



WMA
Washington Museum Association

MUSEUM MESSENGER

Volume 13 / Number 1 • Summer 2002

2002 WMA ANNUAL CONFERENCE AT THE NAVAL UNDERSEA MUSEUM, KEYPORT



Above: Keynote Speaker James Delgado discusses interpreting the deep sea salvage of the Titanic.

Far Right: Barbara Moe, Bill Galvani, and Chris Erlich (left-right), the team that made it happen.

JUNE EVENT WAS A HUGE SUCCESS.

DETAILS, REVIEWS, AND SUMMARIES INSIDE.

WMA BOARD HONORS ELLEN FERGUSON FOR OUTSTANDING SERVICE

As announced during the 2002 Annual Meeting, the WMA Board of Directors unanimously agreed to honor Ellen Ferguson's commitment, passion, leadership and vision as a WMA Board Member by creating the Ellen Ferguson Scholarship.

Since 1985, Ellen has continuously participated in the activities of the Wash-

ington Museum Association, and this year was her final year of consecutive terms serving as a member of the WMA Board of Directors. A fact that was hard for all of us on the board to realize was that she has reached her maximum term in accordance with our bylaws.

In 1990, Ellen became President of the WMA, and organized Board's first

strategic planning retreat. Following this retreat, several critical elements of our mission—those to promote increased professionalism in and communication amongst all museums within Washington State were realized.

Today, these are things we take for granted, but it was under Ellen's leadership that the *Awards of Excellence* program was initiated, By-laws were revised, efforts to create new collaborative ventures and communication and promotional tools were developed – one of which we know of today as the *Museum Messenger*. These are just a few of the

INSIDE

2002 Awards & Scholarships	3	Legal Considerations in Collecting	7
New Technology	5	News from the Museum Community	9
Museum-Library Partnerships	6	Regional Member News	9-11

Editor's Note:

The **WMA Museum Messenger** is published quarterly by the Washington Museum Association, a 501(c)(3) federally recognized non-profit organization consisting of institutions, businesses, and individuals whose mission it is to promote increased professionalism in and communication amongst all museums within Washington State. All articles within this issue may be reproduced and circulated to staff with appropriate credit given to the Washington Museum Association and the contributing author.

Officers:

President: Karen Marshall
Director, Skagit County Historical Museum, La Conner

Vice President: Chris Fiala Erlich
Director, Gig Harbor Peninsula Historical Society & Museum

Secretary/Recording: Lynette Miller
Curator, Washington State Historical Museum, Tacoma

Treasurer: John Larson
Director, Polson Museum, Hoquiam

Directors:

Ann Cook
Communications & Community Relations, Sumner School District

Steve Crowell
Director, Paul H. Karshner Memorial Museum, Puyallup

Andy Granitto
Curator of Exhibits & Programs, Yakima Valley Museum, Yakima

Barbara Moe
Curator, Naval Undersea Museum, Keyport

Marsha Rooney
Curator of History, Northwest Museum of Arts & Culture, Spokane

Erica Varga
Curator, Bainbridge Island Historical Society, Bainbridge Island

Gene Woodwick
Director, Ocean Shores Interpretive Center, Ocean Shores

Ex Officio and Designated Legal Council:
Robert Gruhn, Attorney at Law

Immediate Past-President: Jim Barmore

Washington State Heritage Resource Center Representative: Garry Schalliol

Newsletter:

Editor: Gene Woodwick
glw@oly.net.com; (360) 289-2809

Graphics & Layout: Andy Granitto
andy@yakimavalleymuseum.org; (509) 248-0747

Printing: Instant Press, Yakima, WA

Publishing Dates:

April 30, July 31, October 31, & December 31. Materials must be in the hands of the editor a minimum of 6 weeks prior to these dates to be considered for inclusion.

President's Message



Karen Marshall

What an outstanding 2002 Annual Meeting and Conference in Keyport! There are so many people to thank, but I particularly wish to extend a huge thank you to Chris Erlich and Barbara Moe, the dynamic duo who made the conference the best yet. Many thanks are extended to Bill Galvani and the entire staff of the Naval Undersea Museum, and to all of the museums of Kitsap County who provided us with memorable events from Wednesday's Suquamish immersion experience to Thursday night's diverse and delectable tour. To all of you who attended the conference and supported the WMA Silent Auction, I believe we set a new auction record.

In my final year as a member of the WMA Board, I am pleased to be serving again as your President. I am looking forward to working with all of our dedicated Board Members and volunteers on a variety of ongoing projects including publishing the 9th Edition of the *WMA Directory*, locating a funding source for the reproduction the *Museums of Wash-*

ington Map Brochure, continual improvements to the WMA Web Site, and the upcoming projects of the WMA Marketing Committee, strategic planning committee, and the planning for our 2003 Conference in Spokane.

As with every Annual Meeting, your WMA Board of Directors experiences changes. Leaving our Board is Ellen Ferguson, who deserves accolades for the thirteen years of service as a member of the WMA Board of Directors (see accompanying article). I am pleased to announce that Steve Crowell, Andy Granitto, and John Larson have been re-elected to serve a second term on the Board. I am thrilled that we have the continuity of three more years of their super dependability and great sense of humor! We welcome new Board Member Marsha Rooney who is Curator of History, Northwest Museum of Arts & Culture, Eastern Washington State Historical Society. Marsha has a B.A. in History and French from Albion College (Albion Michigan) and an M.A. in History/Museum Studies from the Cooperstown Graduate Program (SUNY at Oneonta, New York). Thank you, Steve, Andy, John, and Marsha for your willingness to serve the museum community of Washington. It is great to have your enthusiasm, diverse experiences, and expertise.

As always, I look forward to hearing from WMA Members. Please feel free to contact me with your feedback, questions, or concerns.

WMA AUCTION A SUCCESS SAYS TREASURER

As your Treasurer, I was delighted to bring good financial news to this year's Annual Meeting at our June conference in Keyport. Your Washington Museum Association boasted a healthy financial year for 2001 with total assets of \$29,190, "said John Larson, treasurer.

Much of 2001's success was due to the great financial success of the 2001 conference in Bellingham. The silent auction brought in a record \$1,248 and the conference itself netted \$6,583. Combined with the full accounting for

the year, the WMA posted a healthy net income of \$8,814.

Although the final accounting for the 2002 conference is not yet complete, I can report that we broke last year's silent auction record. With such a wonderful selection of bid items to choose from, the auction in Keyport brought in \$1,538 to the WMA. Thanks to all of you who so generously, in Andy Granitto's words, "bid often and early."

—**John Larson, WMA Treasurer**

2001/2002 WMA AWARDS AND SCHOLARSHIP RECIPIENTS

By Lisa Hill-Festa,
WMA Awards & Scholarship Chair

Every year it becomes more and more difficult for the Washington Museum Association Awards and Scholarship Committee to choose the WMA award and scholarship recipients from a pool of very qualified submittals. The difficult decision would not be possible without the help of the current selection committee members Garry Schalliol, Steve Anderson, and Karen Luetjen, as well as past committee members George Thomas and Michael Warner. Also, the wonderful award certificates would not exist without the talented hand of Maureen Hoffman, of Kuntsdame. Maureen has been designing and producing the certificates since 1996.

(Ferguson Honored, continued from page 1)

early highlights of Ellen's voluntary contributions to the WMA.

If we jump ahead to about 1996, under Ellen's vision and guidance the WMA has seen tremendous growth in the services we offer. Most notably, it was Ellen's leadership that inspired the Board to take the leap from being an all-volunteer organization to hiring our first contract employee, our Membership Coordinator. Recently, Ellen has provided our youthful board with perspective and advice. We will miss Ellen's sage input at our board meetings and her ability to bring diverse viewpoints and strategies to the table for discussion.

The Ellen Ferguson Scholarship to attend the WMA Annual Conference will be open to any student with a \$75.00 stipend for expenses. The successful candidate will have met high academic standards in coursework and have a demonstrated interest in museums either through volunteer work and/or involvement in professional associations.

Thank you, Ellen, for your seventeen-year exceptional dedication to the success of the Washington Museum Association!

—Karen Marshall, WMA President

2002 Annual Conference Scholarship Recipients

The WMA provides five scholarships to attend its annual conference. Four of the scholarships have consisted of gratis registration, a \$50.00 cash stipend, which can be used to defray travel and lodging costs, and a one-year complimentary membership in the WMA. The fifth scholarship, the *Gus Norwood Scholarship*, consists of gratis registration, a \$75.00 cash stipend, and a one-year complimentary membership in the WMA. Scholarship recipients must attend the meeting to receive the stipends. Students, volunteers, trustees, or those on tight travel and conference budgets can apply, and one need not be a WMA member to apply. Each scholarship recipient is required to write about his or her experience at the conference or to write about a session they attended. The articles are published in the WMA newsletter. There were four scholarship recipients chosen for attendance to the 2002 WMA Annual Conference. All four were students who had limited funds to attend the conference. The 2002 Scholarship recipients were Cynthia McGowan, Keith Routley, Ken Viste, and Mikel Yantz.

Cynthia McGowan has been a graduate student in the Museology Graduate Program at the University of Washington. She felt that receiving a scholarship to attend the 2002 WMA conference would provide an opportunity for her to make contacts in the museum field and also to receive information on current museum practices.

Ken Viste was a first year student in the Museology Graduate Program at the University of Washington, with an emphasis on education and public programming. By receiving a scholarship to attend the WMA conference, Ken felt that he would be able to interact with others who care about museums, and that his attendance would offer him a chance to make professional contacts and to build camaraderie, as well as to learn from those he met. He was also of the opinion that he could share what he has learned in his studies and through his past experience.

Mikel Yantz has been taking classes in Anthropology with an emphasis on

Museum Studies from Central Washington University. Mikel felt that receiving a scholarship to enable him to attend the conference would assist him to gain a better understanding of museums and the business they attend to. He also stated that the conference would be a good source for meeting colleagues.

Keith Routley was the 2002 *Gus Norwood Scholarship* Recipient. In 2001 the *Gus Norwood Scholarship* was given in the spirit of volunteerism to Rebecca Jaynes who was a student working in a museum without monetary or scholarly compensation. Because all 2002 applicants were university students, the Selection Committee decided to give the *Gus Norwood Scholarship* to an applicant in the spirit of emerging professionalism. The Committee concluded that Keith Routley best fit this definition. Keith was a first year graduate student in the Museology Graduate Program at the University of Washington. He worked as a Park Ranger, interpreter at the Klondike Gold Rush NHP in Seattle, and is currently a collection manager intern at the Shoreline Historical Society Museum. It was Keith's desire to receive a scholarship to attend the WMA conference to enable him to learn from museum professionals. He also felt that the conference would help to add to his academic training by providing perspective on the reality of the profession and its future challenges.

All four of the scholarship recipients are delightful and it is comforting to know that there will be capable emerging museum professionals able to lead our museums in the future. More good news is that this year's conference auction brought in more money than ever before to benefit the scholarship program.

2002 Annual Conference Awards Recipients

The Washington Museum Association recognizes outstanding achievement in the field of museum and heritage organization work by annually awarding several Awards of Excellence. To be eligible, the nominee must have exhibited the ability to set standards of leadership through outstanding service, established precedent, fulfilled mission and

(continued on next page)

(Awards and Scholarships, continued from page 3)

purpose, showed marked improvement, and to have provided an extended level of service to the community served. Awards are given in four categories per two annual organizational budget sizes—less than \$100,000.00 or \$100,000.01 or more. The award categories include Exhibits which can be new, temporary, traveling, or permanent; Projects which can include educational, collections management, public programming, a web site, etc.; an Individual who has provided significant contributions to an institution or to the museum profession; or a Publication including a poster, newsletter, catalog, exhibit invitation, book, film, video, etc. The recipients of the awards are honored at the special Awards Ceremony during the WMA annual conference. There were nine 2002 WMA Award of Excellence Recipients chosen for outstanding exhibits, projects, publications, or as outstanding individuals. The award recipients are as follows:

It's A Jungle Out There, the exhibit from the Whatcom Children's Museum in Bellingham, was the award recipient in the Exhibit Category for budgets of \$100,000.01 or more. Interestingly there were two separate nominations submitted for this one exhibit. The award text reads: "The Washington Museum Association recognizes the exhibit *It's a Jungle Out There* produced by the Whatcom Children's Museum, for establishing an unprecedented standard of innovation in all phases of exhibit development, production, and interpretation. The exhibit demonstrates excellence and creativity in design, imaginative and successful uses of recycled and low-cost materials, and creative interpretive and interactive elements devised to inspire and direct exploration and learning for all ages. As a service to both the community of Bellingham and the museum community, it represents a level of achievement to which all museums in Washington State should aspire"

During the WMA Awards Ceremony, Bev Wiltshire, the Director of the Whatcom Children's Museum, and others involved with the exhibit production were present to receive the award. The Whatcom Children's Museum also put together an informative display for view during the conference, highlighting *It's A Jungle Out There*.

Mukilteo Pioneer Cemetery Restoration and Rededication, a project accomplished by the Mukilteo Historical Society in Mukilteo, received the Project Award in the budget category of less than \$100,000.00. The text for the award certificate states: "The Washington Museum Association recognizes the leadership and high level of professional standard of the Mukilteo Historical Society and artisan Tim Sadley in restoring and preserving the endangered historic Mukilteo Pioneer Cemetery, through the Mukilteo Pioneer Cemetery Restoration and Rededication project. The cemetery symbolizes one of Mukilteo's oldest visible links to its past as well as an essential connection to the early history of Snohomish County. The project serves as a significant model of success, accomplished by grassroots effort, for all community based heritage organizations throughout the State of Washington."

John and Ann Collier from the volunteer run Mukilteo Historical Society were present to receive the award. They also put together a very informative display that highlighted the project, for view at the conference.

Roxana Augustziny received the award in the Individual Award of Excellence category for budgets of \$100,000.01 or more, for her contributions to the Burke Museum and to museums of Washington State. Roxana's award certificate states: "For individual excellence the Washington Museum Association recognizes the outstanding professional achievements of Roxana Augustziny, during her exemplary 34-year career at the Burke Museum of Natural History and Culture, where she demonstrated the highest professional standards and ethics through the various positions she held. As a registrar, Roxana was instrumental in the passage of the 1988 Abandoned Loan Legislation in Washington State, which has aided museums across the state, and has served as a significant model for similar legislation in other states. Roxana epitomizes spirit and leadership, has shown a great willingness to share her expertise, and has an ability to inspire high standards in others. Her legacy will profoundly influence generations of museum professionals to come." Roxana graciously received her award during the Awards and Scholarship Ceremony.

There were two nominations chosen to receive awards in the Publications Category. The Selection Committee chose two publications in the budget category of \$100,000.01 or more because of their differences as ephemeral versus permanent publications.

The newsletter *FUSE*, created by the Museum of Glass: International Center for Contemporary Art in Tacoma, received a Publications Award. The first edition of *FUSE* was published in August of 2001. The award certificate states: "For publication excellence, the Washington Museum Association recognizes *FUSE*, the outstanding and distinctive newsletter produced by the Museum of Glass: International Center for Contemporary Art. The newsletter is an exceptional example of an effective museum publicity instrument and communications tool. This beautifully designed publication achieves the Museum's goals of introducing an exciting new institution to Washingtonians and sets elevated standards for all museums within the state." Maria Kadile-Konop was present to receive this much-deserved award.

Seattle's Nordic Heritage Museum, Ballard Historical Society, and Swedish Finn Historical Society, all received a Publications Award for their joint book project, *Voices of Ballard—Immigrant Stories from the Vanishing Generation*. The Award certificate reads: "The Washington Museum Association recognizes the publication *Voices of Ballard—Immigrant Stories from the Vanishing Generation*, edited by Lynn Moen, for publication excellence. The book is an excellent example of the end result of a successful collaborative oral history project by three organizations. It is a rich source of social history, documenting and preserving segments of the history of a small urban community, as seen through the eyes of a varied group of narrators, and in turn, it has become an important contribution to the understanding and appreciation of the rich history of Washington State. The book exemplifies an exceptional publication that organizations can produce and in doing so, sets elevated standards for all heritage organizations throughout Washington State." Lisa Hill-Festa from the Nordic Heritage Museum and Lynn Moen from the Ballard Historical Society were present

to receive the awards.

George Thomas was honored with a WMA Board Award for Individual Achievement. It was very meaningful to present an award to George, as he was one of the first members of the WMA Award and Scholarship Committee working from 1991 through 1997. The award text reads: "The Washington Museum Association Board acknowledges George Thomas, for his outstanding leadership, unprecedented contributions, and professional services as the past Curator and longstanding Director of the Whatcom Museum of History and Art and as an exceptional consultant to museums and heritage organizations. His lasting legacy can be found in the Whatcom Museum as one of the leading museums in Washington State, as well as in the growing number of well-run small museums that have been influenced by his professional guidance. George's sage advice and exceptional contributions have reached far and wide to the benefit of museums and heritage organizations throughout Washington State."

Last, but not least, the WMA Board Award for Special Achievement went to the Eastern Washington State Historical Society honoring the new Northwest Museum of Arts and Culture in Spokane, which opened in December of 2001. As stated in the awards text: "The Washington Museum Association Board acknowledges the exceptional achievement of the Eastern Washington State Historical Society in the successful renovation and expansion of the original facility to create the Northwest Museum of Arts and Culture. The new regional cultural museum not only provides for vast improvements to the institution, but it also serves as an important representation of the region's historical, artistic, and cultural achievements. This significant project sets high standards of implementation including planning, design, construction, and interpretation, thus taking its place as a leading institution in the state of Washington." Yvonne Lopez Morton, Media Relations/Publications Manager, was present at the Awards Ceremony to accept the award. Those attending the 2003 WMA annual conference in Spokane will be able to experience this fine host museum.

It is the hope of the Awards and Scholarship Committee that everyone

2002 WMA ANNUAL CONFERENCE PROGRAM SUMMARIES

SAVING THE PAST FOR THE FUTURE PRESERVING OUR LOCAL HISTORY WITH TODAY'S TECHNOLOGY

By Keith Routley, Gus Norwood Scholarship Recipient

As a graduate student in the Museology program at the University of Washington, I found the 2002 Annual WMA conference in June exciting and enlightening. I attended one session that was particularly interesting; it was entitled "Saving the Past for the Future: Preserving our Local History with Today's Technology," presented by Todd Warger from the Whatcom Museum of History and Art and David Lawrence of Family History Video Productions.

The presentation showed how readily available technology was used to develop an oral history exhibit about the Bellingham Shipyard. The presenters explained how some home movies filmed at the shipyard during World War II were recently acquired by the museum and were transformed into the professional oral history video they showed during the session. An exciting aspect of the video production was that the technology used to

edit and produce the video is no longer only accessible to Hollywood, but is now within the grasp of most museums. In fact, it just so happened that in the audience that day was a representative from the Washington Commission for the Humanities, where much of this equipment can be rented or used through a grant process (go to website: wch@humanities.org). It was amazing to see how the editing technology can smooth out the earthquake affect typical of old home movie footage. In addition, the editing program can replace color to faded areas in the film and enhance parts of the film that were not the focus of the original videographer but are now more interesting as history.

This session was also a helpful reminder that the objects in history museums are not nearly as important as the stories associated with them. As a Collection Manager intern, I have found it frustrating to try to properly catalog objects that have been donated without sufficient "story" to make them anything more than a curiosity. The work of Todd and David to include poignant oral histories along with the original shipyard film footage was an excellent example of how story transformed the object.

The session ended on a somewhat cautionary note. The film used to create the oral history video was fragile and had to be repaired in places by computer imaging. The life expectancy of the video formats produced by Todd and David from the fragile film is probably not more than 10-20 years. This fragility raises important questions of how their work can be preserved for use in the museum well into the future and what can be done so that this "story" doesn't become a just another curiosity without context.

will keep their eyes and ears open for exhibits, projects, programs, publications, and individuals who are outstanding in the museum and heritage field in Washington State—and to please nominate them. Also, please help to spread the word about the scholarship program. Starting in 2002/2003 a new scholarship will be initiated, entitled the *Ellen Ferguson Scholarship*. As with the *Gus Norwood Scholarship*, the recipient will receive gratis registration, a \$75.00 stipend, and a complementary one-year membership in the WMA. So please help spread the word! Nomination forms for the awards of excellence and applications for the scholarships will be available in the winter WMA newsletter.

Program Summaries, continued...

MUSEUM-LIBRARY PARTNERSHIPS

By Cynthia McGowan, 2002 Conference Scholarship Recipient

The session *Museum-Library Partnerships*, at the 2002 WMA Annual Conference, began with an overview of the "Crossing Organizational Boundaries" project by Mary Montgomery from the Museum of History and Industry. Crossing Organization Boundaries (COB) is a cooperative project between the University of Washington Libraries, the Museum of History and Industry (MOHAI), and ten member organizations of the Association of King County Historical Organizations.

COB is a three-year project that receives its funding through a grant from the Institute of Museum and Library Services. The member organizations involved are the Black Heritage Society of Washington State, Eastside Heritage Center, and Maple Valley Historical Society. Also included are the Northwest Railway Museum, Puget Sound Maritime Historical Society, Rainier Valley Historical Society, Renton Historical Museum, Shoreline Historical Museum, White River Valley Museum, and Wing Luke Asian Museum.

The project involves creating a database of 12,000 images from King County—4,000 photos each from the UW Libraries and MOHAI, and 400 photos from each of the ten member organizations. A website is being created (www.crossingboundaries.org) where all the photos can be searched and viewed.

Montgomery outlined the benefits of this collaborative effort as being:

- increased comfort with digitization technology
- increased communication among the partners
- improved image collections management
- ability to add additional images and/or information after the project is completed
- workshops offered on image selection, cataloging, and photo sales
- hosting of the database on the UW server

The next portion of the session was a presentation on the technology that was used for the project, presented by Kody Janney of the University of Washington Libraries. The software chosen for the imaging project was CONTENTdm. This software allows users to create digital images, put them

into databases, catalog them, find them again, and provide web access. Janney listed the advantages of this program as follows:

- ability for multiple users to access
 - images are input at workstations, but data can be added via the web
 - each institution has its own database; they can view the other databases, but they can only make changes to their own database
 - continual updates are possible
 - flexible number of images and data
- Janney then briefly described the process for collecting the images:
- the images are scanned onto a CD at a workstation at the site of a member organization;
 - as the images are scanned, the accompanying data is entered into a Microsoft Excel tracking worksheet
 - the scanned CDs are then uploaded from the workstation to the server via FTP or HTTP (for those institutions with slow connections, the uploading is done at UW Libraries or MOHAI)

Janney then showed an image of the tracking sheet. She also demonstrated the data entry via the web, showing the audience how easy it was to update catalog data for the images, stressing that the information accompanying each photo can be updated from anywhere that has web access, and at any time, even after the project is finished. She showed a list of some of the databases that the UW is scanning for the project, and discussed how easy it is to search across databases by various fields such as format, place, event, people, date or subject. She did mention some drawbacks to the program, such as:

- program is very complex for a computer neophyte
- need to have strong system security
- need to add each user individually
- the program is not cheap

Janney closed her portion of the session by providing some useful URLs for the audience:

- CONTENTdm home page: <http://contentdm.com>
- UW Libraries Digital Image Collections: <http://content.lib.washington.edu>
- Crossing Organizational Boundaries: <http://crossingboundaries.org>

Next up in the session was Rachel

Howard, the Project Manager for the Crossing Organizational Boundaries Project, to talk about issues involved in a multi-organizational project such as COB. She talked about logistical issues, such as:

- the importance of good communication among the partners
- the need to clarify requirements for converting photographs to digital images
- the importance of researching possible vendors before conversion
- proper allocation of resources, the need for a schedule for conversion and repeated review of that schedule as the project progresses
- how to make the photographs available to the public (e.g. establishing a system for filling customer orders for photos in advance)
- conducting ongoing training and evaluation of the project throughout the project period
- the importance of public outreach about the project

Next Janney returned to the podium to talk about the specific experiences of the UW Libraries with the project. She discussed the UW's role as one of the lead partners of the project. The UW is responsible for maintaining the server, running the help desk, and training users. There is a wide variety of staff involved in the project, from librarians to students.

The UW has benefited from the project in that the project helps to fulfill its mission, it establishes good working relationships with other partners, and it gets photos digitized that would not otherwise be digitized. And the project also presented challenges to the UW—since the UW was the first partner to have their photos digitized, it served as "guinea pig" for the process and had 4,000 images missing from its collection while they were off being scanned. Janney gave details of the various collections that were being scanned and showed sample photographs from each collection.

Montgomery talked about the experiences during MOHAI's involvement with the project; as the second "lead" partner, theirs have been similar to those experienced by the UW. The COB project has involved staff throughout the museum, from librarians to curators to external affairs and administrative staff. MOHAI has been responsible for hiring, housing, and overseeing staff paid by the grant; managing the budget; and assist-

ing with training. Montgomery showed some sample images that have been scanned from MOHAI's collection and listed some of the challenges to her organization as the added strains to an already limited staff, the sheer magnitude of selecting the 4,000 images, and the evaluations required by the grant. MOHAI will benefit, however, from the 4,000 images that will now be online, the increased accessibility to Seattle history which fits in with their mission, increased collaboration with peers, and increased visibility of the photos, which she hopes will lead to increased photo sales.

The final presenter of this session was Jackie Lawson from the Black Heritage Society of Washington State. Lawson gave us a brief history of her organization and talked about the difficulties they had in choosing the photos—some images were selected by era, some by important keywords/topics, and some were provided as a “now and then” comparison. There were several challenges for her organization, which were quite different from the larger organizations:

- they did not previously have their collection entirely accessioned, and so this issue has been brought to the forefront
- the selection of images has required input from the Black Heritage Society Board, as well as their corps of volunteers
- there are a limited number of volunteers who are willing to learn the new technology required for the project

However, her organization will receive some different benefits as well, besides the scanning of 400 photos not previously scanned:

- Web presence will raise consciousness of local African-American history
- their organization will take advantage of workshops provided to increase their collections management skills
- the staff and volunteers will gain an increased awareness/understanding of what to look for in an image

Lawson presented to the audience some images from their collection that will be digitized for the project.

All in all, I felt this was a very well organized, informative session. It illustrated some of the benefits to be received from cooperative projects between organizations, such as sharing

LAW NOTES by Robert Gruhn, Attorney at Law

LEGAL CONSIDERATIONS IN COLLECTING

Part 2 – LOANS (“Part 1 – Gifts, Bequests, Purchases, & Exchanges” appeared in *Museum Messenger*, Spring 2002)

In the last edition of *Museum Messenger*, Part 1 of this Law Note emphasized the importance of checking the provenance of artifacts donated or sold to the museum to ensure, as nearly as possible, that the museum was getting good title to the artifact. Unfortunately, but true, there is an active market, not only in stolen works of art, but also in artifacts of historic or cultural significance. Thefts from museums, the looting of archaeological sites, and the stealing of ethnological material from rural areas is all too frequent the world over. Usually this material goes into private collections, either directly or through unscrupulous dealers; later it may be offered to a museum, as a gift or for sale, by the collector's heirs, who may have no knowledge of how the material was originally obtained.

I have just finished reading *The Lost Museum* by Hector Feliciano, which describes the Nazis pillaging hundreds of thousands of works of art, from both public and private collections, during World War II. Despite the cooperation of the Allied Governments (Russia excepted) in recovering these works for the owners or the owners' heirs, several thousand works remain unaccounted for. One such work *Oriental Women Seated on Floor*, by Henri Matisse, turned up in the Seattle Art Museum in 1997. The Museum had acquired the painting as a donation. The painting has since been returned to its rightful owners.

This illicit traffic in cultural property is not limited to artifacts stolen in other countries. There is widespread looting of archeological sites in the United States, some by collectors but more often

by organized gangs who loot the sites for saleable artifacts. Even smaller museums can be victims of the theft of historic artifacts by persons or gangs, which have a shopping list of materials for which there is a market.

In accepting property on loan, the same care should be taken in checking the provenance of the title to the property being borrowed. When a museum has an artifact on loan it has an obligation to return the property to the lender in accordance with the terms of the loan. What if, while an artifact is in the museum's possession, a third person appears and claims title to the property? The museum is caught between the proverbial rock and a hard place. If the museum returns the property to the lender in accordance with the terms of the loan agreement and it is later established that the third person actually did own the artifact, the museum would be liable to the third person for the artifact's value. On the other hand, if the museum believed that the third person had the better title and gave the artifact to her and it turns out that the lender did indeed have good title to the artifact, the museum would be liable to the lender for the value of the artifact.

There are more legal hazards and restrictions in loans than in taking unrestricted title to property, donated or purchased. For that reason museums should have a written policy both on property loaned to the museum and property loaned by the museum. The authority to enter into loans should be limited, usually to the curator and the executive director. Approval by the board of directors should be required on any loans not specifically covered by the policy. Usually loans should be limited to artifacts loaned for a specific exhibit or for a specific research project. Property on loan should be inspected annually to verify its presence and condition. Lenders should be contacted annually to verify address information. Also, if the museum would like to retain the property, this is a good opportunity to suggest a

of resources, personnel and ideas. A very important asset of this project was the introduction/access to new technologies for some of the smaller organizations that would not otherwise be able to afford it. I would have liked to see more information provided about other ways that museums and libraries could cooperate, but perhaps this will be the basis for a further session as the project progresses.

(continued on page 8, see *Loans*)

(Loans, continued from page 7)

donation.

Too often property is placed on indefinite loan because the owner has conflicting emotions about giving up the artifact. A policy such as suggested may force a decision by the lender and potential donee.

Museums that accept property on loan, for which there is no immediate need, are providing the owner with free storage space until the owner can sell the property on eBay. Sometimes a shrewd owner will loan property to a museum in the hope the museum will use it in an exhibit. This will enhance the value of the property for then the owner can advertise the property as being of "museum quality."

Risk of Loss

Any loan agreement must set forth who bears the risk of the property being lost, destroyed, or stolen. Many museums have loan forms in which the lender waives all claims against the museum if the property should be lost, destroyed, or stolen. There is a question, however, whether this provides complete protection to the museum. The museum might be found liable notwithstanding the waiver if the museum was negligent or was guilty of gross negligence. If the loaned property is simply unaccounted for, there is a good possibility that a court would find the museum liable notwithstanding a waiver provision.

If property is to be insured by the museum, the parties to the loan need to agree on a value, including, if necessary, getting an appraisal. Inter museum loans will frequently contain such a provision. Long-term loans should include a provision for periodic review and updating of the amount of the insurance.

Some loan agreements provide that the lender will cover the property on its insurance. If so the loan agreement should specify that such insurance is the lender's sole remedy in the event of loss. The museum also needs to be sure that the lender's policy names the museum as an additional insured or provides a waiver of subrogation. If this is not done, the insurance company will pay the claim to the lender and then file suit against museum.

Term of the Loan

Loans should be for a specific term, usually no more than five years. If a longer term is appropriate the terms can provide options for renewal. The loan agreement should also provide a reason-

able period of time after which the lender must pick up the loaned property. Notice of expiration of the loan should be given to the lender at that person's last known address. Under Washington Law any property that is on loan to a museum or historical society and for which no action has been taken to recover the property after termination of the loan is deemed to have been donated to the museum or historical society providing the notices have been given as provided in RCW Chapter 63.26 and provided that, when the museum or historical society accepts the loan, they shall have informed the owner of the provisions of RCW 63.26. The best practice is to include these provisions as part of the loan agreement.

Loans for an indefinite period are to be avoided. Such loans are an invitation for trouble, since, all too often, such loans are not monitored. I helped settle a recent dispute between owners of some Native American artifacts and the museum, which had been in the museum's possession for over fifty years. The owners had received the collection in the estate of their grandfather. They were ready to donate the entire collection to the museum, but were advised (erroneously) that they could not do so until the estate was settled. There was no follow up by the museum or the collector's heirs. Fifty years later the heirs, learning that there was a market for Native American artifacts, demanded them back. There had been no inventory of the items in the collection at the time of execution of the loan agreement. Some of the items the heirs believed were in the collection could not be accounted for. Records showed that some items had in fact been stolen. However, neither party was able to establish exactly what was in the collection. Fortunately the loan agreement did state that the museum was not responsible for any loss. A settlement was reached and the museum was able to retain some of the most significant pieces. The rest of the collection was returned to the heirs and was dissipated and sold in the commercial marketplace.

One of the great oxymorons, along with "freezer burn," is the "permanent loan." *What is it?* A loan by its nature is not permanent, but if truly permanent it is not a loan since the owner cannot expect to get it back. However, being a loan the museum cannot dispose of the property and may be responsible to the lender if the property is lost or destroyed. About a year ago one of our museum members was asked for the return of a

MUSEUM/LIBRARY FUNDING

FY 2003 IMLS Grant Program Booklet Available Now

Washington, DC - Each year the Federal Institute of Museum and Library Services (IMLS) awards millions of dollars in grants to museums, libraries, professional museum and library service organizations, and museum-library partnerships. IMLS encourages all eligible museums and libraries to begin planning their grant applications for FY 2003 funding. For a FY 2003 Grant Programs booklet, contact IMLS at 1100 Pennsylvania Ave., NW, Washington, DC. 202-606-8536, email: imlsinfo@imls.gov. A PDF version of the booklet is available at: <http://www.imls.gov/pubs/pdf/2003ProgramsFinal.pdf>. Grant application deadlines begin as early as October 15, 2002.

wooden bucket and hand wringer that was on permanent loan. Panic time, the museum could not find the missing item. Did they have an obligation to return an item on permanent loan? Probably not. Was the museum liable for the loss? Probably yes, but who was entitled to the money. Probably the donor. Fortunately a more careful search turned up the missing item, and it was returned to the donor/lender. Actually the museum had several similar buckets and wringers and really didn't need or want the bucket and wringer in question. Since the museum did not monitor its loans, no one identified this item as surplus and took steps to return the item to the donor.

Some public agencies have surplus items that appropriately should be put in a museum, but under the law they cannot give government property away. The device used is the "permanent loan." If this device is used the terms of the loan should be carefully spelled out, i.e. what is the museum's liability for loss or damage, and under what conditions can the museum dispose of property and to whom.

Fortunately, in the State of Washington we have a statutory solution to indefinite loans, permanent loans, unclaimed property, and undocumented in general. (See RCW Chapter 63.26.) Unfortunately I have run out of space so discussion of this statute will have to await the next law note.

BRIDGES CONFERENCE

The Heritage Center and Washington Trust Conference will be held at the Bellevue Community College, October 18-19, 2002 with the title and theme of "Bridges."

Presentations on this theme has been sought by the Co-sponsors, the King County Landmarks & Heritage Commission, King County Office of Cultural Resources, Washington Trust for Historic Preservation, and Washington State Historical Society's Heritage Resource Center. Each year the Washington Heritage Conference advisory committee has been guided in its selection of topics, sessions, and speakers by

suggestions submitted by interested people.

The conference will focus on innovative and successful efforts to build and maintain bridges in the wider heritage community—bridges of understanding and cooperation between generations, genders, races, ethnic groups, economic groups, and regions, as well as bridges between large and small institutions, school and heritage organizations, heritage needs and funders, and heritage folks and the general public.

The Commission and the Office of Cultural Resources have designated "Bridges" as a major component of the King County 150 Project, a commemoration of the sesquicentennial of King County and its government.

FOR THE CALENDAR

Sept 25-28 - AASLH Annual Meeting, Portland, Oregon. Information is available on the AASLH website at www.aaslh.org.

Oct 11-12 - Assembly 2002, San Diego, CA. Forum of the Museum Trustee Association and the Getty Leadership Institute. For further information contact MTA at 202-367-1180 or amanda_ohlke@dc.sba.com.

Nov 8-12 - The International Foundation for Cultural Property Protection's 2002 Annual Conference, "Improved Protection for Your Changing Environment" at Le Meridien Hotel, Dallas. Registration deadline October 1. For information, contact Rob Layne, Executive Director. 303-322-9667, 800-257-6717, or rob@ifcpp.com.

National and State Agency News & Grant Deadlines

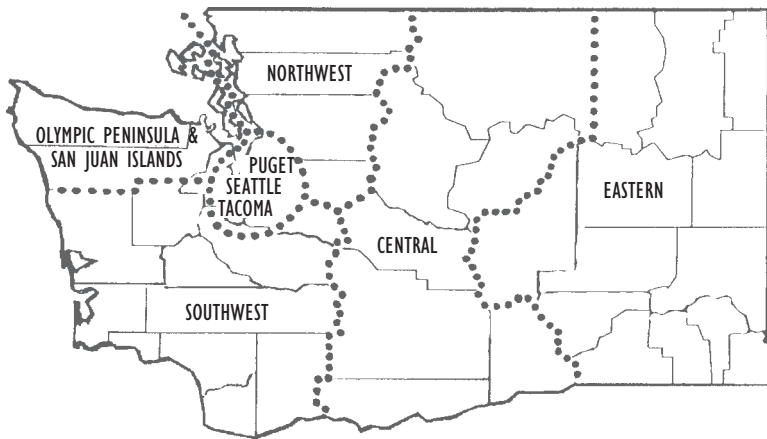
Sept 16 - Application deadline, NEH Consultation and Planning Grants. Questions about Grants can be answered by the staff of NEH's Division of Preservation and Access at 202-606-8570 and preservation@neh.gov.

Oct 15 - Conservation Project Support application deadline. Contact Steven Schwartzman, Program Officer at sschwartzman@imls.gov or 202-606-4641.

Nov 1 - Application deadline for the Museum Assessment Program. Contact Maggi Jackson at American Association of Museums at 202-289-9111 or www.aam-us.org.

NOTE: All first-class and Priority mail sent to federal agencies through the U.S. mail is being put through an irradiation process, which results in lengthy delays in mail delivery. Please consider using commercial delivery services (i.e., Fedex, UPS). Applications are not accepted by e-mail or fax.

REGIONAL MEMBER NEWS



PUGET SOUND/SEATTLE-TACOMA METRO REGION



The Center for Wooden Boats now has a classic

pedal powered boat for the livery, Aphasia. The name is Greek for "speechless". Pedal-powered boats have been around since 1850. The Aphasia was designed by Naval architect Phil Thiel, built by Rick Kolin and funded by private donors. Contact the Center at shavings@cwbo.org; www.cwbo.org or phone 206/382-2628.

Fort Lewis Military Museum

Specialist, Greg Hagge, has been photographing the entire artifact collection using the latest digital camera technology. The goal is to have the entire collection photographed, cataloged and entered into the Center of Military History computer system. The new photographic history of Fort Lewis is now available at the Canon Shop. The book, Images of America

Fort Lewis, was compiled by curator Alan Archambault, and features over 225 vintage photographs from the museum's collection. For information on the book call the Cannon shop at 967-4523/7207.



The Frye Art Museum will present the works of Fairfield Porter during the fall of 2002. Porter was one of the greatest realist painters of his time moving through a world that included leading cultural figures such as Leon Trotsky, T.S. Eliot and Bernard Berenson. The exhibit will run Oct. 5 – Jan. 19. Phone 206/622-9250 for further information.

League of Snohomish County Heritage Organizations

Snohomish county heritage took an important step in April when the County council unanimously approved an ordinance, which would assist in the pro-

tection of the county's historic and archaeological resources. The legislation creates a nine-member historic preservation commission charged with encouraging the voluntary historic preservation of historic properties in the unincorporated county through educational outreach, the creation of a local register of historic places, and the tax-saving certification of qualified rehabilitation projects. Complete text of the ordinance is available at www.co.snohomish.wa.us/pds/910-historic/hpordfinal.pdf.

The Washington Museum Association at their Annual conference June 13 at Keyport honored the **Mukilteo Historical Society**. The WMA presented their Award of Excellence to the Society for its project "Mukilteo Pioneer Cemetery Restoration and Rededication."

Stanwood Historical Cemeteries

Tour Book is now available. Students at Lincoln High School produced the 118-page, illustrated book.

Monumental Productions has donated all proceeds from the sale of the video, *Snohomish County: Our History, Our Home*, to the League's Heritage Fund. So far, Art Lindgren, company owner has given over \$2,000 to the League.

Historic Everett was founded in January 2002 dedicated to the preservation and rehabilitation of the heritage of Everett. News and events are posted on the group's web site www.HistoricEverett.org.

The **Index Pickett Museum** has been blessed by the expertise of professional logger, John Blair who has designed a scale-model logging operation complete with spar tree and high lead cables.

The educational exhibit takes nearly half of the Museums mail exhibit hall. The Index Museum is open weekends from noon to 3:00 p.m.

The **Snohomish County Historical Society** in Everett has moved from their place on Rockefeller around the corner on Hewitt Avenue. Check out their hours at 425/259-2022.

2002 marks the 150th birthday of Seattle with the **Museum of History and Industry (MOHAI)**'s Metropolis 150 History Walking Tours. Call 206/324-1126 between 10:00 a.m. to 5:00

p.m. seven days a week for registration forms and to pay by credit cards. Five different walks will be held during the month of August.



The **Nordic Heritage Museum** Collections Department is excited to announce they are in the midst of a transition to PastPerfect, a new computer database program. The one currently in use was installed in 1992. The staff is looking forward to scanning in photos or digital pictures of each item in their collection. The new system will be installed on three networked computers in the Collections Department.

For information about the museum visit their website at www.nordicmuseum.com or Email nordic@intelistep.com. The phone number is 206/789-5707.

OLYMPIC PENINSULA & SAN JUAN ISLANDS

For the third year in a row the **Bainbridge Island Historical Society and Museum** will host the tallship *Lady Washington* carrying members and friends on a "Voyage of Re-Discovery" Aug. 19-24 through the San Juan Islands. For further information contact Joan Piper, Executive Direct at 206/842-2773.



The **Gig Harbor Peninsula Historical Society** has been the recipient of several grants recently in support of current operations and the Heritage Center. Target awarded a \$1,000 grant to support a traveling exhibit program currently at the high school library. The grant provided needed supplies and staff time to package, transport and install artifacts, photographs and labels.

The Emily Hall Tremaine Foundation awarded a \$2,500 grant to support exhibits in 2002. Funds were provided for cost of materials in three in-house exhibits.

Congressman Norm Dicks was successful in getting a \$200,000 HUD grant appropriation for the new Heritage Cen-

ter. The funds will be used along with the State funds, during the next year for site preparation and to move the Shenandoah to its permanent home on the Heritage Center site.

In-kind donations included ones for software from Microsoft, Macromedia, Adobe Systems, Inc. and Grisoft, Inc. Museum contacts: E-mail infor@gigharbormuseum.org; Website www.gigharbormuseum.org or phone 253/858-6722.

On December 4-31 the **Island County Historical Society Museum** will be displaying the Burke Museum's traveling exhibit, *The Big One*, featuring the history of some of the Northwest's largest earthquakes. The folks at the museum are gearing up for the 2003 Sesquicentennial by displaying two different exhibits August through October; the first detailing Lewis & Clark's exploration of the West and secondly, the Native response to Lewis & Clark. The Island County Historical Museum website is www.islandhistory.org.



There is a new Automated Weather Station (AWS) exhibit in the Ocean Environment area of the **Naval Undersea Museum**, thanks to a recent Department of Education grant. A display monitor keeps the viewer updated while reporting the same information and a real time video broadcast showing the weather outside the museum. The final exhibit design will create a kiosk station to allow visitors to interact with the entire AWS. For information: 360/396-4148 FAX 360/396-7944 or visit the website at: <http://sea.kpt.nuwc.navy.mil>

The Etta E. Egeland Resource Center of the **San Juan Historical Museum** is used as an annex to the museum and includes a rotating exhibit gallery, Research library, collections, archival storage and administrative offices. The facility will be handicapped accessible through a wheelchair ramp. Part of the plan will include exterior architectural changes to the exterior to blend the building into the rest of the historic site. Visit www.sjumuseum.org or call 360/378-3949.

NORTHWEST

The **Drayton Harbor Maritime Museum** will be operating their historic foot passenger ferryboat MV Plover through Labor Day weekend on her regular route between Blaine and Tongue Point on Semiahmoo Spit Fridays through Sundays. A cooperating partner with the Maritime Museum is the Semiahmoo Park Maritime Museum owned by Whatcom County Parks. It offers the opportunity to learn about the Alaska Packers Association, the history of commercial fishing in Puget Sound and Alaska.

The economy and events of Sept. 11, 2001 affected the APA Warehouse dock NO. 6 renovation project. The repaired dock will allow tall ships to once again call at Semiahmoo and restore the Plover to her original landing place. The Museum has received a \$216,790 grant from the WA State Historical Society. To date \$396,000 has been raised or pledged including state matching funds from the Coast Millennium Trail, the City of Blaine Tourist Advisory Committee's capital fund project and approximately \$100,000 from the Trillium Corp. in the form of permits, design and engineering. For more information contact Kathy Berg at 360/371-0171 or Kathyberg@attbi.com



Whatcom Museum of History & Art is hosting thirteen Brown Bag events

are enlivening the summer for visitors to this Bellingham museum. Topics range from Northwest Indian myths to photography and musical presentations. Information available at 360/676-6981 or www.whatcommuseum.org

SOUTHWEST

The **Ocean Shores Interpretive Center** was awarded \$500 for a teaching box program by the Grays Harbor Community Foundation. An additional, anonymous \$500 was given through the Foundation for an educational project of the Director's choice. Four teaching boxes will be ready for all county pub-

lic, private and home schools by September.

The exhibit, *Heaven On The Half Shell*, matches a book by the same title. The exhibit will be at the Center until September 10. Information is available at www.oceanshoresinterpretivecenter.com or by Email: glw@olynet.com or by phone 360/289-4617.

Polson Museum Director John Larson is mighty happy to have quickly paid for the 2002, bright red, Ford thunderbird the Polson is auctioning off in a unique fundraiser. The taxes for the car and all other expenses are now paid. There will certainly be an excited person when the winning ticket is pulled after the total 2,500 tickets are sold. Contact the Polson at www.polsonmuseum.org or phone 360/533-5862.



The **Pomeroy Living History Farm** put on an Old Fashioned July 4th.

Period-dressed interpreters showed their skill at churning butter, washing on a scrub board, grinding coffee and grain, and other daily farm life. An actual steam donkey logging operation provided authentic sounds of wood's life while the clop clop of horse drawn wagons carrying guests was heard all over the farm. The educational museum is located at 20909 NE Lucia Fall Rd. Yacolt WA. Call 360/686-3537 for program confirmation, directions or more information.

The new addition to the **Two Rivers Heritage Museum** at Washougal opened to the public Tuesday, March 5th, 2002. This addition adds 1,500 square feet of display space allowing the Museum to display a greater variety of displays on local history along with a creating a research library containing reference material on local history, historical land use and citizens of the area. Construction on the addition began in July 20, 2001 and took 7 months to complete. Construction was completed by the contracting firm of Foes and Sullivan working under the direction of the Harder Architectural Company.

The museum located at One 16th

Street, Washougal, Washington is open Tuesday through Saturday from 11 a.m. to 3 p.m. For further information, call Betty Ramsey at (360) 835-8742.

CENTRAL

Franklin County Historical Society is breathing a sigh of relief. All 3,000 photos in their archives are safely tucked away in their new fireproof filing cabinets. The Society has on display at the PUD a showing of local history through a collage of Franklin County people. For information on the Society Email fchs@bossig.com or phone 509/547-3714 or visit the Museum at 305 N. 4th, Pasco, WA 99301-5324.



YAKIMA VALLEY MUSEUM

The **Yakima Valley Museum** will host an

Open House "unveiling" of its newly remodeled building on Columbus Day weekend, Oct. 11-13. Various programs and activities are planned. Visit www.yakimavalleymuseum.org or call (509) 248-0747 or for information.

EASTERN

Pend Oreille County Historical Society Museum has been the "head-quarters" for a plethora of picnics, everything from reunions to the Historical Societies' annual potluck picnic and fundraiser. The Society is offering a Historical Pend Oreille County video for \$9.95 plus \$3.00 SH. For Society information write P.O. Box 1409; Newport, WA 99156

Put Your News in Regional Member News!

Email submissions (1-4 sentences) to: glw@olynet.com
or mail to:

WMA Museum Messenger,
P.O. Box 5817, Factoria Sta.
Bellevue, WA 98006-0317

Include your logo if possible.

YOU MUST BE A WMA MEMBER!

WMA Membership Application

Please select one of the following membership choices in the Washington Museum Association:

Personal:

- ___ \$20 Individual
- ___ \$10 Student
- ___ \$10 Senior, 62+
- ___ \$100 Patron

Organizational

- ___ \$30 Institutional (non-profit)
- ___ \$100 Business/Commercial

Name _____
 (Mr./Ms./Miss/Mrs or Organization Name)
 Title _____
 Address _____
 City _____ State _____ Zip _____
 Phone _____ FAX _____
 e-mail _____

For Organizational members, please name Representative who acts as voting agent and will receive the WMA mailings:

(Mr./Ms./Miss/Mrs) _____
 (Title) _____

Please list the amount of your payment:

\$ _____ Membership dues
 \$ _____ Additional tax deductible contribution
 \$ _____ TOTAL (Check payable to WMA)

By selecting a higher category of membership or giving a contribution in addition to your membership, you promote the Association's goals. Thank you for your support!

Please mail your information and check to:
WMA, Attn: Membership Coordinator
P. O. Box 5817, Factoria Station, Bellevue, WA 98006-0317

WMA MEMBERSHIP BENEFITS ARE MANY...

- A network of people dedicated to museum advocacy, professional standards, clear communication, education, and diversity.
- An Annual WMA Meeting for exchange of ideas (at a reduced registration fee), plus voting privileges in electing the Board and setting WMA direction.
- A voice in regional and national museum associations.
- The *Museum Messenger* quarterly newsletter, including articles, reports, photos, calendars, and job listings.
- A WMA Directory of museums, organizations, and vendors providing museum-related services.
- WMA-sponsored special events.
- Heritage Resource Center workshop discounts of 10%.

Organizational Member Benefits:

- Expanded Directory listing.
- 10% discount of rental fees for Exhibit Touring Services exhibitions.

Commercial/Business Member Benefits:

- 1/8 page ad in Directory.
- Bi-annual renewal.

JOIN TODAY!
 (Fill out form above)

Museum Messenger NEWSLETTER AD RATES:

- Half Page** (4-1/2 x 7-1/2") \$250
- One-Third Page** (4-3/4 x 4-1/2") OR (2-1/4 x 9-1/4") \$125
- One-Sixth Page** (2-1/4 x 4-1/2") \$80
- One-Twelfth Page** (2-1/4 x 2-1/2") \$55
- Multiple Insertion Discounts:**
 10% for 4 editions, prepaid in full
- Classifieds:** Members: 10¢/word
 Non-members: 25¢/word
- Ad Preparation:** please call Andy Granitto at (509) 248-0747 for production requirements before sending your materials.



♻️ Printed on 100% Post-Consumer Waste Recycled Paper ♻️

Washington Museum Association
WMA Museum Messenger
 PO Box 5817, Factoria Station
 Bellevue, WA 98006-0317

Address Service Requested