



MENU

GUEST LECTURE SERIES LECTURE

MAY 17, FRI - 10:00 am

Guest Lecture & Tour  
Series: Female Artists of  
the 20th Century until  
1950

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TOURS

DONATE

Art Guild and the Friends of Art to operate the new museum.

Bridges hired one of San Diego's leading architects at the time, William Templeton Johnson (1877–1950), to design and construct the new art gallery. The Spanish Colonial–style architecture from the 1915 Exposition suggested the style for Johnson's design. Johnson and his associate, Robert W. Snyder (1874–1955), however, went one step further and looked directly to sixteenth-century Spanish Renaissance models in the *plateresque* style for inspiration. For the building's exterior, they borrowed motifs from the Cathedral of Valladolid, Spain, and the façade of the University of Salamanca, Spain, while for the interior they adapted features of the Hospital de la Santa Cruz in Toledo, Spain.

Architectural sculptor Chris Mueller, who had supervised the architectural details of the 1915 Exposition buildings, enhanced the façade with the addition of sculptural elements including life-sized sculptures of Spanish Old Master painters Velázquez, Murillo, and Zurbarán as well as heraldic devices and the coats-of-arms of Spain, the United States, California, and San Diego.

As construction was nearing completion in the spring of 1925, Bridges asked Johnson to help find someone to run the new gallery. At the recommendation of Archer M. Huntington, founder of the Hispanic Society of America, Dr. Reginald Poland (1893–1975), then director of education at the Detroit Institute of the Arts, was hired as the Museum's first director.

## FINE ARTS GALLERY OF SAN DIEGO

The Fine Arts Gallery of San Diego officially opened its doors on February 28, 1926, at which time ownership and maintenance of the building was transferred to the City of San Diego. Under Poland's direction, which lasted from 1925 until 1950, the core of the Museum's early collection was formed thanks to the generous donations of Bridges, Archer M. Huntington, Mr. and Mrs. Henry Timken, the Spreckels family, Alice Klauber, Mr. and Mrs. George D. Pratt, Mrs. Henry A. Everett, and Amy and Anne Putnam. During his tenure, Poland also instituted programs to foster appreciation of the arts for both children and adults through free artistic



demonstrations by local artists and a series of free Sunday lectures given by critics, historians, and artists.

Poland also saw the Museum through the critical period of World War II. Soon after the attack on Pearl Harbor, the Museum sent many of its most important artworks to other art museums in the Midwest for safekeeping. Despite the war, the Museum maintained a busy schedule of exhibitions, classes, and lectures until early in 1943 when the Museum was requisitioned for military use along with the other cultural facilities in Balboa Park. The United States Navy converted the Museum into a hospital housing 423 beds, X-ray facilities, and a surgical suite. Suddenly homeless, the Museum was fortunate to find temporary quarters in a mansion generously donated by trustees Frank and May Marcy. Located on Sunset Boulevard in Mission Hills, this large residence was converted into a gallery that housed exhibitions, classes, films, lectures, and other art activities until 1947 when the Navy relinquished control of the gallery in Balboa Park and the Fine Arts Society was able to resume normal operations.

## WEST WING EXPANSION

The Museum underwent an important period of expansion, in terms of both its collections and gallery space, under directors Warren Beach, who served as director from 1955 until 1969, and Henry Gardiner, who served as director from 1969 until 1979. The completion in 1966 of the west wing doubled the space of Bridges' original structure, and coincided with the receipt of major donations of works of art by Mr. and Mrs. Norton Walbridge, Earle W. Grant, and Pliny F. Munger in the late 1960s and 1970s. In addition to augmenting an already significant collection of old masters, these gifts rounded out the Museum's holdings in nineteenth- and twentieth-century European art, American art, and large-scale sculpture, which filled the newly built May S. Marcy Sculpture Court. Additional gallery space was added with the completion of the Gildred-Parker-Grant (east) wing in 1974.

In 1978, Trustees changed the name of the Fine Arts Gallery of San Diego to The San Diego Museum of Art in recognition of the Museum's status as a repository for applied and decorative arts in addition to the fine arts of painting and sculpture. During the following two decades, under the directorship of Steven Brezzo, who was museum director from 1979 to 1999, the Museum became the beneficiary of three remarkable donations of art: a collection of English and French works of art from Ambassador Maxwell Gluck and his wife in 1985; a collection of prints, posters, and paintings by Henri de Toulouse-Lautrec given by the Baldwin M. Baldwin Foundation in 1988; and the 1,453-piece collection of Indian and South Asian art given by Edwin Binney 3rd in 1990.

Entering the new century under the directorship of Dr. Don Bacigalupi, who served from 1999 until 2003, the Museum expanded and improved. In 2000, the Museum Art School moved into new facilities—including studio, classroom, and offices—in the rebuilt House of Hospitality. While celebrating its 75th anniversary in early 2001,

the Museum unveiled the fruits of extensive conservation work that brought the Museum's John M. and Sally B. Thornton Rotunda back to the original brilliance of its debut in 1926. And visitor-friendly renovations were completed in The Museum Store, galleries, May S. Marcy Sculpture Garden, and James S. Copley Auditorium.

Dr. Derrick Cartwright, Museum director from 2004 until 2009, oversaw further improvements in the physical plant and programs of the Museum, including expansion of the Museum's outreach efforts into the community, its bilingual initiatives, and publications program. In 2008 the long-awaited restoration of the building's façade was finally completed, through generous support by the State of California and the City of San Diego. The following year, a significant collection of African, Oceanic, and Native American artworks was transferred to the Museum from the Sana Art Foundation, along with more than a thousand books, periodicals, and catalogs.

## **2010 – PRESENT**

In 2010 Roxana Velásquez Martínez del Campo assumed leadership of the Museum as its eighth executive director. Bringing a wealth of expertise and an international reputation earned as director of three major national museums in Mexico City, Velásquez has embarked on an ambitious program of building on the Museum's traditional strengths to reach new levels of distinction in regional, national, and international spheres. Since her appointment, many high-level acquisitions have significantly increased the Museum's art collection holdings. A notable milestone was accomplished in February 2016 with the installation of seven large-scale sculptures in the Plaza de Panama. Under the "Free the Art" campaign, these sculptures from the Museum's permanent collection are on public display through 2019, granting greater public prominence to the Museum and its collection.



BALBOA PARK  
THE SAN DIEGO  
MUSEUM OF ART

SEARCH



To search our collections, click here



MENU

## Outreach

What's  
Going On

AT THE MUSEUM OF ART



HOME OUTREACH

### Community Engagement

OUTREACH  
SCHOOL IN THE PARK



The Museum is proud to partner with individuals and foundations to bring the arts to underserved audiences.

Appendix 21: The San Diego Museum of Art "Outreach" Web Page

By removing the financial barriers and taking art to the audiences, Museum artist-educators provide multiple-visit programs that are tailored to the needs of underserved audiences, especially at-risk teens.

Among the sites served by Museum outreach are ALBA, La Mesa Teen Center, The Monarch School, as well as the Kearny Mesa Juvenile Detention Facility and the Juvenile Court and Community Schools.

If you would like more information about these programs, please contact us at [outreach@sdmart.org](mailto:outreach@sdmart.org)

## Artcore

This project-based learning program teaches California state standards in literature, math, science, and history through the visual arts and the Museum's permanent collection. The week-long program is taught in the Museum Art School, or if this is not possible, in the students' classroom for 2.5 hours a day, with a follow-up visit to the Museum after the completed week. The lessons are centered on Museum exhibition content, and classroom teachers are taught art processes and methods so that they may continue implementing art curriculum even after the program has concluded.

## Artist-in-Residence Program

Sponsored by the Arts Education Council

The Museum's Arts Education Council funds artist residencies at elementary schools in East County. Each year, up to five East County-area elementary schools are visited by a Museum artist-educator, with new schools selected each year in an effort to maximize the program's impact and outreach.

The Artist-in-Residence develops art lessons centered on Museum exhibition content and presents art processes and methods to classroom teachers so that they may continue implementing art curriculum after the end of the residency. The program includes a visit to the Museum and an exhibition of student work shown in



the Museum's boardroom.



## School in the Park

Funded through the generosity of Price Charities, School in the Park is an innovative program that shifts the location of school from a traditional classroom setting in an inner-city school to the resources and educational opportunities available at museums in Balboa Park. The instructional environment offers interactive learning and encourages students to become active participants in their own education. The participating third- to seventh-grade students and their families are invited to return to the Museum free of charge.

Students from Rosa Parks Elementary and Wilson Middle School participate in a program that is designed to utilize fully the unique educational opportunities of San Diego's cultural institutions in Balboa Park. The plan allows the students to spend up to eight weeks at San Diego's famous Balboa Park, where they participate in week-long educational programs at nine institutions. In essence, the students spend almost 25% of their school year learning in this hands-on, real world setting.

Visits to museums and cultural institutions give added depth and meaning to the students' understanding of subjects covered in their school materials. The School in the Park program engages students in learning that has real world connections.

## Outreach To At-Risk Teens

To help fill the void left by program and budget cuts in schools, the Museum offers an ambitious outreach program that serves over two thousand underserved youth and is particularly committed to working with young people who are considered "at-risk." The Museum offers long-term, multiple visit programs with professional artist/educators who can spend time with students and help them express themselves through art.

Throughout the year, museum educators visit up to twelve sites, providing anywhere between six and twenty workshop sessions, visits to the Museum, and a final reception or exhibition.

Among the sites is the **Monarch School**, the only school of its kind in the country that serves homeless

students. The Museum provides the art education module and the program consists of sequential arts learning experiences and Museum visits throughout the school year.

The teen art program at **ALBA (Alternative Learning for Behavior and Attitude)** is an interdisciplinary educational program for middle school students who have been expelled from the San Diego Unified School District. Using art as a vehicle, the program is designed to promote an artistic outlet, social growth, critical thinking, and to make students aware of career opportunities in the arts.

The **East Mesa Juvenile Detention Center** and the **Kearny Mesa Juvenile Court School** are the two juvenile detention centers in the region, both with fluctuating student bodies. While the students cannot leave the detention centers to visit the Museum, the workshops are designed to expose the youth to the connection between art and everyday life, and they provide a creative outlet in what is otherwise a rigid environment.

In the heart of Barrio Logan is **Bayside Blended School** for students that are on probation, and **Casa Familiar** is a community-based organization in San Ysidro, next to the border with Mexico. Other outreach sites include **Chula Vista Middle School**, which serves working class first generation and immigrant Mexican-American students; **Sherman Heights Community Center**, which provides programs in education, health, personal development, and culture for families; **San Ysidro High School**, whose student population is mostly Mexican-American and the Museum offers advanced art students the opportunity to experiment with a variety of media that would otherwise not be available to them. Other schools include **Roosevelt Middle School**, which is located less than a mile away from the Museum, and **Southwest High School**, located 3 miles from the U.S.-Mexico border.

The Museum has offered after-school art classes to students from intermediate and advanced art classes.

## Prime Time

In partnership with the San Diego Unified School District, the Museum provides 5<sup>th</sup> graders with an engaging learning environment after school. The two-session program includes visits to the galleries and art making inspired by works in the Museum's collection.



## Memories at the Museum | Alzheimer Tour



Participate in "Memories at the Museum" a collaboration with UCSD's Alzheimer's Research Center, the Timken Museum, Mingel International, and MOPA to offer tours to people with mid-to-moderate Alzheimer's. Outreach program serves student, senior centers, libraries, community organizations. For more information please email Dr. James Grebl, Manager of Docent Programs, at [jgrebl@sdmaart.org](mailto:jgrebl@sdmaart.org).

## Docent In-School Presentations

The Museum's Docent Council offers in-school power point presentations for K-12 students. [Learn more.](#)

## Festivals

The Museum participates in family festivals and fairs throughout the community. Museum staff and volunteers offer an art making activity related to a current exhibition, encouraging participants to visit the Museum.

You can meet the SDMA staff at Chicano Park Festival (spring), Market Creek Arts & Culture Festival (fall), Dia de la Mujer (spring), Dhwai Festival of Lights (fall), and Dia de los Muertos (fall).

## Open Spaces

The San Diego Museum of Art's *Open Spaces* public art program was funded by a generous grant from the James Irvine Foundation's Exploring Engagement Fund. From a radio station to public interventions, the Museum worked with four San Diego county neighborhoods (Lincoln Park, Logan Heights, Lemon Grove, and National City) to engage new audiences by supporting, implementing, and collaborating on the development of public art and art education programs throughout the county. An Artist-in-Residence was selected for 2013 and 2014 to work with two San Diego communities and Lead Artists to develop and realize a new public work in

each community.

During each project community members work with selected artists' and Museum representatives to determine the content, location, and media of each work of art, and decide how this work reflects the unique character of their community.

The Museum created partnerships with new audiences that strengthened San Diego's cultural environment and celebrate beauty in local communities through:

- The creation of permanent, iconic works of public artworks which reflect the unique social fabric of each area, and strengthen a personal sense of identity and place.
- Spur cultural tourism and demonstrate the positive, economic impact of public art.
- Engage neighbors in a collaborative art project while building meaningful and enduring relationships between residents and the Museum
- Support the imagination, uniqueness, and significance of local communities.

To learn more about the Open Spaces public art program, please see our press release and this article regarding the project in Lemon Grove as well as this one regarding the project in National City.



✍ | NEWSLETTER SIGN UP  **SUBMIT**

**BALBOA PARK**  
**THE SAN DIEGO MUSEUM OF ART**

**LOCATION**  
The San Diego Museum of Art  
1450 La Jolla Village Drive  
Balboa Park, San Diego, CA

**MUSEUM HOURS**  
**Monday, Tuesday, Thursday, Saturday**  
10:00AM - 5:00PM  
**Wednesday**  
Closed  
**Friday\***  
10:00AM - 8:00PM

**THE SDMA'S PANAMA 66 HOURS**  
**Monday - Tuesday**  
Kitchen 11am-3pm / Bar 5pm  
**Wednesday**  
Kitchen 11am-9pm / Bar 11:30pm  
**Thursday - Friday**  
Kitchen 11am-9pm / Bar 10pm

**DOWNLOAD THE APP**

Appendix 22: San Diego Museum of Art “School Groups K-12 Group Tours” Web Page

BALBOA PARK  
THE SAN DIEGO  
MUSEUM OF ART

SEARCH

To search our collection, click here.

VISIT  
Group Tours

HOME VISIT TOURS SCHOOL GROUPS K-12

School Groups K-12

Tour Information

PLEASE FILL OUT THE FORM BELOW TO SCHEDULE YOUR TOUR

Name of Group or School \*

Teacher or contact Name \*

- Docent-led school tours include free admission for students, teachers and chaperones\*

- Topics available include:
  - Museum Highlights
  - Highlights of the European Collection
  - Highlights of the Asian Collection
  - Renaissance
  - Renaissance Art Cart
  - Baroque
  - 18<sup>th</sup> & 19<sup>th</sup> Century European
  - Modern and Contemporary
  - American
  - East Asian or South
  - Southeast Asian & Iranian art
  - Indian Art Cart
  - Outdoor sculpture in the May S. Marcy Sculpture Garden and Plaza de Panama
  - Temporary exhibitions
  - Customized tours may also be arranged upon request.

Tours must be requested online at least three weeks in advance.

- Tours in Spanish are available on request with prior notice.
- Contact Angela Willis for more information: [awillis@smart.org](mailto:awillis@smart.org)

\*K-7 school groups must be accompanied by at least one adult per ten students.

## Bus Transportation

FOR TITLE ONE SCHOOLS



**Number of children/students \***

---

**Number of adults \***

---

**Address**

---

**Street Address**

---

**Address Line 2**

---

**City** **State**

---

**ZIP Code**

---

**Daytime Phone \***

---

**Evening Phone**

---

**Email \***

**Enter Email**

**Confirm Email**

Financial assistance for bus transportation for school visits to the Museum for K-12 Docent Guided tours or Young Artists' Workshops is available to Title One schools under the following requirements:

- Assistance is in the form of reimbursement to the school for bus transportation costs
- Reimbursement must be applied for and approved by the Museum prior to the date the tour takes place
- Assistance is available only to Title One schools located within San Diego County
- Tour or workshop arrangements must be made least three weeks in advance
- A letter from the school's Principal stating Title One status must accompany the application. Please email to [awillis@sdmart.org](mailto:awillis@sdmart.org) or fax to 619.232.9367 or mail to POB 122107, San Diego, CA 92112-2107
- Certificate of Insurance
- An invoice billing the Museum for the cost of bus transportation must be submitted to the Museum within 60 days after the completion of your trip

50-minute tours are scheduled:

**Mon., Tues. & Thurs.** / Hourly from 10:00 am, 11:00am, 1:00pm and 2:00 pm (no group tours on the third Tuesday of each month, Resident Free Tuesdays)

**Friday** / 1:00 p.m. and 2:00 p.m. (also available at 10:00 and 11:00 a.m. on the fifth Friday of the month)

**Saturday** / 10:00 a.m., 11:00 a.m., 1:00 p.m., and 2:00 p.m.

**Sunday** / noon, 1:00 p.m., 2:00 p.m. and 3:00 p.m.

Tour Requested \*

American Art

Tour Language \*

English

Comments/Special Requests

Date & Time: First Choice \*

Please enter both a date and time for each choice.

Date & Time: Second Choice \*

Date & Time: Third Choice \*

Requesting Bus Funding \*

Yes

No



MENU



## MarvelSeal 360

★★★★★ 1 Review

SELECT LENGTH :

10 Feet 50 Feet 200 Yard

SKU: MarvelSeal

**\$47.50 to \$598.00**

QUANTITY

Add to Wishlist

Add to Cart

Add to Quote

Description Technical Information

An aluminized nylon and polyethylene barrier film that will resist the passage of vapors together with other atmospheric gases and pollutants. An ideal barrier for the lining of wooden shelves and for lining of transport crates. Has also been found to be successful for fabricating custom bags due to the ease at which it can be welded. Approx. 5 mil. thick.

We supply MarvelSeal 360 in an unprinted format, meaning it does not have the typical red lettering printed continuously throughout the material preferred by customers for conservation applications. However although it comes from the same mill, the mill will not provide a certificate of analysis for this unprinted product. Sells at 373F 26PSI, for 1 second. All Rolls are 48" wide.

Shown here with our Hot Tacking Tool, useful for welding this material into custom enclosures. Sold separately.

Gallery

Contact us

Appendix 23: Talas "MarvelSeal 360" Specs

Appendix 24: Institute of Museum Ethics Q&A with Museum of Anthropology Director Anthony Shelton

Subscribe Contact

INSTITUTE OF  
**MUSEUM  
ETHICS**

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**Events**

No events

**@museumethics**

Every step is important.  
<https://t.co/eqRPa07KG>  
 Reply Retweet  
 Favorite  
 9:53pm · 10 Apr '19 · 35 days ago

The French Government is Launching  
 a Task Force Dedicated to Returning  
 Nazi-Era Loot From Its National  
 Collections <https://t.co/Nj2HGdl1fm>  
 Reply Retweet Favorite  
 2:47am · 31 Mar '19 · 46 days ago

More regarding Sackler support...  
<https://t.co/0UWuu59p>  
 Reply Retweet  
 Favorite  
 3:16pm · 25 Mar '19 · 51 days ago

South London Gallery returned



**Museum Ethics Q & A: Open Storage**

IME Blog  
 September 15, 2019 1 Comment open storage q&a

IME Blog

## Museum Ethics Q & A: Open Storage

September 15, 2009 • 1 Comment • open storage, q&a

**Q:** Museums have increasingly turned to open storage as a means to display parts of their collection which would normally not be on view to the public. What are the specific goals for this means of display, as compared to more typical displays found in galleries? How are visitors and researchers expected to interact with the open storage area and the objects it holds? Are there ethical considerations concerning what objects are placed in the open storage areas, how they are arranged and interpreted (or not interpreted), and if this is a valid way to use the collection? Does open storage necessarily help make the museum more transparent?

*Submitted by Heather Hope Stephens who begins this fall at DePaul University College of Law and who graduated in May of '08 with an M.A. in Museum Professions from Seton Hall University*

**A:** University of British Columbia Museum of Anthropology Director Anthony Shelton says: The UBC Museum of Anthropology is often credited with originating the idea of visible storage in 1976 when it moved into its present building. Audrey Hawthorn, the Museum's first curator, developed the idea as part of an overall exhibition strategy in which orthodox displays were intended for public consumption, while visible storage was geared towards students and researchers, including First Nation community members and artists looking to reclaim and deepen their knowledge of their cultural patrimony. Visible storage represented one strand of MOA's response to calls for the democratization of museums and increased collections access. Different segments of our audience therefore interact with these collections in different ways.

For First Nation artists, the gallery provides a first port of call prior to requests for physical inspection of the pieces. For students, the pieces often provide a visible stimulus for research projects, while the public are given a veritable encyclopedia of the world's visual culture's. For over thirty years then, visible storage has worked very well indeed, both by increasing access for source communities and stimulating student based research projects, and I must conclude that this is a valid way of showing material that has been accumulated for the public trust.

However, today we have found that there are new expectations that the current displays do not fulfill. For the past seven years we have been holding extensive consultations with First Nation peoples and artists, as well as Pacific, Asian and African communities as an overture to refurbishing visible storage space. Concerns differ,

but in the main they are focused on the visibility of material, poor display technology and design, and lack of interpretation. In response to these criticisms, we have currently begun a wholesale refurbishment of this space to create a new, hybrid kind of museum exhibition that combines interpretation with interpretation and rooms in which objects from the cases can be closely examined.

As part of our enduring institutional values in favor of source communities, we are abandoning typological classification in favor of a loose geographical and cultural arrangement of objects according to oceanic areas (Arctic Ocean, Pacific, Atlantic, Indian). This has the advantage of looking at movements of peoples, diasporas, cultural contacts rather than the neat pigeonholing characteristic of ethnographic museums. Within this meta-arrangement, specific cultures are being asked how they themselves want their pieces displayed. Currently we are working with source communities across British Columbia, as well as some in Asia and the Pacific and even a couple in Africa. Some have told us they want their material shown according to ownership histories, others by ceremonial usages, still others want us to use their ethnolinguistic classifications and some want us to use aesthetic criteria. We are currently working to honor these requirements.

The new visible storage gallery, to be renamed the Multiversity Galleries, will grow in size from 9,000 to 14,000 sq. ft. and will incorporate an additional 5,000 sq. ft in research rooms, where material can be handled, and an open presentation circle for gallery talks. 'Multiversity', because of the development of this new concept by African and Asian post-colonial scholars to describe a world in which there is not one, universal, type of knowledge, but many, each characterized by its distinctive epistemologies and ontological precepts. By giving voice back to communities, we are associating ourselves with this movement. The new galleries, due to open in November 2009, will show material arranged poetically – we have asked curators to work closely with communities to act almost like particular kinds of installation artists. The galleries will continue to be high density areas, but interpretation will be provided by fourteen computer terminals scattered through the space, promoting easier access by visitors of collection data.

I have no doubt that the transparency and access visible storage brings to museums is to be welcomed and encouraged. However, when dealing with sensitive materials, community collaboration is essential, both in determining what can be shown and what can't and also in providing innovative strategies for the exhibitions themselves.