

**Gallery Management Certificate  
Advisory Committee Minutes  
September 14, 2023 • Zoom**

**Attending Members**

Dr. Tom Long, CSUSB

Chet Glaz, Mt. San Jacinto College

Sherly Nakano, Owner of Nakano Logistics

Melissa Mariano, Conservator for Nakano Logistics

John Fleeman, Former Assistant Director, RAFFMA (Retired)

Dr. Mandi Batalo, Art Department Chair, SBVC

**Welcome and Introductions**

Meeting commenced at 6:15 pm.

Mandi welcomed and introduced the Advisory Committee members

**Discussions**

- Committee members reviewed the Gallery Management Certificate Proposals and provided the following input.

**Dr. Tom Long is professor of history and museum studies and founded the museum studies at CSUSB.**

- SBVC Valley is one of CSUSB's leading feeder schools. Students can become immersed in the certificate at Valley and then transfer to CSUSB, where they may earn a bachelor's degree and master's degree in museum studies or an advanced certificate in museum studies.
- CSUSB would look forward to having students from SBVC.
- Faculty from both institutions could nurture students as they advance their career paths.
- Introduction to art, history, criticism, and analysis are essential.
- Students do well with exhibition design, learning practical skills outside of theory.
- Collections management is one of the more challenging classes to teach students because it overlaps with the sciences in the physical aspects of a museum environment.
- Suggest contemporary art trends and issues or contemporary museum trends and topics.
- Remove entrepreneurship and the arts from the certificate.
- An internship or a service-learning class is essential. Service learning may open more grant opportunities.
- Use community partners such as the SB County Museum the Redlands Glass Museum, and Kimberly Crest Manor.

**Sheryl Nakano, *Owner of Nakano Logistics***

- Has worked with museums, private clients, galleries, and foundations

- Her business began primarily as a logistics company providing support in shipping, packing, and creating support for local museums and private clients. Now, the business is primarily collection support.
- She is a registered contract registrar, as is Melissa.
- (The registrar is the figure that manages in full the movements of the artworks on the way in as well as on the way out from the museum, during temporary or new exhibitions and acquisitions. There are two specific declinations of the profession depending on the circumstances:
  - Exhibition registrar, when the management of moving works is related to the setting up a temporary exhibition.
  - The collection registrar, when within a museum, oversees the monitoring and internal and external movement of the works.
- Did not see basic art handling in the proposal. Art handling is a good thing for the overview. Basic art handling techniques are also tied directly to the liability issues of conservation.
- Including insurance coverage is a big issue related to liability and art loans. Also, addressing lenders' and borrowers' shipping loan agreements.
- The curator has a vision, and the exhibition designer tells a story with the vision. Together, they try to communicate that message to the audience. So, storytelling is in concert with the curator and the exhibit designer.

**Melissa Mariano, *Conservator for Nakano Logistics***

She provides different types of support to museums, mainly collection centric.

- Collections is a meaty topic.
- The SBVC program and the CSUSB program can support each other.
- What type of positions would students be prepared for?
- Many people need to learn what conservation is or that conservators exist. That's even a profession. It is essential to let students know what a conservator does, who they are, what the different kinds of conservators are, and when you call a conservator. What may require you to contact a conservator or a registrar? You can integrate what conservators and registrars do and proper art handling into the courses.
- You may wear many hats if you work in a small museum.
- Inform students about the options in the museum world. Then, they can decide and explore the different available options.
- If a person loves art and is an artist, they can look at the different options and decide what appeals to them.
- The students can at least be well-rounded, knowledgeable artists. They should have an idea of what everybody's going through and how it all comes together, and then they can see where they fit in and pursue it further.
- My experience has been that students don't even know any of this is out there.
- A communications class includes many parts that might be good for the students, and they hadn't considered it.

- We're talking about entry-level students. We're just exposing them to a new world, giving them some real-life skills, and then encouraging them to move on somewhere.
- Would it be possible to integrate with community partners so students can see what some of the smaller or larger museums do? Behind the scenes, walkthroughs of the museums, ones that are, you know, collecting institutions, and ones that aren't. It becomes more real when you get into the space, and it doesn't have to be a whole class.

**Chet Glaze, *Art Professor Mt. San Jacinto College***

- Artist
- Worked at the Norton Simon, Bowers, and Laguna Art Museums
- Worked with exhibition, design, fabrication, and installation
- Gallery management is an excellent skill to develop a workforce and is very marketable. This type of program is going to appeal to non-traditional students.
- Recommends English as an advisory
- Has there been market research for the program?
- I was only aware of exhibition design because I worked at the San Bernardino County Museum under the exhibit designer. But that was such a very, very small sample. We just painted pedestals and walls. We weren't art handlers. We didn't have anything to do with graphic production.
- You can include legal and ethical issues and contract negotiations in the curriculum.
- The introduction, art, history, and art criticism fall under Art 103, your art appreciation course.
- Where do you want to take exhibition design and curatorial design, which are sometimes different because curation is usually more research-based, and exhibition design is the physical part of it? They overlap, of course.
- The hybrid format is popular right now, both with students and instructors. If you find somebody to teach a course or a part of a course, they may be more willing to drive out for one day a week rather than two days a week.

**John Fleeman, *Former Assistant Director, RAFFMA (Retired)***

- Everyone gets an art degree, but then what?
- Introducing technologies could be a component of each of the courses.
- Internships – the hands-on opportunities are so significant.
- In John's years working with undergrad and grad students, he first began exhibition design by moving things around and seeing how the exhibition could be organized. It's an excellent introduction to curating an exhibition. The two worlds often blend, choosing the work and modifying the exhibit to the space.
- How do we address the curatorial aspect of the actual exhibit design?
- CSUSB offered a semester course, and students could decide whether they wanted to work on the exhibitions and collection side, marketing, development, or engagement programs. Whatever their interest, they broke off into their concentrations. That seemed to work well as a semester.
- Having the gallery experience can change how you present your work to galleries.

- You start thinking about how you're going to fabricate the work or how you're going to make the work. How are you going to present the work? How are you going to communicate the message? It makes your work more robust, even as an artist who has no intent of being a preparator, an exhibition designer, a curator, or a registrar.
- A certificate does not prepare an expert in the field, but it may provide entry into a gallery or museum where you may get a job in the arts that you find rewarding.
- Community partners are essential.
- None of us knew this world existed.
- Understanding what the curator is trying to do makes you a better exhibition designer understanding what you know. Why does the registrar need a condition report, or why do we need to consider what materials we're putting in contact with the pieces? Why do we pack things this way? Why do we store them this way? Why do we handle it in this way? It gets fuzzy, and the more that you know, a little bit, just an excellent introduction to all those things, the better, and you know it can be a conduit into an interest that may turn into a career as it has for many of us.
- When interviewing students who have graduated from art programs, art history, and studio art, the majority of the students I have interviewed who want an entry-level position and have zero experience. They've never done anything. So, having the opportunity to come out of a certificate program is far ahead of most students with a bachelor's degree.
- We will present a project like a professional artist, forgetting that they're just students learning. And they're going through this process of discovering why they're doing this art and how to present or communicate their message.
- So, I think that this is a good beginning. Most students, even in programs like Cal State, unless they've taken advantage of Dr. Long's program or volunteered at RAFMA or other institutions, just don't have any experience at all.
- Let's have the over-intentional overlap so that they can see the connections.
- We were designing in the space. We must remember the students are not curating or designing big projects. Students need to understand the concepts.
- Here's the space; what's your concept? And let's curate this, and let's fit it to the space. Let's select the work. That's the way that I always introduce them to curating and designing. Here's here are the limitations. How ample is the space? How many pieces do we have? What's the budget? It took years to get to the point where the faculty at CSUSB created what they called a senior project. Students would have to submit a proposal.
- What does a proposal look like? So, we created a handbook. All exhibitions are a story. And so, how do we tell that story? And you know, that's the way we always approach. I always approached it, and with CSUSB, where does this begin? And how will we lead the visitors through the chapters of the story? I always saw the galleries as chapters. These are the works that spoke to each other. And you know, the exhibit labels and copy help you discover what that story is.
- How can we get some community partners and funding? All those things will make this much more feasible.

**Mandi Batalo, *Art Department Chair, SBVC***

- What are the minimum and maximum number of units required for the certificate?
- General education courses are separate from the certificate.
- The committee reviewed Fullerton College's curriculum. Fullerton College has a
- museum assistant certificate, requiring 17 to 19 units. Fullerton College includes museum studies, exhibition design, anthropology, and an art history course.
- Is there the possibility of articulating courses between SBVC and CSUSB?
- The current proposal is too dense, but it is a beginning.
- Would sequencing be required, or could students enter at any point?
- Dr. Long's input is that sequencing doesn't work. Due to students' lives, they may have to stay out of sequence for a semester, and then they are out of sequence. This impacts enrollment. Always approach the first couple of weeks as if no one has ever had anything like this before.
- Should there be English and Math advisories? Dr. Long felt it wasn't necessary. Also, non-traditional students can add a lot of texture to the program.
- Students would go on to a four-year institution or work for a museum and get more experience.
- We could offer a short, one-unit class as an introduction, with an overview of the different areas. They discuss collection management but do not offer it in the certificate program. Intern possibilities include AMOCA, the Sasse Museum, and museums and galleries in Riverside, Orange County, and Los Angeles.
- It provides students with information on different aspects of the art world that might appeal to them and hopefully get them into the door as entry-level people, interns, or transfer students to a four-year institution.
- Some students want to work in the art world, but they need to know what that world is and what it might be like.

**The meeting adjourned at 8:30 pm.**