

WMA
Washington Museum Association

MUSEUM MESSENGER

Volume 16 / Number 1 • Summer 2005

SPECIAL AFTER-CONFERENCE ISSUE



Whodever Throwd That Ded Cat On My Yard

...Museum Change
for Community
Engagement

By Brian Crockett

Selections from the Keynote Address

Washington Museum Association Annual Conference
at the Yakima Valley Museum on June 15, 2005

On the demographics of small museums: Small museums constitute a simple and strong majority of all American museums. If we use annual operating budgets as the most reliable indicator of size, then judging from national and state studies of the last ten years, we can safely say that some ¾ of all of our museums have annual operating budgets under \$100,000. AAM's *Museums Count* of 11 years ago estimated that 80% of American museums were under the \$100,000 mark and 50% under the \$50,000 mark. I can believe this easily. There's never been a true census of American museums, but if one were conducted, it wouldn't surprise me if we discovered that half of America's museums operate with less than \$20,000 annually. And what possible difference does all of this make to you? Well, first,

(see *Ded Cat*, page 4)

Impressive Projects, Exhibits, Publications, and Individuals Receive Awards

By Lisa Hill-Festa, WMA Award and Scholarship Chair

Hopefully you were able to attend the excellent WMA conference at the Yakima Valley Museum and listen to many great speakers and hear the winners of this year's scholarships and awards. Outgoing WMA President Barbara Moe and Lisa Hill-Festa presented the awards and scholarships at the Opening Ceremony and Awards program on June 16th. As always, Award and Scholarship Committee members Steve Anderson, Garry Schalliol, Andy Granitto, and Lisa Hill-Festa, were faced with challenges in choosing the final award and scholarship recipients among the qualified nominations and applicants. If you were unable to attend the conference, the Award and Scholarship Committee would like to announce the recipients for this year.

2005 Award of Excellence Recipients

By awarding several Awards of Excellence each year, the Washington Museum Association recognizes the outstanding achievements of museums, heritage organizations, and individuals. We are pleased to honor six recipients with WMA Awards of Excellence for 2005.

2005 WMA Board Award

(see *Awards*, page 5)

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Masthead images derived from the book "Washington - A Guide to the Evergreen State," compiled by workers of the Writers' Program of the Work Projects Administration, and sponsored by the Washington State Historical Society © 1941.

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.

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Printing: Instant Press, Yakima, WA

Publishing Dates:

January 15, April 15, July 15, & October 15.
Materials must be in the hands of the editor a minimum of 6 weeks prior to these dates to be considered for inclusion.



Barbara Moe
Curator, Naval Undersea Museum

What a fantastic conference. Great sessions, great food, great setting, and great fun! This was my last conference as a WMA Board Member and as President. It was such a privilege to serve on the Board. With the wonderful team of people I had to work with, it made serving a real joy. Although we try to keep you informed of all the work, it's difficult to show you the leadership, dedication, and effort that the Board provides on your behalf. All Board members serve on a committee or project, and some serve on more than one. They drive from all over the state six times a year to report on their progress, discuss issues, and have fun enjoying each other's company. After the meetings, we have the opportunity

PRESIDENT'S MESSAGE

to visit the museum and have a front-of-the-house, or back-of-the-house tour, or both.

There are several things the Board accomplished during my presidency of which I am especially proud. We instituted Museum Day, which, while still in its infancy, is a powerful tool for museums to use to interact with elected officials in Olympia. We're developing the Museum Institute, a program for taking professional training to your town. The Membership Coordinator's job was enlarged to include additional computer work, and we hired David Lynx of the Yakima Valley Museum. We also showed our support for regional work as a sponsor for the Western Museum Association meeting in Tacoma. All of these things, as well as outstanding conferences and other responsibilities too many to mention here, are a credit to the outstanding work of the Board. We worked together, we learned together, and we laughed together. My sincere thanks to all of them!



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Museum Messenger NEWSLETTER AD RATES:

Half Page (4 1/2" x 7 1/2") \$250

One-Sixth Page (2 1/4" x 4 1/2") \$80

Classifieds: Members: 10¢/word
Non-members: 25¢/word

One-Third Page (4 3/4" x 4 1/2")
OR (2 1/4" x 9 1/4") \$125

One-Twelfth Page (2 1/4" x 2 1/2") \$55

Multiple Insertion Discounts:
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Ad Preparation: please call Andy Granitto at (509) 248-0747 for production requirements before sending your materials.

Opinions expressed in the articles within this publication are those of the authors and do not necessarily reflect the views of the WMA. Unsolicited articles, photographs, and graphics are always welcome. WMA reserves the right to edit material submitted.

Five New Board Members Join the WMA Team

Peter Bro is currently the Director of Facilities at the Museum of Flight. He was born and raised in north suburban Chicago. Peter has maintained a keen interest in aviation since his first flight with his father at age six. Graduating with a BS in Aeronautics from Parks College of St. Louis University, Peter has also earned his wings and holds a private pilot license with multi-engine and instrument ratings. Nearsightedness ruled out a flying career so, Peter shifted his focus and went into airport management instead. Peter honed his management skills at Greater Peoria Airport for twelve years and returned to school to earn a MBA at Bradley University. He subsequently went to work in private sector management and consulting roles before a new aviation related opportunity presented itself. During his nearly seven years at the Museum of Science and Industry in Chicago, Peter co-managed a project to create a new one-of-a-kind aviation exhibit. Featuring a Boeing 727 cantilevered from a balcony with all of its control surfaces operating in conjunction with a multimedia show. This is when Peter got "bit by the museum bug". In 2001, Peter and his family moved to Seattle to join the management team at the Museum of Flight. Playing a key role in the Museum's dramatic expansion, including the construction of the new 90,000 square foot Personal Courage Wing, Peter also co-managed the development of the museum's exciting new Aviation Learning Center and has collaborated with Boeing and Snohomish County on the development of a new tour center and museum at Paine Field in Everett, WA. When not at the museum, Peter devotes his time to his wife and two daughters.

Rebecca Engelhardt has been the Registrar/Collections Manager at the Museum of Glass since March of 2005. She started her museum work at the Whatcom Museum of History and Art as an intern within the Educational and Public Programs Department. After that, Rebecca worked at several Art Museums and Institutions, including the John and Mable Ringling Museum of Art as the Collections Manager and Associate

Registrar, the Terra Museum of American Art as the Registrar, and held several positions at the Smithsonian Institute. Rebecca received her Bachelor of Arts from Western Washington University in Bellingham and her Master of Arts degree from The George Washington University in Washington D.C. She was born in Seattle and grew up in Northern Idaho. She is happily married with two daughters, ages 10 months and 3 years.

Helen B. Louise has recently accepted the Director position at the Kitsap County Historical Society Museum. She is a native of the Puget Sound area and is a 2004 graduate of the renowned Cooperstown Graduate Program in History Museum Studies in New York. While pursuing her Masters degree, Helen worked as an intern at the Smithsonian Institute during the summer of 2002. She also served as a program assistant at the Museum of History and Industry, working on the educational outreach program. Helen is quoted as saying, "History museums play a vital role in today's society. I firmly believe in the old saying, 'If you don't know where you've been, you won't know where you are going.' While preserving history for current and future generations, history museums serve as a community partner that can teach better citizenship and can build a brighter, more tolerant and hopeful future." On a more personal note, Helen is married with two adult children and has served as a volunteer instructor in Puget Sound area schools for 15 years, working with both special needs students and the general student body. She has helped develop and has taught curricula for object-based learning for special needs and disadvantaged pupils, infirm, and elderly audiences.

Susan Rohrer is a graduate of the University of Minnesota with a Bachelor of Arts degree in Modern European History. Susan has worked in the museum field for over ten years directing a museum, leading a consortium of regional heritage organizations, developing educational programs and materials for adults and students in museums, designing curricula materials, and presenting many public events. Susan has worked for the Wash-

ington State Historical Society's Education Department since 1998, serving as Education Curator at the State Capital Museum for the last six years. Susan has spoken on professional museum practices at The Evergreen State College and at regional and national conferences. Susan resides in Olympia with her husband Dr. Bill Rohrer a geologist and has two sons, Tom age 18 and William age 21.

Mike Siebol was born and raised in Yakima and is a 1995 graduate from Washington State University, trained in Cultural Anthropology, Archaeology, History (Western and Native American), and Sociology (Research Methods). While attending WSU, Mike worked at the Art Museum and volunteered at the Anthropology Museum. He worked as an archaeologist for three years in Southeast Oregon, Wyoming, and Southern Montana, until museums became too much of a passion. In 1998, Mike worked at the Columbia Gorge Discovery Center and Wasco County Historical Museum as the Curator of Collections and Exhibits. In 2000, he made the decision to be a "federal man" and worked for the North Cascades National Park. In 2001, Mike was presented with a very difficult decision; working for the Yakima Valley Museum or the National Museum of the American Indian. In the end, he made the choice to go back home and became the Curator of Collections at the Yakima Valley Museum. Mike states that, "I feel it is a privilege to work in the museum field. No other occupation would allow me to do the research and preserve the collections that the museum world has given me. Through WMA, I hope to help smaller museums organize their collections and help preserve the rich history that all museums house for public view and for future generations."

..Ded Cat... Selections from the Keynote Address at the WMA Annual Conference

(...continued from cover)

small museums are a simple and strong majority of all American museums. But they've never acted like it. And *that* may be changing.

On excellence: Here's an important point for all museums to embrace: excellence is not determined by size. Size is not a virtue, it is a characteristic. Excellence is possible for every museum, no matter the size of its building or its collection. Likewise, museum excellence is possible in any location. It is possible in Lynden, Dayton, Sequim, and La Conner. And finally, excellence is not determined by capital; you're not better if you're richer. You're just richer. Deep pockets or big budgets are not a virtue, well, not necessarily. I'm not suggesting that more money would pave our way to hell, we all want and need more, that's certain, but big budgets aren't an *automatic* determinant of excellence.

On access: Ironically, though small museums constitute an overwhelming majority in our industry, they're also the group with the poorest access. An outsider might reason that because small museum professionals comprise the vast majority, that they'd also comprise the majority of attendees at national museum conferences, right? As the overwhelming majority, they should also likely comprise the majority of board members among state museum associations, state historical societies, state arts and humanities councils. And, as the vast majority, small museum folk should probably dominate grant review panels at IMLS, NEH, and NEA. But we all know this is not true. Not remotely true. Instead we know that the staff, trustees, and volunteers of small, rural, tribal, and inner-city museums are the *least likely* to attend museum conferences, have the *fewest* opportunities for museum training, and have the *poorest* representation among national and state museum policy-making institutions.

On making state museum associations formal affiliates of IMLS: Nothing would make a more immediate difference to improve access and professionalization of our museums (particularly smaller institutions) than to level the playing field among those groups with best access to them, their state museum associations. It should be alarming for us to remember that only a few state museum associations have a paid employee or a consistent mailing address. It's time we took a direct page from our colleagues in the arts, humanities, and libraries and find a way for every state museum association to have at least one paid staff member. If we made state museum associations IMLS affiliates, we'd see an obvious improvement in the care given to small museums, and as importantly, we'd have the beginnings of a systematic means to improve our funding status through improved federal allocations.

On funding: As an industry, we're so far behind in securing adequate funding and so used to operating with so little, that we seem overly content, not even with the *same*, but with *less* money year to year. Federal block grants to the states could be one big step forward for all of us. Just for a minute, let's imagine museum funding on par with that of our cultural sisters: the libraries. Gives you chills doesn't it? But let's face it; we're long, long, long overdue. The nation's museums, all of the nation's museums, could be stabilized for a pittance in the federal budget, if it were a priority.

On incremental standards: I'll make the general assumption that accreditation doesn't work for the vast majority of museums in this country (and I know that may be a little brash given AAM's recent changes to accreditation, but I don't think so). The majority of our museums don't have the financial or human resources to conquer accreditation, nor sadly, do they have the interest. As a substitute, I believe that the introduction of incremental

standards that allow museums of any size to achieve public certification in specific areas of museum proficiency will eventually be a natural corollary to receiving museum federal block grants parallel to those available for our public libraries. And it stands to reason that certification will one day be a precursor to public funding.

On our relationships with schools: This, I believe, is a museum crisis second only to that of public funding. No matter where I travel, I hear stories of small museums that are losing (or have now lost) their tried and true student tours. Teachers are now overburdened with "teaching to the test" and can find no space in their curriculum or money to bring their kids to our museums, particularly for small museums which are two steps behind in tying their exhibitions to state and federal educational requirements. The loss of the active intersection between museums and schools holds dire circumstances for us if it's not corrected.

On improving our exhibitions: We need our exhibitions to have a point of view, our curators a clear unfaltering voice. We need to realize the day when agreeing with the curator is less important *than seeing the show*, and being part of a rousing public dialogue in which the hottest text, sexiest topic *is* the exhibition. It's possible to mount exhibitions that are strong and accurate, we don't have to forgo a commitment to scholarship in order to rediscover a voice. And let's do away with exhibitions by committee; they're pabulum, they make us the text books of the society rather than the poem. Our stories matter more than that; they're worthy of being told in passionate ways with curatorial voices that are opinionated and strong. Let's be confident enough to be wrong, to let others dissect our work and call out our mistakes. We'll thank them, and it will give us the fodder for the next more dangerous show! Our museums will matter most when we're the conveyors

of intellectual excitement.

On advocacy: In order to exact our influence and importance, we've got to capture, or recapture, a little bravado about our work. What we do is important, isn't it? I mean we're not just giving it lip service, right? We do all believe that museum work is a virtuous cause, right? That it holds meaning for not just *our* time, but for *all* time and that lives really are better for the work we do . . . ? Then if this is our assumption, and our results are real and compelling, then we need to sing our own praises a little more unashamedly. And be active, even driven, in our public advocacy. In fact I'd suggest that it's our *individual* sense of purpose that will lead most to improved *community* engagement. Yes, public funding is a collective challenge; in fact, so is our relationship with public schools, or settling on a means of museum certification. But each task is made easier if we carry ourselves with a cleaner edge, a little more swagger, with a little irritation, a little "ded cat on my yard," if you will.

Brian Crockett,
Co-Founder of SITES' *Museum*
On Main Street Program

AWARDS

(...continued from cover)

Only the WMA Board of Trustees can nominate and choose to award an institution, project, or individual for this award. The Board has the sole responsibility and discretion to issue this distinguished award or multiple awards in a given year.

The 2005 WMA Board Award was presented to John A. Baule, Director of the Yakima Valley Museum in Yakima, Washington. The award text reads: "The Washington Museum Association Board recognizes the outstanding achievements



John Baule receives WMA Board Award from Board president Barbara Moe

of John Baule, Director of the Yakima Valley Museum. Since 1992, when John was hired as the museum's first professionally trained director, he has transformed the museum into a dynamic institution, which today enjoys an excellent reputation, a larger facility, an upgrade of exhibitions and programs to attract a more diverse audience, stronger community support, and greater attendance. The museum has also become a model for collections stewardship and its financial future is steadily improving. John's keen abilities, selfless generosity, personable nature, and striking dedication to public service, are an inspiration to museums throughout Washington State."

2005 WMA Award of Exhibit Excellence

There were two recipients in this cat-

egory for 2005. The first exhibit award was presented to The Museum of Flight, Seattle, Washington, for the impressive permanent exhibit in the *Personal Courage Wing – WWI and WWII Fighter Aircraft*. The award text reads: "The Washington Museum Association recognizes the *Personal Courage Wing - WWI and WWII Fighter Aircraft* exhibit produced by the Museum of Flight, for establishing an unprecedented standard of innovation and creativity in all phases of design, production, interpretation, and use of media and material. The extraordinary exhibit honors the complex history of two major world events, presents a wide cross-section of the museum's collection, and appeals to a broad and varied audience. The multi-layer design and interactive interpretive elements provide opportunities to explore content in a variety of ways and levels of complexity, thus allowing all visitors to learn from the experience. This exceptional exhibit represents an elevated level of achievement to which all museums should aspire." Cory Graff, Research and Exhibit Developer for the Museum of Flight's WWI Gallery, accepted the award.

A second award was presented to The Tacoma Art Museum, Tacoma, Washington, for the extraordinary temporary exhibit *Lewis & Clark Territory: Contemporary Artists Revisit Place, Race, and Memory*. The award text reads: "The Washington Museum Association recognizes the exhibit *Lewis & Clark Territory: Contemporary Artists Revisit Place, Race, and Memory*, produced by the Tacoma Art Museum, for establishing an unprecedented standard of innovation and creativity in all phases of exhibit design, interpretation, and collaborative educational programming. The exhibition inspired and directed exploration and learning by presenting careful juxtapositions of contemporary art and traditional Native American art forms. This diversity provided the underlying metaphor for the complexity of life and culture in the American West, and successfully paralleled the geographical and cultural observations recorded in the journals of Lewis and Clark. This exceptional exhibition,

(see *More Awards* on next page)

(*More Awards*, continued from page 5)

along with the educational programs and catalog, represents an elevated level of achievement to which all museums should aspire.”

2005 WMA Award of Project Excellence

This award was presented to The Nordic Heritage Museum, Seattle, Washington, for the colorful Mural Project. The *Award of Project Excellence* text reads: “The Washington Museum Association recognizes the leadership and high level of professional standards of the Nordic Heritage Museum for the completion of the *Mural Project*. The mural, depicting the story of Nordics in Seattle’s Ballard neighborhood, past and present, serves as a unique project, bringing the culture and history found within the walls of the museum out into the community. The educational and hands-on elements incorporated during the mural’s planning and execution inspired and directed exploration and learning, making it a valuable experience for the young student artists involved. Furthermore, the creation of the mural motivated the participation of adults, museum neighbors, and the community. This project is a significant model of achievement and an inspiration for all museums and heritage organizations throughout the State of Washington.” Mural project coordinator, Erica Nordfors, Education Coordinator at the Nordic Heritage Museum, gratefully accepted the award.

2005 WMA Award of Individual Excellence

This award was presented to Nancy McCoy, Lopez Island historic preservationist, historian, and previous Museum Director/Curator at the Lopez Island Historical Museum. The *Award of Individual Excellence* text reads: “The Washington Museum Association recognizes *Nancy McCoy* for her exceptional accomplishments in museum work and historic preservation with the Lopez Island Historical Museum and Lopez Island historic preservation community. Her commitment to history,

through spearheading and running the museum as well as working to preserve physical structures throughout Lopez Island, has significantly enriched the island community as well as the heritage of Washington State. Nancy McCoy’s twenty-four years of unremitting and successful work serves as an inspiration to museums, historic preservationists, and communities throughout Washington State.” Nancy was honored to accept her award.

2005 WMA Award of Publication Excellence

This award was presented to The Clark County Historical Museum, Vancouver, Washington, for the outstanding publication *Woven History: Native American Basketry*. The book was authored by Arthur Erickson, Mariana Mace, Mary Schlick, and Kate Van Valkenburg; edited by Julie Daly; and published by the Clark County Historical Museum. The *Award of Publication Excellence* Text Reads: “The Washington Museum Association recognizes *Woven History: Native American Basketry* produced by the Clark County Historical Museum for excellence in publication. The book represents an extraordinary example of the use of the collections belonging to a local heritage museum and is a rich source of cultural history, documenting and preserving Native American heritage. Not only is it a significant contribution to the understanding and appreciation of Native American tradition and material culture in Washington State, but it also demonstrates that a local heritage organization can produce an exceptional publication. In so doing, the recipient has set an elevated standard for all heritage organizations throughout Washington State.” Susan Tissot, Director of the Clark County Historical Museum, and author Mary Schlick were present to accept the award.

Help Spread the Word of Excellence and Scholarships

Just because the award and scholarship program is completed for this year, doesn’t mean that we forget about it

until next year. The WMA Board and the Award and Scholarship Committee has a job for you, and that is to please keep your eyes and ears open for exhibits, projects, programs, publications, and individuals that you feel are outstanding in the museum and heritage fields in Washington State – and to please nominate them! Also, if you are aware of students, volunteers, or professionals who would benefit from attending a future WMA conference, but need help, please let them know about the scholarships and urge them to apply. We need you to help spread the word about the awards and scholarships!

A Special Thank You

The Washington Museum association is tremendously grateful to Artech Fine Arts Services in Seattle for donating money to help maintain the high level of scholarship benefits this year. Deepest gratitude goes out to Mike Hascall, Director of Operations, for arranging this. Other money for scholarships comes from the WMA annual auction, so please, at future auctions as Andy Granitto proclaims, “bid high and bid often.” A big thank you also goes to Maureen Hoffman, of Kuntsdame, for the production of the Award of Excellence certificates. Maureen has designed and produced the handsome certificates since 1996. Also, a thank-you goes out to Steve Anderson for producing the nice scholarship certificates.

2005 WMA CONFERENCE SCHOLARSHIP RECIPIENTS

Three scholarships were offered again this year. The recipient of each scholarship was awarded a \$200.00 stipend plus gratis conference registration. Each recipient also receives a one-year complimentary membership in the Washington Museum Association.

The *Gus Norwood Volunteer Scholarship* is a scholarship issued in the spirit of dedicated volunteerism, to honor volunteer Gus Norwood, affiliated with the Clark County Historical Museum, for his dedication to the museum field by attending every WMA annual meeting in the not too distant past. To be eligible for this scholarship a person must be a volunteer in any position at a museum of any size or type. Kim Bateman was honored with the 2005 *Gus Norwood Volunteer Scholarship*. Kim is a volunteer in the Collections Department at the Nordic Heritage Museum in Seattle, Washington, working with Registrar, Kirsten Olsen.

The *Ellen Ferguson Student Scholarship* is named to honor museum professional Ellen Ferguson's steadfast commitment to encourage students in museum studies or a related field to apply for scholarships to the WMA conference. To be eligible, at the time of application a person must be a student in a col-

lege or university pursuing training in the museum or heritage fields or have a sincere interest in those fields. Nancy Salguero McKay received the 2005 *Ellen Ferguson Student Scholarship*. This past spring, Nancy completed all course requirements to receive her Museum Studies Certificate through the University of Washington Educational Outreach, Certificate Program in Museum Studies.

The third scholarship, the *WMA Working Professional Scholarship*, is tailored for a professional working in a museum that otherwise would not be able to attend the conference because of financial constraints. To be eligible for this scholarship a person must be a working professional on any level, in a museum of any size or type. Evelyn Adams, the part-time Registrar at the Anacortes Museum, in Anacortes, Washington, was the lucky recipient of the 2005 *WMA Working Professional Scholarship*.

—Lisa Hill-Festa, WMA Award and Scholarship Chair

The WMA Conference Was So Much Fun

By Kim Bateman,

Gus Norwood Scholarship

FROM THE SCHOLARSHIP RECIPIENTS:

From the opening reception, where I tried honey mead for the first time to the dinner at the Yakama Nation where Luk-a-Meen was a unique dish, it was a stimulating experience. I met wonderful people, ate good food, and learned useful things about collection management and exhibition design.

Brian Crockett delivered the key note address with style and humor. I took away the following from his talk:

- Size is not a virtue, it's a characteristic
- A big budget doesn't equal better a museum.
- Three-quarters of all museums have budgets under \$50,000.
- \$250,000 is a stable museum size.

Mr. Crockett recommended the following:

- A census of all museums state by state, (in most states there is no clear idea of all the museums). If they are identified they can work together for more clout.
- Establish federal block grants for museums.
- Train museum trustees so they realize that running a museum is not like running a business.
- Implement museum standards. A system of incremental certification of

standards would be more effective than accreditation, which does not work for small museums.

- Commit to genealogy, it's the fastest growing segment of the field.
- Create new partnerships with schools, re-write grants and curriculum.
- Forget exhibitions by committee and have a definite curatorial point of view. If it's controversial it can spark discussions with the community.

Andy Granitto gave a seminar on labels that work. He emphasized knowing your audience. Text hooks grab the attention of someone not particularly interested in a subject. They should have the impact of a headline. Labels can be layered by packing the last label with the most information and distilling that information down through subsequent label layers until you get to the text hook.

Andy also covered the actual production of labels including placement, fonts, layout, and fabrication. The low-cost exhibition design seminar was fun. Where do they come up with all these ideas? Who knew you could do so much with sheets and Elmer's glue? He also gave tips on using inexpensive and inventive items for display cases.

Overall, it was an exciting and informative conference. The best thing was meeting people from all over the state and hearing about their museums. I was charged up by their enthusiasm for their institutions. I am glad I had the opportunity to attend. Thank you WMA for awarding me the scholarship that made it possible.

I Was Able to Meet Wonderful People and Share My Passions

By Nancy Salguero McKay,

Ellen Ferguson Student Scholarship

I received the 2005 Ellen Ferguson Student Scholarship for the Washington Museum Association Annual conference at Yakima. I just completed all course requirements to graduate from the Museum studies program through the University of Washington. The experiences that I had at the conference were amazing. I was able to see the museum field from a different perspective. I'm grateful and humble for the opportunity to experience what the conference had to offer. At the welcoming reception in the Yakima Valley

(see *Scholarships* on next page)

(*Scholarships*, continued from page 7)

Museum's Neon Garden I started to meet members from the association. During the conference sessions I was able to learn and confirm some of the aspects of the museum field. At the Yakama nation cultural Heritage Center, I enjoyed a delicious meal, Native American dance performance, story teller, and the opportunity to be part of their celebration!

During the farewell gathering and super at the home of artist Leo Adams I was able to meet wonderful people! I had a great time during the gathering and after being in the conference for 2 days I started to ask everyone the basic questions like what do you like about museums? What is your passion? Where are you heading? I got very interesting answers; some answers express the love of working with children or seniors, others like the idea of working with the community and more. While experiencing the beautiful house with so much creativity and talent, I started to look at the idea of museums containing the same creativity. After listening to the various topics at the conference sessions and finishing the museum studies program I was sure that the museums have to follow the rules but when I was standing at the house I realized that museums can share personal experiences that should bring the creativity of the topic to the public.

During the conference I was able to meet many people and share my passions. My major interest is to foster and promote both cultural history and emerging contemporary artists of diverse Latin American, Caribbean, and Spanish heritage. I believe we are able to learn about other cultures by learning our own social history.

I was able to share my ideas with various members at the conference. For example, the contemporary stereotypes of the Latin culture, where the roots and cultural traditions in this multi-ethnic society are often overlooked. My goal is not only to explore personal identity through their cultural heritage but to bring their cultural heritage here to this soil. We as society

seek the appreciation of contemporary artist but I would like to start from the roots and bring a sense of appreciation for Latino art in the minds and hearts of children and adults. My biggest goal is for Washington to have its world renowned collections and research programs in diverse fields of ethnic art and cultural history.

In conclusion, I had wonderful and productive experiences at the conference. Once again I would like to thank you for the opportunity that you gave me!! Muchas gracias!

It Was Fascinating to Dig Deeper into the Inner Workings of the Museum World

By Evelyn Adams,
Working Professional Scholarship

I am very grateful to the WMA for the support that allowed me to attend my first museum conference. Having never been involved with the museum world before accepting the Registrar position at the Anacortes Museum a year ago, it was fascinating to dig deeper into the inner workings of that world.

In his excellent and inspiring keynote address, Brian Crockett said "A town without a museum is really a town without a soul." A year ago I'd have taken that comment as pure hyperbole; today, after working at the Anacortes Museum and attending the conference, I'd say that statement is right on.

The soul of a community lies in its stories, and the purpose of a museum is to tell those stories. Brian encouraged museums to do that with some "bravado," pointing to exhibits that focused on such unlikely subjects as pioneer underwear and living room art.

Museums should be careful not to be snobbish about a community's stories. Jan Olsen of the Whatcom Museum "hated" a certain piece of folk art (a painting on a burl of a fire-ravaged forest) until it was set out in an exhibit called "Talk Back!" which invited people to respond to items selected for de-accessioning. It was then Jan real-

ized the piece conveyed a message of renewal and was a colorful part of the local story. She admitted "We professionals do not always know what is best for a community's treasure house."

Andy Granitto pointed out that many exhibits fail because they tell stories unconnected to the "treasure house," noting that people visit museums first to see one-of-a-kind objects (whether pioneer underwear or a painted burl) and secondly to learn the stories behind them from the text that is on the labels. A trio of UW students beautifully analyzed just how well a Lewis and Clark exhibit conveyed its story solely through objects and later with text added in. I think their comments made all of us determined to take a hard look at our own exhibits and decide just how successfully we are telling our community's stories.

This is only a small part of what I took away from the WMA conference (thanks to Andy, I have a whole new appreciation for marsupials). I'm also going to be looking at labels with a much better understanding, as well as thinking about putting together a collection plan. And if I can bring just a tenth of the Whatcom Children's Museum's creativity and vitality down to Anacortes, I'll die happy. Thank you again for a wonderful experience!

Marketing Your Museums through Your Regional Heritage Organizations

Did you know there are eight existing regional heritage organizations covering a dozen counties in our state? If you are in those regions and are not an active member, here is your invitation to join your association and get involved. Or, you can take that proverbial bull by the horns and start a new group in your region!

Sessions at the recent WMA conference in Yakima and the Heritage Resource Center's February conference in Olympia focused on how your associations can benefit from their members and bring value to the communities they serve. Discussions included how to start a new group and

Updated 6/27/05

Association of King County Heritage Organizations (AKCHO)

Karen Klett, President
PO Box 3257, Seattle, WA 98114
425-746-8165; Kklett2@hotmail.com

Heritage League of Pierce County

Andy Anderson, President
c/o Ezra Meeker Historical Society
PO Box 103, Puyallup, WA 98371
boundtoplease@earthlink.net

Kitsap Heritage Roundtable

Gail Campbell Ferguson
c/o Kitsap County Historical Society Museum
PO Box 903, 280 4th St., Bremerton, WA 98338
360-479-6226; kchsme@telebyte.net

League of Snohomish County Heritage Organizations

Fred O. Bell, President
PO Box 64
Edmonds, WA 98020
425-775-5650
dinger.bell@Verizon.net

Northeast Washington Museums and Friends

Janet Thomas, President

offered examples of networking and information sharing, professional development opportunities, joint marketing brochures, and member programs.

Any of the organizations listed below will welcome your participation or be glad to offer assistance in the startup of a new organization. It doesn't have to be complicated or time-consuming. Some groups only meet 2 or 3 times a year. Try it; you will like it!

Regional Heritage Organizations

c/o Stevens County Historical Society
PO Box 25, Colville, WA 99114
509-684-5968 or 509-684-3119
thomasatcolville@msn.com

Skagit and Island Counties Museum Association

Garry Cline, Chair
c/o Anacortes Museum
1305 8th St., Anacortes, WA 98221
360-293-1915; garryc@cityofanacortes.org

South Sound Heritage Association

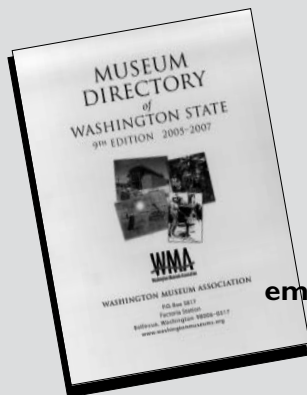
Drew Crooks, President
c/o Lacey Museum
829 1/2 Lacey Street SE
Lacey, WA 98503
360-438-0209
lacymuseum@ci.lacey.wa.us

Upper Columbia Association of Museum

Keith Williams, President
c/o Wenatchee Valley Museum and Cultural Center
127 South Mission, Wenatchee, WA 98801
509-664-3340
k.williams@wenatcheevalleymuseum.com

The New Washington State Museum Directories Are Here!

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email WMA at info@washingtonstatemuseums.org to order yours today!

Printing services provided by Boeing Corp. **THANKS BOEING!**

NEWS & ANNOUNCEMENTS

IMLS and AAM Announce Changes to MAP

From *Aviso*, June 2005

Beginning next year, the Museum Assessment Program (MAP) will be streamlined, thanks to a cooperative agreement between the Institute of Museum and Library Services (IMLS) and AAM to administer the program. The changes will make MAP even more accessible to the museum field and include:

Museums with budgets under \$125,000 will participate for free. Museums with budgets over \$125,000 will experience cost shares that are, on average, 45 percent lower than previous years.

The new annual deadline will be February 15th

Museums open 90 (rather than 120) days per year will be eligible to participate.

Very small museums, seasonal museums, and museums with parent organizations that take a percentage of grants now can participate.

Although MAP's process is changing, the heart of the program remains the same. MAP is an assessment tool that helps museums plan using a confidential process of self-study and peer review. Participants use the process to improve communication between their paid and volunteer staff, governing authority, and often their communities. Each museum uses the process differently to leverage change and future financial support. This fall, IMLS and AAM staff will be attending regional museum association meetings to discuss the changes. In the meantime, for more information or to request a fact sheet highlighting the changes, visit www.aam-us.org/map, call 202-289-9118 or email map@aam-us.org.

AASLH Leads Movement to Bring Federal Funding Formula

Grants

The American Association for State and Local History (AASLH) has taken the lead in working towards inventing a federal formula grant program for museums and archives with the Council for State Historical Records Coordinators spearheading the archival effort. This effort will require the need to find common ground that allows the Association and museums to present an untied front and to grow combined advocacy strength to equal the footing libraries enjoy in the current Library Services Act. The Act sets out broad parameters for federal formula grants to states, but allows each state to determine the most beneficial way to spend its funds. The federal formula grants to states that have supported libraries through what is now the Institute of Museum and Library Services (IMLS) since 1957. As the federal formula program grew and matured, it became a reliable source of funding that required statewide planning, lifted standards on the smallest to the largest institutions, fostered state funding, and built a united, strong grassroots community.

What could a similar program mean for museums and archives? It could mean statewide training programs for small organizations. It could mean grants to improve the care of collecting in one year and grants to support public programming another year. It could mean funds for capital improvements to technology upgrades. The consensus is that the program must be an addition to existing IMLS and National Historical Publications and Records Commission no replace them. The AASLH has formed a task force that is meeting with state, regional, and national museum organizations to try out some specific ideas and seek support. To share your ideas, questions, and concerns of your state, regional, and national organizations with Terry Davis, CEO of AASLH, email davis@aalsh.org or share thoughts with Task Force Chair Sandra Sageser Clark by emailing clarkss@mi.gov.

2005 WMA Silent Auction Donors Bring Over \$1,100 to WMA Scholarship Program

The following people, businesses, and institutions contributed items to the Silent Auction at the 2005 WMA Conference:

Alderwood Manor
Heritage Association
Artech
Cascade Interpretive
Consulting
Cheryl Grunlose
Chris Fiala Erlich Consulting
Clark County
Historical Society Museum
CREHST Museum
Henderson House Museum
Kitsap County Historical
Society Museum
La Center Museum
Association
La Conner Quilt Museum
Maryhill Museum of Art
Museum of Snohomish
County History
Naval Undersea Museum
Nordic Heritage Museum
Ocean Shores
Interpretive Center
Partners West
Paul H. Karshner
Memorial Museum
Shoreline
Historical Museum
Squaxin Island Tribe
Thorp Fruit & Antique Mall
WMA Board
Yakima Valley Museum
Yakima Valley
Museum Shop

International Foundation for Cultural Property Protection Seventh Annual Conference

FROM THE MUSEUM WORLD

The International Foundation for Cultural Property Protection (IFCPP) will be holding its Seventh Annual Conference, Seminar, Exhibits & Certification Program at the Wyndham Orlando Resort, November 7-13, 2005. Session topic will include: emergency preparedness, disaster planning, business continuity, collections protection, crisis management, construction security planning, workplace violence prevention, fire protection, legal considerations, IT security, personnel selection and screening, physical security, public relations and more. For more information, call 800-257-6717 or visit www.ifcpp.org.

National Education Data Web Site Launch

A new web site, www.school-matters.com/, collects and aggregates state data on per-pupil expenditures, standardized test scores and enrollment demographics, teacher compensation and other factor to facilitate comparisons across school districts and between states. The site is administered by Standard & Poor's School Evaluation Services, a division of The McGraw-Hill Companies and receives funding from governmental and institutional sources.

Save the Date: Sept. 28–Oct. 2, 2005

The Western Museum Association Annual Meeting, *A Rose by Any Other Name: Integrity, Mission, Authenticity*, will be held in Pasadena and Los Angeles

this year. Join your colleagues to be challenged and refreshed! For more information, visit www.westmuse.org.

Thank You to WMA Members

From Alice Parman

My first year as an independent consultant was successful and rewarding, thanks to the WMA members and other supportive professionals. To review interpretive and business plans, agendas and meeting notes, grant proposals, and other customized deliverables, visit www.aparmen.com, you are welcome to use these documents as models to help move your organization forward.

CLARIFICATION

on Business and Occupation (B&O) Tax Obligations for Artistic & Cultural Organizations

For those who attended the WMA Pre-Conference Workshop June 15th in Yakima, there was



Kabuki, Yakima Valley Museum Spokescat, here.
I would like to thank everyone who attended the 2005 Annual Conference of the Washington Museum Association. It was the most fun I've ever had without catnip. But please, let's say no more about "throwing ded cats on your yard" or anywhere else!



NEW MEMBERS

Welcome!

- Ahtanum Valley Museum
- Alderwood Manor Heritage Association
- Ms. A Chris Bee
- Angela Buck
- Ms. Andrea Clark
- Jennifer Hammond
- Dr. Heidi Lennstrom
- Lopez Island Historical Museum
- Lorraine McConaghy
- Nancy McCoy
- Angela Neller
- Susan Parker
- Susan Rohrer
- Mike Siebol
- Ms. Kirsten Trocha
- Addie Wyenn

BUSINESS MEMBERS

support the businesses that support us:

- CHRIS FIALA ERLICH,
MUSEUM CONSULTATION
- JONES & JONES, ARCHITECTS
- PARAGON RESEARCH ASSOC.
- SPOKANE ARTS COMMISSION
- CHASE GALLERY
- TURNER EXHIBITS, INC.
- ARTECH

resolved question on B&O tax on income from qualified artistic & cultural organization's business activities. The presenter, Dana Lynn, Tax Specialist from the Washington Department of Revenue, researched the question and prepared this response. If you have additional questions, please contact Dana in Olympia at (360) 705-6648.

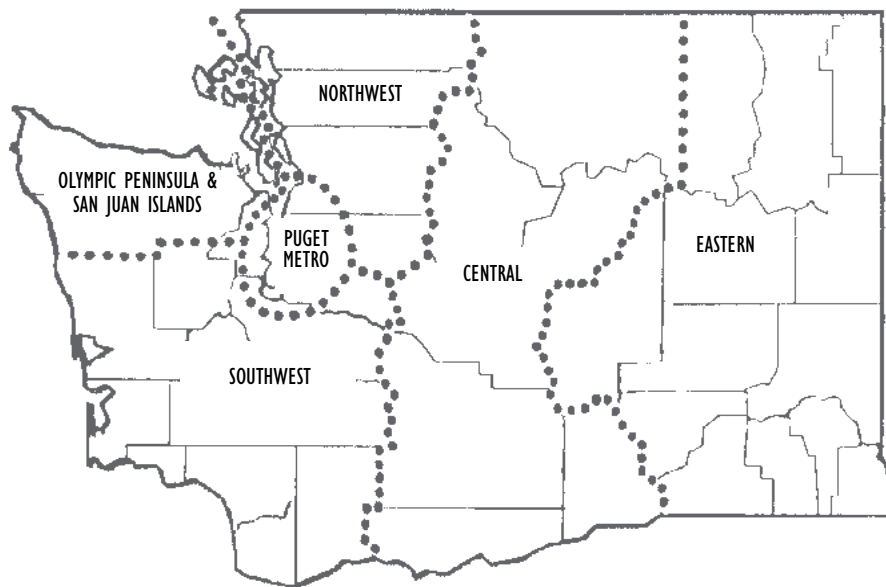
The Washington State Department of Revenue has provided additional clarification regarding issues on artistic and cultural organizations' B&O tax obligations.

During the June 15th Pre-Conference Session on Washington State's excise taxability for Nonprofit and/or Historical, Artistic or Cultural Organizations, the question came up as to whether museums are required to pay B&O tax on the various activities that they conduct.

As provided in RCW 82.04.4327, qualified artistic & cultural organizations do not owe B&O tax on income from their business activities. To qualify for the B&O deduction, the artistic/cultural organization must meet all of the requirements set forth in the law (RCW 82.04.4328). Any nonprofit organizations that do not meet the requirements set forth in RCW 82.04.4328 remain subject to B&O tax on their business activities.

Artistic and cultural organizations and other nonprofit organizations must collect retail sales tax on any retail sales, except in the case of qualified fundraising activities.

REGIONAL NEWS



PUGET SOUND/SEATTLE-TACOMA METRO REGION

Bellevue Arts Museum opened *TEALicious: A Global Infusion* on June 18, 2005. This exhibit will run until September 18, 2005. Stevan Harrell, Curator of Asian Ethnology at The Burke Museum of Natural History and Culture, University of Washington offers cultural context for the role of tea in societies around the world. Six tableaus presenting the tea service from Japan, Korea, South America, Tibet, and Iran showcase tea as art. In addition, bubble tea, a new tea phenomenon, has a spot in the evolution of this universal drink. Museum information: 425-519-0070 or visit www.bellevueart.org

Burke Museum of Natural History and Culture has won the gold award for overall best website at the CASE District VIII juried competitions this spring (for Northwest and Canadian Universities). The Burke is also featuring, *Life Abounds: Arctic Native Wildlife Art*, an exhibit showing traditional and contemporary wildlife art from the Burke Museum's renowned Native American art collec-



tion and from the Inuit art collection of John and Joyce Price. The art depicts Arctic animals from the perspective of the Native people who have known, lived with, and depended upon these animals for thousands of years. Included are traditional masks and fetishes, carvings in stone, ivory, and bone, and colorful contemporary prints. The show includes work by Yup'ik, Inupiat, and Inuit artists. Museum information: www.burkemuseum.org.

Frye Art Museum in Seattle announced Anita Halstead as the new Director of Education. She has been a member of the museum's education department since 1998. The Frye is honored to host Oliver Herring's first solo exhibition in the Northwest, which will feature recent sculpture, video art, performance artifacts, and photography. Central to this exhibition is a new sculptural portrait, Leon. The exhibit, *Oliver Herring: Talking and Making* will run through September 18, 2005. Museum information: www.fryeart.org.

Henry Art Gallery in Seattle is now showing *Trimpin: Phffft*, which will run through October 2, 2005. Nearly 200 air-activated reeds, flutes, pitched pipes,

OLYMPIC PENINSULA & SAN JUAN ISLANDS

whistles, and other instruments hang from the gallery ceiling in the immersive acoustic environment of *Trimpin's Phfft*. Kicking off a year-long regional survey of Seattle-based composer and sound artist Trimpin's career, this exhibition recreates an historic sound work from 1992. Triggered by the gallery visitor, a computer programmed with original compositions conducts the sculptures. As they rotate gently, the instruments generate air flumes, musical undercurrents, bursts of sound, and sustained harmonics. Several of Trimpin's unique scores and notational drawings for various sculptures and performances will also be on view. The Henry joins Consolidated Works, The Museum of Glass, Washington State University Museum of Art, Suyama Space, The Frye Art Museum, Vancouver Jazz Festival, and The Tacoma Art Museum to showcase the work of this inventive artist. Museum information: www.henryart.org or call 206-543-2280.

Historic Seattle has a new Preservation Advocate. Christine Palmer will take the position formerly held by Heather MacIntosh who has relocated to Washington D.C. to become Executive Director of Preservation Action. Christine is the author of *New Deal Adobe: The Civilian Conservation Corps and the Reconstruction of Mission La Purisima, 1932-1942*. She has come to the organization with an impressive list of credentials from a variety of Western United States organizations and programs. Two Historic Seattle members received grant awards from the Arts and Crafts Research Fund Council. Daniel Lees received a \$2,000 for documenting the heritage of decorated and modeled leather circa 1900 to 1930. Larry Kreisman received \$3,000 for *The Arts and Crafts Movement in the Pacific Northwest*, a book co-authored with Glenn Mason. Museum information: www.historicseattle.org or call 206-622-6952.

Issaquah Historical Society held its annual Spring History Program at the Issaquah Depot the first of April featuring Eric Erickson, researcher, author, and longtime member of the Issaquah Historical Society. He shared information and images from his latest publication, *From Canoe to SUV: A Pictorial History of Transportation in Issaquah, WA*. Erickson is also the author of the *King County Lumber Index* and the *Issaquah Lumber Company History*. He previously hosted

successful lumber and logging lecture series in 2003 and 2004. For more information contact Erica Maniez at 425-392-3500 or info@issaquahhistory.org.

Museum of History and Industry (MOHAI) in Seattle will begin their annual historical writing class *Nearby History: A Seminar for Researchers and Writers* beginning September 11, 2005 from 1:00 to 3:00 p.m. The 10-week class series offers participants the experience in research and interpretation in a museum setting with Dr. Lorraine McConaghy, MOHAI historian. Museum information: www.seattlehistory.org

Puget Sound Maritime Historical Society is holding their second annual fund-raising brunch aboard the MS Oosterdam on August 6, 2005. The shipboard tour and dining is sponsored by Holland America. Museum information: www.pugetmaritime.org

Tacoma Art Museum is celebrating its new building by hosting *Building Tradition: Gifts in Honor of the Northwest Art Collection*, which will run through September 11, 2005. *Building Tradition* features newly gifted works to Tacoma Art Museum's collection, which patrons have given in honor of its new building. The exhibition presents a wide range of media including paintings, photographs, sculpture, and works on paper by Northwest artists such as Carl Morris, Yuki Nakamura, David Darraugh, Marita Dingus, and Jennifer West. Museum information: www.TacomaArtMuseum.org or call 253-272-4258.

White River Valley Museum in Auburn will show more than 50 of the finest masterpiece Native American baskets from tribal traditions spanning western Washington. The pieces will be shown through August 28, 2005. Most of the baskets in this exhibit have never before been displayed in public. *Masterpiece Baskets* is generously sponsored by the American Association of Tribal Art Dealers, Curtright and Son Tribal Art, the Ferguson Foundation, and Humanities Washington. Museum information: www.wrvmuseum.org or 253-288-7433.

Museum & Arts Center in Sequim have upgraded their Computer systems

Department with DSL internet link and added a second internet user name. Eight computers have been networked with the DSL link. The scanner and photo archive computer have been put to work providing images for the transition of the Sequim-Dungeness Valley in a cooperative project with Friends of the Fields. In another community project, The Museum & Arts Center images helped middle school student Turi Anderson place in the area's history fair and move on to the state finals in Auburn. Her subject was rural free delivery. Museum information: www.sequimmuseum.org.

Jefferson County Museum continues their restoration undertaking of the Port Townsend City Hall. Seismic strengthening required the installation of a huge concrete grade beam to transfer lateral loads in case of earthquakes. New footing was installed with a reinforcing bar to form a sheer wall throughout the building and exterior brick work was salvaged and re-pointed with a softer lime mortar. Several boxes of museum collections, paperwork, and artifacts had to be packed and placed in various locations prior to the beginning of the project. Museum information: www.jchmuseum.org.

Orcas Island Historical Museum is hosting an art show featuring works of antler, bone, metal, cedar, and paper by six Lummi Nation artists. The Lummi Nation will be returning to their traditional homeland on Orcas Island in July for the first annual Lummi Cultural and Performance Arts Festival entitled *Catching the Dreams of Our Ancestors*. The Northwest Area Foundation Ventures Program assisted by the Orcas Island Historical Museum sponsors the overall festival. Museum information: 360-376-4849.

San Juan Historical Museum in Friday Harbor has added historical columns from the *Island's Weekly* newspaper to their website. The museum is looking for donations of a digital camera, a riding lawnmower, and a nice table for the research area. Museum information: www.sjmuseum.org.

Washington Lightkeepers Association (WLA) is a new historical association located in Seabeck. It has been

organized to serve as a central point of communication between lighthouse organizations in the state and a clearinghouse for information nationwide. WLA will organize and implement events and activities to celebrate the state's lighthouse and lightship heritage and will share and disseminate a collective knowledge on a wide range of related education and preservation topics. The organization will serve in an advisory capacity by developing consensus-based and constituent-based positions on issues affecting the Washington lighthouse and lightship community. Museum information: www.washington-lightkeepers.com or washingtonlights@earthlink.net.

Chehalis Valley Historical Society is continuing their program of publishing history newsletters pertaining to

SOUTHWEST

the history of the Chehalis Valley. The newsletter is edited by Pat Clemons. The "local historians" look forward to receiving their copy each month to peruse their favorite local history topic whether it is related to maritime, the woods, or farm stories. If you would like more information, please write to the Chehalis Valley Historical Society at 703 Pioneer Avenue West, Montesano, WA 98563.

Cowlitz County Historical Museum in Kelso is busy at work organizing their photography collection into digital format with a grant from the Institute for Museums and Library Services and the help of volunteers and technicians in the Cowlitz County Central Services Department. The museum is also working on a large project to organize the large Ann Loren collection, which is comprised of 68,377 photographs and negatives. This spring the museum opened an exhibit in honor of the 25th anniversary of the 1980 eruption. The exhibit, *Hiking the Harmony Trail: Meditations on a Changing Landscape* is a collection of photographs by author and naturalist Christine Colasurdo. The exhibit will run through September 30, 2005. Museum information: www.co.cowlitz.wa.us/museum.

Grays Harbor Historical Seaport has a "new" old ship, the *Bill of Rights*, moored in Aberdeen close to the *Lady Washington's* spot. The *Bill of Rights* is on a special loan from the Los Angeles Institute for use during the summer

including the Tall Ships Challenge 2005 Los Angeles. In return for the use of the ship, the Grays Harbor Historical Seaport will bring the loaned ship up to tip-top shape including a new spar and paint job. She sailed out of Grays Harbor June 7 with the *Lady Washington* to rendezvous with the privateer, *Lynx*, for special events in Victoria B.C., Tacoma, Vancouver, and Port Alberni B.C. where they will perform 18th Century Sea Battles, including the filming of a forthcoming movie. For sailing aboard the *Lady* during these voyages reservations may be made at the Seaport's Reservation Line 1-800-200 LADY.

North Clark Historical Museum in Amboy have hit upon a unique way to bring visitors to their museum and to provide entertainment to the citizens of the rather isolated area. Every first Friday, they feature an open mike that showcases different styles of music and promotes people to get involved in the world of music. The event has become so popular that it draws people from far and near. Signups are held just prior to the three-hour program. *Woven History: Native American Basketry of the Clark County Historical Museum* is one of the two books produced by the Museum this year. It was funded by a grant from the Meyer Memorial Trust in Portland, Oregon. The 98 page, full color book showcases the basket collection of the Clark County Historical Museum. Each chapter highlights a different area of the collection. Basketry experts discuss the culture of the Native weavers and the history and uses of each area's baskets. There is also information on basket care and display, basketry techniques, and materials used. Information on the museum is available by phoning 360-347-5808.

Pacific County Historical Society Director Bruce Weilepp is assisting MilWest with a bus tour of the Milwaukee Line from Chehalis to Raymond August 11-13, 2005. MilWest is a historical group devoted to the western end of the former Chicago, Milwaukee, St. Paul and Pacific Railroad who are holding their annual convention in Chehalis during the same time period. The Society has acquired the last traditional Willapa oyster bateau, donated by the Louderback family. Documentation and restoration will continue over the summer and fall with an estimated cost of \$5,000 for the documentation. Thus far the value of donated labors and materials exceed \$2700. For photographs of the bateau project and other informa-

tion check out the website at www.pacificcountyhistory.org or email museum@willapabay.org.

Polson Museum has begun the area's favorite fundraiser, a drawing for a new car. This is the third year of the fundraiser. The 2005 winner will receive a new 210-horsepower "Redfire Metallic" Mustang with sales and license paid. This has been a very successful event for the museum. Museum information: 360-533-5862 or visit www.polsonmuseum.org.

Pomeroy Living History Museum in Yacolt will host their 10th Annual Quilt Festival, which will take place August 6 and 7, 2005. The summer to early fall programs include teaching traditional farm crafts such as rope making, a working steam donkey, and steam drag saw demonstrations and the annual September Open Farm Weekend. Museum information: www.pomeroyfarm.org.



Westport-South Beach Historical Society is getting ready for the influx of summer visitors to their new acquisition of the Westport Lighthouse with a new brochure, new signage and a new lawnmower. Now they are waiting for dry, warm weather to get the grounds in shape for the summer. Their daily summer hours will be 11 a.m. to 4 p.m. **Museum of Northwest Art** in La Conner is reaping benefits from their MoNA Link and the Art After School programs for school age children. MoNA Link is a partnership with three area school districts, Anacortes, Burlington-Edison, Concrete, La Conner, Mount Vernon Stanwood-Camano

NORTHWEST



and is funded by a grant from the Museum and Library Services. The schools visit three times a year to learn from exhibits and the teachers have gained a year around opportunity to grow in their professional field. The Art After School program sees many children multiple times throughout the year. It is a partnership with Best P.L.A.C.E./YMCA after school programs to teach hand-on art lessons through the Skagit Valley. At the end of each session an art show is held of the student works. A new collections storage area is part of a two-year capacity building campaign, *Stewards*

of the Northwest Vision, initiated by the Board of Trustees to raise \$2.4 million for capital improvements and MoNA's endowment. The new, off-site building will provide 1,850 square feet of secure, fire proof, and climate controlled space for the art collection. Museum information: www.museumofart.org or 360-466-4446.

Whatcom Museum is hosting *Motorcycles: the Good, the Bad, and the Custom*, which will run until December 4, 2005 with some of the proceeds going to support the Whatcom Children's Museum. Part of the festivities includes the donation of a custom motorcycle to a lucky person in a drawing, which will take place at the Harley-Davidson of Bellingham. Thomas A. Livesay, museum director, has announced that the architect selected for the new Art Museum and Children's Museum is Olson Sundberg Kundig Allen Architects and Charles Anderson Landscape Architects. The Children's Museum Annual Fund-raiser was held for a sold-out crowd and raised over \$46,000. Museum information: 360-676-6981 or www.whatcommuseum.org.

Museum of Snohomish County History has announced the publication of their new book, *Lake Stevens-My Town-Recollections of a Native Son* by Jim Mitchell. The Museum will be expanded and remodeled in preparation for this fall's hosting of the Smithsonian's traveling exhibit *Yesterday's Tomorrows*. The refurbishing will be completed by Labor Day and will include moving the museum office to a separate space and upgrading the gallery with new track lighting, exhibit cases, docent stations, and museum store. Museum information: <http://www.cmiregistration.com/user/splash.jsp?org=249>.

Franklin County Historical Society in Pasco has is conducting a unique fund raising project, which is selling cemetery plots. An anonymous donation of over 80 spaces and plots were deeded to the Society. Funds from the sale of the lots and plots will benefit both the Franklin County Historical Society and the Connell Heritage Museum. Museum information: www.franklincountyhistoricalsociety.org/index.html.

CENTRAL

www.franklincountyhistoricalsociety.org/index.html.

Maryhill Museum in Goldendale has a new visual exhibit open for summer

2005 entitled *Photography, Beauty and Change in the Columbia River Gorge from the 1880s to the Present*. This exhibit was planned by guest curator, Terry Toedtemeir, curator of photography at the Portland Art Museum. This will be another component of their busy Lewis & Clark offerings to the public. Museum information: lee@maryhillmuseum.org or visit www.maryhillmuseum.org.



Yakima Valley

Museum will open a glass exhibit on July 30, 2005 entitled *La Dolce Vita! A Celebration of Northwest Glass Art*. For a Better Tomorrow and En Masse Creative Group are partnering with the Yakima Valley Museum to produce an exclusive exhibition of contemporary art glass from the Tacoma Hilltop Artists In Residence collection. Included in this exhibition will be masterworks by prominent northwest professionals including Dale Chihuly and



Italo Scanga. At the public opening on July 30th, guests will have the opportunity to watch professional glass artists in a hotshop demonstration. The exhibit will continue through September 10, 2005. Museum information: www.yakimavalleymuseum.org.

Wenatchee Valley Museum and Cultural Center has received a \$1,000 grant from Washington Mutual Bank to assist in renovating the permanent Native American exhibit entitled *Native People of the Columbia Trade Plateau Trade, Tradition and Change*. The museum is selling two of their recently produced books, *Pioneer Dreams* and *The Wenatchee Valley and Its First Peoples* that celebrate local history. Museum information: www.wenatcheevalleymuseum.com.

Upper Valley Museum at Leavenworth, a division of the Wenatchee Valley Museum & Cultural Center has entered its third year with two part-time staff people and is working with the Leavenworth Centennial Committee to produce a Centennial Calendar. The museum will also host the Smithsonian Traveling Exhibit, *Yesterday's Tomorrows: Past Visions of the American Future*. Museum information: www.wenatcheevalleymuseum.com.

Jundt Art Museum at the Gonzaga University in Spokane announced a call for photography entries for a non-juried show for the Museum's 10th

Anniversary. The works selected will be from a 50-mile radius of Spokane and will be on display October 21 - December 14, 2005. For more information please call Fred Poyner IV, Assistant Curator for Education at 509-323-6613.

Pend Oreille County Historical

EASTERN

Society in Newport is continuing work on the Hunter's Cabin from Blue Slide that was re-erected on their grounds last summer. They are planning on placing a time capsule under the floor this summer. An icehouse from Sacheen Lake will be added to their grounds, along with a security system. The 90-year old editor of Big Smoke is gathering information about the Pend Orielle Rodeo and the fire escape tube at the Usk School. Please send any information you may have to him at WJP@PiperSutton.com or P.O. Box 663 Newport WA 99156. Museum information: 509-447-5388 or 509-447-2770.

Put Your News in

MUSEUM MESSENGER REGIONAL NEWS

Submit news to:

Gene Woodwick, Regional News
P.O. Box 1531
Ocean Shores, WA 98569
(360) 289-2809

or email: glw@olynet.com

Include your logo if possible.

Submissions must be less than 150 words (900 characters).

If you do not give us your news, we will choose what, if anything, to mention about your facility!

Please join WMA and support this service.



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

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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 below)

Contact WMA
 Question about your membership? Need to reach any of the WMA board members? Have an item for the Museum Messenger? A suggestion for the annual Conference?

Reaching us by sending an email: info@washingtontatemuseums.org

Visit our web site: www.washingtontatemuseums.org or www.washingtontatemuseums.org

Please mark email attention to: Membership Coordinator/WMA Directory updates: Amy Geise

Newsletter Editor: Erin Black

Newsletter Regional News Editor: Gene Woodwick

Newsletter Designer: Andy Granitto

Web Site Coordinator: Steve Crowell

2005 Conference Program Chairs: Ellen Terry and Marsha Rooney

2005 Conference Local Arrangements Chair: Andy Granitto

Vice-President/Advocacy & Legislative Liaison: Steve Crowell

President (inquiries, suggestions, complaints): Erin Black

E-Messenger: contact at: moderator@washingtontatemuseums.org

WMA Membership Application

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

Personal **Organizational**
 ___ \$20 Individual ___ \$30 Institutional (non-profit)
 ___ \$10 Student ___ \$100 Business/Commercial
 ___ \$10 Senior; 62+
 ___ \$100 Patron

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