



**WMA**  
Washington Museum Association

# MUSEUM MESSENGER

Volume 12 / Number 2-3 • Fall/Winter 2001/2002

A New Century, A New Board...

## 2001 BROUGHT CHANGES AND A MEMORABLE ANNUAL CONFERENCE

SPECIAL DOUBLE-ISSUE RECAPS CONFERENCE 2001 AND INVITES PARTICIPATION IN 2002

*At right, keynote speaker Susan Skramstad motivates the audience with her insight on fundraising. (See story on p.6)*

*Below, Board members Lynette Miller and Bev Wiltshire enjoy a cruise on Bellingham Bay.*

*Below right: Ellen Ferguson receives the 2001 WMA Board Award from the WMA President Karen Marshall.*



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**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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**President's Message**

Karen Marshall

The highlight of the past year was the fantastic 2001 Annual Meeting and Conference in Bellingham! There are so many people to thank, but I particularly wish to extend a huge thank you to Bev Wiltshire (2001 Program Chair), the Local Arrangements Committee (including co-chairs Richard Vanderway and Amy Geise), Tom Livesay, and the entire staff of the Whatcom Museum. Thanks to all of you who supported the WMA Silent Auction, I believe we set a new auction record! I really appreciate the positive feedback we have received from those of you who attended all or part of the Conference. After numerous requests, I am pleased that, in this issue of the *Museum Messenger*, we are able to provide you with excerpts of Dr. Harold and Susan Skramstads' remarks. For those of you who were unable to attend Thursday's sessions, you'll have a glimpse of what you missed. There is noted interest in having the Skramstads return to consult with several museums. If you are interested in this opportunity, please see the article sidebar and contact me.

I am pleased to be serving another year as your President. I am looking forward to working with all of our dedicated Board Members and volunteers on a variety of upcoming projects including publishing the 9th Edition of the *WMA Directory*, discussing funding options for reproducing the *Museums of Washington Map Brochure*, continual improvements to the WMA Web Site, developing a WMA Marketing Committee and a program for increasing awareness of the WMA and expanding our membership base, developing a long-term funding

plan for our Membership Coordinator position, continuing plans for the 2002 WMA Conference in Keyport, and beginning plans for the 2003 Conference in Spokane. Your WMA Board will be holding retreat to discuss these projects and reflect upon our progress since our last retreat about three years ago.

As always, I am eager to hear from our membership. If you have concerns, suggestions or questions please contact me or e-mail the WMA. You may have already noticed that our WMA e-mail address has changed. If you wish to contact the WMA for any reason, please use this address: [info@washingtonmuseums.org](mailto:info@washingtonmuseums.org).

**Welcome New Board Members**

As with every Annual Meeting, your WMA Board of Directors experiences changes. Leaving our Board is Bev Wiltshire, who deserves more thanks for her dedicated years of service to the WMA. Current Board member Chris Erlich, former *Museum Messenger* editor, is now Vice President, and Lynette Miller remains as our super dependable Secretary. We welcome new Board members, and I am pleased to announce that Barbara Moe, Erica Varga and Gene Woodwick have been elected to serve on the Board.

Barbara Moe is Curator of the Naval Undersea Museum in Keyport, the host of the 2002 conference. Barbara is an expert in explosive collections, and has written and lectured about hazards in collections for a wide variety of organizations. Recently she was instrumental in helping the Naval Undersea Museum achieve accreditation by the AAM. Barbara holds a B.A. in Anthropology and an M.S. in Organization Development from Central Washington University.

Erica Varga splits her time between working as a Collections/Research Assistant in the Ornithology Department at the Burke Museum and serving as Acting Curator at the Bainbridge Island Historical Society. Erica completed her M.A. in Museology at the University of Washington and holds a B.A. in Anthropology from Hartwick College. From

1995 to 1996 Erica served as Program Assistant/Editor for the New England Museum Association.

Gene Woodwick, who graciously agreed to step in as Editor for *Museum Messenger*, is Director of the Ocean Shores Interpretive Center. Gene is a freelance writer and has written hundreds of articles ranging from travel features to personal advice columns, spending twenty-three years in the Squak and Snoqualmie Valleys and has served a multitude of Northwest newspapers as columnist, reporter, photographer, editor, and associate publisher. Gene's involvement extends into tourism and economic development councils and work with museums in Grays Harbor County.

Thank you, Barbara, Erica and Gene for your willingness to serve the museum community of Washington. It is great to have your enthusiasm, diverse experiences and expertise!

### Transitions

Welcome new Membership Coordinator, Amy Geise! Your WMA Board of Directors is pleased to announce that Amy Geise, former Administrative Assistant at the Whatcom Museum of History and Art, has replaced Laura Diehl as our Membership Coordinator. Laura had an unexpected family emergency in California that required her sudden relocation, much to everyone's sadness. Amy is no stranger to the WMA, as she served as the Local Arrangements co-chair for the 2001 Conference in Bellingham. Thanks Amy for stepping in for a relatively smooth transition.

Speaking of transitions, I hope many of you are wondering where our e-mail news service, the *E-Messenger* is and why this issue of *Museum Messenger* is so late. Simply put—transitions! The WMA computer that housed the e-mail ad-

resses for those of you who receive *E-Messenger* is no longer on-line. With the development of the WMA web site, the web site committee is studying alternatives to *E-Messenger*, and it all gets technical from there. We want to ensure that the WMA can deliver timely, important information to you, our members. Please bear with us as we seek the best long-term solution to e-mailing you information.

With the change in Board Membership that occurs every June, your Board has experience a transition in the development of the *Museum Messenger* newsletter. With the change of editors and our new volunteer newsletter production, the "new crew" has experienced all sorts of technical challenges. We hope that, with this issue finally in your hands, you will be pleased with the result. Thanks to all of you for your patience!

## Conference Renews Enthusiasm for Museum Work

— Catherine Richardson, 2001 WMA scholarship winner

As I drove home from this year's Washington Museum Association conference, my mind was buzzing with new thoughts and a renewed enthusiasm for museum work. As a first time attendee of the conference, I wasn't sure what to expect. I found, however, that the conference had much to offer, in terms of new ideas, both theoretical and practical, as well as the opportunity to meet people with similar interests as my own.

This year's conference focused on museums cultivating community. Dr. Harold Skramstad's keynote speech on this topic was very thought-provoking. He discussed how the evolution of museums from educational institutions closely linked to universities, to providers of experience, has influenced museums' ability to connect with their communities. Instead of being professionally driven, museums have become mission driven, and therefore not guided as much by uniform professional standards. Instead, museums must articulate and implement a mission statement that defines the special nature of their organization in their own community. Dr.

Skramstad impressed upon the audience that an organization's mission statement must be solidly defined before any other museum objectives, including community involvement, can follow.

Susan Skramstad's fascinating session on fundraising also highlighted the importance of defining the museum's mission statement so that it reflects the community's interests and demographics. Her idea was that by implementing a mission statement that is responsive to the community, visitors and potential donors will see themselves and their interests reflected in the museum and will take away something of value in exchange for their support.

I enjoyed the lively dialogue during the panel discussion on the AAM's initiative for engagement between communities and museums. Participants were willing to honestly evaluate ways that museums have functioned in the past and continue to function now. Speakers and participants challenged the idea of community involvement and what it means in practice. For example, one panelist wondered if the AAM's initia-

tive was just the "flavor of the month", or a trend that would soon be forgotten. Dr. Skramstad raised some questions concerning museums' ability to respond to a wide variety of community needs and wondered if it is possible for a museum to both share authority with the community as well as be a place of special expertise and authority. Participants raised difficult questions about how to reach out to groups in the community who have not felt included by museum programs or who do not have a tradition of museum involvement. This discussion generated more questions than solutions, but it was encouraging to see a genuine interest in reaching out to the community and a willingness to reevaluate and change methods for achieving this goal.

All of the speakers I heard and sessions I attended were excellent. I came away from the conference with some wonderful resources and new ideas that I was excited to take back to the museum where I volunteer. I am so pleased to have had the opportunity to attend the 2001 WMA conference and I look forward to the conference next year.

# WMA Annual Conference 2001 BACK BY POPULAR DEMAND!

## Museums and Communities: What Does It All Mean?

—Dr. Harold Skramstad

*(editor's note: these remarks are excerpts from Dr. Skramstad's Keynote Address at the WMA Conference June 14, 2001 in Bellingham, Washington)*

There has been a recent torrent of words about museums and community. Co-creation, dialogue, civic renewal, authority sharing, collaboration and partnership are the new buzzwords. The American Association of Museums has undertaken a national initiative to explore the role of museums in community. These reactions stem from a belief that the loss of the traditional sense of community is a major issue for many in America and an belief that museums can be an important force for community renewal.

There has been an exponential explosion of unmet needs in contemporary American Society, and it seems that museums are among the first to run to the rescue. In the process they have undergone significant changes. The most obvious is the new assumption that museums are for everyone, not just a few. Closely related is the change in museums from professionally driven organizations to mission driven organizations with the attendant need to be more externally focused on how they add value to their customers, not to their staff. This means that there are no longer fixed "rules" from the museum field to tell us what to do.

Not only are museums changing, but communities are changing as well. Traditional communities were based around need, mutual obligations and benefits that tied people together into a whole. Traditional communities were homogeneous; they built a spirit of belonging, a feeling of "us against the world."

But communities in modern

America are very different; we are more transient, more mobile, and much more pluralistic. We now are communities of choice rather than communities of need.

I would suggest that the word "community" is no longer a very useful descriptor of the places in which museums are located or of the people museums serve.

The new reality is that the relationship between a museum and the people that it serves is going to be complex and contradictory. If a museum can't connect with those that it serves it will be in big trouble. At the same time if it spends all its time reflecting community needs, where is its special expertise and authority? If a museum is not seen as a special and distinctive organization with unique resources (primarily the collections and the skills and expertise of the staff) then why is it different than a community center or social service agency? We need to acknowledge that it is folly to assume that the conflicting needs of serving communities and leading communities can be easily reconciled. Unless we do, we will create and sustain a continuing frustration that will erode the expertise and professionalism expected of us, as well as our ability to undertake effective community involvement and leadership.

The most important task for your museum is to set its special and unique "gyroscope"; you need to ask the following:

- 1. What is Your Mission:** What is your distinctive and special role and why should anyone care?
- 2. What is Your Vision:** Where do you want to be at a specific time in the future if you follow your mission?
- 3. What are Your Key Strategies:**

How you will get there?

Here is where the issue of dialogue and listening to various "communities" is so important. You cannot set the your museum's gyroscope without deep connection with the outside world. Your mission helps to set the limits to whom you can listen to and what you can do to respond. It is important to remember that any community has boundaries.

The traditional museum mission statement of "collect, preserve, and interpret" will no longer do. There needs to be action, outcome, and value (to people outside the museum) in the mission; I call it the "so what?" factor. Getting your museum's mission right is tough work; it involves both focus and responsiveness and requires constant review, monitoring, and revision.

Your museum must create programmatic strategies that connect the museum's mission, vision and resources to people in order to create a "community of choice" in your museum. Here are some possible strategies:

### **Help Improve Competence:**

People come to museums for knowledge, not ignorance. Here it is important for the museum to acknowledge its own expertise and authority and at the same time acknowledge the competencies of the museum user. It means starting with the simple and obvious, and moving on to the more subtle and complex; it means answering the questions on the mind of the visitor, not the curator.

**Find the Shared Stories:** In building competence, perhaps the most powerful tool we have is storytelling. It remains the most elementary and effective form of memorable explanation and communication. The legacy of our quasi-academic culture has been a

The 2001 WMA Annual Conference  
**MUSEUMS REACHING OUT:  
 CULTIVATING COMMUNITY**



Hosted by the  
**WHATCOM MUSEUM**  
 of History & Art

preference for analysis over narrative, theme over story. There is a great need to return to storytelling as an important way of cultivating community since shared stories are the essence of any community.

**Foster Dialogue:** Dialogue is a focused conversation in a setting of trust and is closely related to competence. Dialogue is important because it allows people to experience the security of what they know and yet be willing to listen to an alternative version of it. It is a way of introducing ambiguity, uncertainty, and even threatening ideas, yet doing so in a setting of trust. Here there are real possibilities of acknowledging the expertise of museum staff and the expertise of others in a give and take process. Dialogue offers all an opportunity to for both the museum and its users to open themselves to the possibility that things might have been different or have come out another way.

**Provide Validation:** This is a positive and affirming process. Validation helps people find value and meaning in their lives. This is why it is so important to assure that your museum is inclusive in its collections and content. If your museum does not have your users' stories in it, you cannot expect them to connect with you.

**Help People Mourn:** Saying goodbye to something that is irretrievably gone or lost may seem a strange in a museum setting. However, it is an important museum program strategy. Instead of trying to focus on continuity in museum experiences, perhaps we need to create experiences that help people mourn those things that are irretrievably lost to them by the passage of time.

**Be a Place and Time for Celebration:** It is through celebration rituals that most of us, collectively and individually, reinforce and strengthen what is most important in our lives.

Visits to museums are opportunities to affirm that learning is more valuable than ignorance; that history, art, and science are important enterprises that continue to change and evolve. And that a museum is the proper place for such celebrations.

**Inspire:** Any museum that can inspire people in a way that helps them shape a future that is better than the past pursues a high calling. And of course the things that are a museum's stock in trade - people, stories, and objects from the past - are the great raw materials of inspiration.

You may be asking what does all this have to do with community dialogue, civic renewal, collaboration and partnerships with other community organizations, etc.? I would suggest that it is central to the issue. Too much of the present conversation about museums and communities is focused on adding to the peripheral functions of museums rather than focusing on how a museum can focus its mission, vision, and strategies in a way that respects the professional expertise and content focus that gives the museum authority to speak as well as listen, and yet tries to organize its core functions in a way that is structured to connect with and respond to basic human concerns that cut across a pluralistic society.

If it does this successfully, the museum can be a powerful "community of choice." We want museum going to become a habit and our museums to be an essential time and place in their lives. To do this I am suggesting: first, rigorously assure that you have defined the special role of your museum through a distinctive mission and vision and key strategies to get you there—and that you have done this in close dialogue with both present and potential museum audiences. Second, assure that you find a way to connect your programs and activities to people's needs and desires. I have suggested a

number of possible examples but I am sure there are many more.

In his book, *A Sense of Place, a Sense of Time*, John Brinckerhoff Jackson suggests that successful places (and organizations) "are embedded in the everyday world around us and easily accessible, but at the same time are distinct from that world. A visit... is a small but significant event. We are refreshed and elated each time we are there. I cannot really define such localities any more precisely. The experience varies in intensity; it can be private and solitary, or convivial and social... What moves us is our change of mood, the brief but vivid event. And what automatically ensues... is a sense of fellowship with those who share the experience, and the instinctive desire to return, to establish a custom of repeated ritual."

By creating museums that can use their collections, their expertise, and their imagination to provide the kind of experiences described by Jackson we can become cultivators of the kind of communities we all hope for. Perhaps they will not immediately create civic renewal, solve the problems of the poor, or improve human nature overnight, but they will do their small part in shaping a richer society—and one in which museums continue to have a special and distinctive role.

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*Dr. Harold Skramstad has over thirty years experience in institutional leadership and problem solving. He has held a wide variety of leadership positions and has served on many national preservation, humanities, tourism and museum boards. For fifteen years Dr. Skramstad was President of the Henry Ford and Greenfield Village. Currently, Harold and his wife Susan offer consulting and advisory services to a wide variety of clients including museums, historic sites, tourism organizations, cities and towns, governments and private industry.*

## WMA Annual Conference 2001 — BACK BY POPULAR DEMAND!

# Fundraising: It's All About Relationships... and Planning

(Editor's note: These remarks are excerpts from Ms. Skramstad's General Session at the WMA Conference June 14, 2001 in Bellingham, Washington)

— Susan Skramstad

Fundraising is all about good manners and planning. It is in the end, all about relationships. But for serious fundraising, your organization has to be ready. You have to have a good, solid mission statement that tells what you do, the outcome of what you do, and the value added to society. You have to have a vision statement that shows where you see the institution in five to ten years and you have to have a Strategic Plan. These are the basic building blocks that position the organization to do successful fundraising—because they show that you know who and what you are, what you are going to do, why, and how. Without these basic organizational documents in place, there is no way to know if everyone is running in the same direction.

Of course it's easy not to write down precisely what it is that you do, are going to do, and want to do, to prioritize, focus, and state how your goals will be reached. If you don't do this, each person can have his or her own vision for the institution and work along quite happily fulfilling any number of individual dreams. This will not work when you go outside. You have to explain yourself. You have to answer questions. And the explanations and answers must be the same no matter which member of the Board or Staff is being questioned.

First things first: Plan. Make sure everyone inside the organization understands the Mission, the Vision and the Strategic Plan, and buys into them. Make sure everyone can explain them and is enthusiastic about them. Make sure everyone wants to support them. Then, and only then, are you ready to go outside.

There are three magic words when thinking about donors, and no, they are not money, money, money. They are, *Courtesy*, *Caring*, and *Consistency*.

Courtesy means thinking about your donors, keeping in touch with them when you don't want anything, keeping them informed about the institution and its programs, thanking them for their gifts and recognizing them for what they have done for the organization. Caring means knowing your donors; what their interests and their concerns are, what kind of difference they hope to make in the world, who their families are. Is everything all right there? Consistency means being constant, doing what is expected and doing what you should: gaining trust.

What makes fundraising seem like such a monumental task to so many organizations? The focus is on the wrong thing. Where should the emphasis be? On the donor of course. It's about them. If there is a genuine fit with your organization, great. That's what fundraising is all about—your organization's needs and the donor's interests, with the emphasis on their interests. Then fundraising is easy because you are asking them to support something you know they care about, not asking them to care about something you support. Think about how you approach donors: is it about their needs or yours? Only when their interests and your needs match will you be fundraising.

If we go back to our own fundraising jargon for a lesson, we could look at the commonly used term "cultivation." We "cultivate" our donors, presumably like vegetables in a garden—tomatoes, green beans, carrots—we plant them in rich soil, fertilize them, watch them, and eventually bring them in for the harvest. But suppose we turn our attention to the peas—they're new to our garden and we love peas. It looks like we may have a bumper crop if we pay close attention to the peas. But the garden is big

### Susan Skramstad's Ten Very Simple Tips:

1. Be sure the institution has a compelling Mission, Vision and Strategic Plan in place. These should be revisited annually just to be sure they still fit the organization as it develops. And make sure that everything you do is first rate.
2. Listen to your donors and to people who might become donors. Ask for input. Take them seriously.
3. Learn what your donors are interested in and match their interests with your needs.
4. Build relationships with your donors; invite them to visit the museum or go out to breakfast or lunch with the director, curator, board member when you don't want anything.
5. Ask your donors. The number one reason people don't give, reported statistically, is that they are not asked.
6. Thank your donors.
7. Update them on progress of the organization and of the things they are particularly interested in.
8. Be very careful what you put in your donor files. Don't talk about them behind their back.
9. Tell your donors in advance if there is good - or bad - news about to come out of the organization.
10. Thank your donors again, whenever you think of it.

and carrots fend for themselves. However, unlike vegetables, donors walk right out of the garden.

One-on-one relationship building (notice I'm not calling it cultivation) is far more effective than group get-togethers. So spend time at it. Invite your donors to breakfast, to lunch, to tour behind the scenes with you, to see new acquisitions, to be a part of the organization. You will be well rewarded for your efforts.

*Susan Skramstad, served as Executive Assistant to the Chancellor and as Vice-Chancellor for Institutional Advancement at the University of Michigan-Dearborn, where she was responsible for all fundraising activities and Alumni Affairs. Beginning in January, 2002, she will be the board chair of the New Mexico Endowment for the Humanities. She and her husband, Dr. Harold Skramstad now combine their talents and offer consulting services in the areas institutional assessment, strategic planning, non-profit fundraising, interpretive planning and a host of other specialties.*

## BRING THE SKRAMSTADS TO YOUR BOARD

If your organization is interested in participating in a collaborative effort to have the Skramstads consult with your board, please contact Karen Marshall at 360.466.3365 or via e-mail at karenm@co.skagit.wa.us.

If there is enough interest in the Washington museum community, grant funding will be sought for this consultation circuit.

## Capital Projects Fund for Washington's Heritage PRE-APPLICATION WORKSHOPS

The Heritage Resource Center invites you to attend a pre-application workshop for the Capital Projects Fund for Washington's Heritage. The fund supports heritage organizations that undertake capital projects with the goal of interpreting and preserving Washington's history and heritage. Non-profit organizations, tribes, and local government agencies may apply. About \$4 million is awarded each biennium to heritage organizations around the state.

The deadline for receipt of applications for the 2003-2005 cycle is May 3rd, 2002. An advisory panel reviews applications and ranks them. The ranked list is forwarded for inclusion in the Governor's budget. The legislature incorporates a final list into the state capital budget. Grant funds should be available after June 30th, 2003.

In the past, individual grant amounts have ranged from \$8,000 to \$500,000. Each state dollar must be matched with two from other sources. Eligible projects include, construction or improvement of facilities; purchase, restoration, and preservation of objects such as historic buildings and structures, ships, locomotives, and airplanes; acquisition of unimproved property for new heritage facilities; acquisition, protection, stabilization, and development of historic or archaeological sites; physical improvement of interior facility spaces for exhibitions, programs, and preservation activities; construction-related design, archaeological, and engineering expenses; landscaping; and purchase of equipment.

Attend one of the workshops to learn more about the Capital Projects Fund grant program. All workshops will run from 9 am to 3 pm and involve a thorough review of the application. There will be an hour break for lunch on your own. For more information or to obtain an application, contact the HRC at 360/586-0219 or [jpeterston@wshs.wa.gov](mailto:jpeterston@wshs.wa.gov).

- January 9, 2002. Wenatchee Valley Museum, 127 S Mission Street, Wenatchee
- January 10, 2002. Kennewick United Way Building, 401 N Young Street, Kennewick
- January 11, 2002. Northwest Museum of Arts and Culture, W 2316 First Avenue, Spokane
- January 15, 2002. 1942 First Avenue, Longview (adjacent to Hall of Justice in west Kelso)
- January 17, 2002. Washington State History Museum, 1911 Pacific Avenue, Tacoma
- January 22, 2002. Snohomish County Administration Building, 3000 Rockefeller Avenue, Everett (4th floor—Public Conference Room)

The Capital Projects Fund is administered by the Heritage Resource Center of the Washington State Historical Society with assistance from the Washington Museum Association, the Office of the Secretary of State, the Eastern Washington State Historical Society, and the Office of Archaeology and Historic Preservation.

## AASLH 2002 WORKSHOPS

The American Association for State and Local History 2002 Workshop Series will be held in Arizona on February 21-23 and in Pennsylvania August 1-3. The Series will include a two-and-a-half day schedule of interactive sessions, a stream of experienced faculty and a notebook of curriculum materials. The fee is \$250 for AASLH members.

January 21, 2002 is the registration deadline for Arizona sessions. Host sites are the Arizona State Capitol Museum and the Arizona State University.

The summer session registration deadline is July 1, 2002 for workshop series in Doylestown, PA. Hosts are the Mercer Museum/Bucks County Historical Society.

To receive a workshop brochure by mail contact Tara White at AASLH by email: [pdreg@aashl.org](mailto:pdreg@aashl.org) or call 615/320-3203. Workshop information is also listed on the website at [www.aashl.org](http://www.aashl.org).

## Call For Proposals! For the 2002 Annual WMA Conference

This year's WMA Annual Conference, to be held at the Naval Undersea Museum in Keyport on June 12-14 and entitled *Charting Our Course*, could use your input.

Now more than ever, we're aware that the world around us is changing. How do we find our way? How can we help each other? We will explore these questions at the conference. If you have a great session idea, or you wish to make a proposal for a session, we want to hear from you!

Please contact Chris Erlich, at [chris@gigharbormuseum.org](mailto:chris@gigharbormuseum.org) or 253/858-6722, with your ideas or questions. But hurry; the deadline is January 31!

## AASLH Award Deadline March 1

The American Association for State and Local History annual awards program deadline is March 1, 2002 for awards announcement August 1. Awards will be presented to the AASLH Annual Meeting September 25-28 in Portland.

Nomination forms may be obtained by visiting the AASLH web site, [www.aashl.org](http://www.aashl.org) or by phoning 615/320-3203.

## King County Heritage Cultural Facilities Grant Deadline January 28, 2002

This program of the King County Landmarks and Heritage Commission supports the purchase, design, construction and remodeling of heritage facilities and the purchase of equipment which an organization plans to use for at least 10 years.

Access the 2002 guidelines and application form on the web at: [www.metrock.gov/exec/culture](http://www.metrock.gov/exec/culture) or call 206/296-7580 to request a copy. The 2002 guidelines and application booklet will be mailed only on request.

## New Ideas That Work Theme for Museum Management Program

"New Ideas that Work" is the theme of the 2002 Museum Management Program at the University of Colorado in Boulder on June 23-27.

For further information, contact Victor J. Danilov, Director, University of Colorado Museum Management Program, 250 Bristlecone Way, Boulder, CO 80304. Phone: 303/473-9150; fax: 303/443-8486; email: [vjdanilov@aol.com](mailto:vjdanilov@aol.com).

## AASLH Wins Library-Museum Collaboration Grant from IMLS

The American Association for State and Local History was awarded \$187,150 in September from the Institute for Museum and Library Services.

Archival Basics Continuing Education is a national pilot program being conducted by AASLH and its partners, the Ohio Historical Society, New York State Archives, and Michigan Historical Center.

The project's goals are to create an on-line and on-site basic course drawing on archival expertise for the content, an adult education specialists expertise for ensuring appropriate learning approaches.

The program includes a web developer to provide effective delivery options. Workshops are scheduled for 2003.



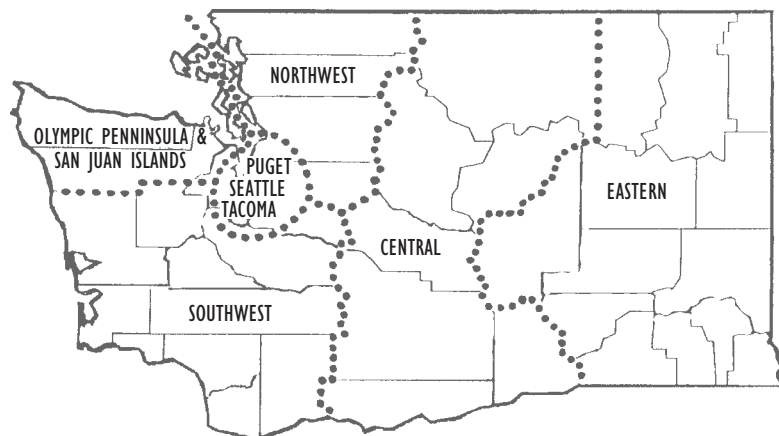
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# REGIONAL MEMBER NEWS



## PUGET SOUND/SEATTLE-TACOMA METRO REGION

The **Bainbridge Island Historical Museum** received a state grant to fund programs and exhibits on World War II interment of Japanese Americans. Included in the exhibit will be photographs by Ansel Adams of the Manzanar California desert camp where Bainbridge Island residents and American citizens of Japanese ethnicity were interned. For information on future exhibits call 206/842-2773.

*Roger Shimomurua: An American Diary* exhibit opens in December and will run through March 24, 2002 at the **Bellevue Art Museum**. It will include paintings by the artist based upon his grandmother's diaries kept while interned in Camp Minidoka, ID during WWII. For more information check out the museum website at [www.bellevueart.org](http://www.bellevueart.org), or call 425/519-0770.



Dr. George F. MacDonald has been appointed Director of the **Burke Museum of Natural History and Culture** in Seattle. MacDonald is an author and anthropologist who began his early career in British Columbia and Alaska in archaeological and ethnohistoric research. From 1960-1982 he held the positions of Atlantic Provinces Archaeologist, West Coast Archaeologist, and Chief of the Archaeology Division at the National Museum of Man in Ottawa, Canada. He was Acting Director of the National Museum of Man in 1983, when, under

his leadership, it became the Canadian Museum of Civilization (CMC).

MacDonald held the post of President/CEO of the CMC until 1999 and maintains the position of Curator Emeritus today. Dr. MacDonald comes from the Burke from Museum Victoria—a three museum complex in Australia—where he served as CEO since 1999. He is the author of over 150 publications. Dr. MacDonald began as the Director of the Burke on November 1.

The Burke Museum may be contacted at 206/782-6844. Find information at [www.washington.edu/burkemuseum](http://www.washington.edu/burkemuseum).

Lillian Pitt and Ken MacKintosh have donated their 10-foot by 10-foot cast bronze salmon drying rack, entitled *The Salmon Offering*, to the **Daybreak Star Arts Center** at Discovery Park in Seattle. The artists donated the work in memory of Bernie Whitebear, founder of the United Indians of All Tribes Foundation, who died last year after a long illness. The piece is currently on exhibit at the Hiram M. Chittenden Locks in Ballard. For more information contact the Sacred Circle Gallery, Daybreak Star Arts Center by contacting the gallery director, Steve Charles at [scharles@unitedindians.com](mailto:scharles@unitedindians.com).



**Frye Art Museum** staff educator Anita Halstead was honored recently as the Washington State Museum Educator of the Year 2001 by the Washington Art Education Assoc.



The **Gig Harbor Historical Society & Museum** waterfront history walk is being touted by a beautiful, full color guide that gives walkers an opportunity to experience the history

of the waterfront. The free 22-page guide truly "covers the waterfront." For further information contact the Society at 253/858-6722 or email [ghphs@harbornet.com](mailto:ghphs@harbornet.com) or visit [www.gigharbormuseum.org](http://www.gigharbormuseum.org).

The tallship *Lady Washington* carried the Historical Society members and friends on a Voyage of The-Discovery this summer through the Sand Juan Islands. The six-day trip followed the wake of Captain Vancouver and other historical explorers of the Northwest waterways. **The Grays Harbor Historical Seaport** vessel provided an opportunity for hands on learning in how to operate a sailing ship.



**The Museum of Flight** research library reopened for business following the repair of damage from the Feb. 28 earthquake.

Weekend hours are 1 to 5 p.m. weekdays and from 1 to 9 p.m. on Thursdays. Call the Seattle Museum at 206/764-5720, ext. 386 for more information.

The Museum of Flight recently opened a new, permanent exhibit *Sputnik I: Myth Becomes Reality* whose opening coincided with the 44th anniversary of the launch of Sputnik I by the Soviet Union in 1957. For further information visit the museum's website at [www.museumofflight.org](http://www.museumofflight.org).



The staff at the **Naval Undersea Museum** at Keyport is gearing up to host the WMA 2002

Conference. This arrives on the heels of their Science Education Alliance (SEA) cooperative project. About 960 teachers took part in activities such as a space science experience with a specialist from NASA, training to prepare for a science and/or invention fair. An excursion aboard the Admiral Jack with students recording water monitoring data rounded out the SEA training.



Lisa Hill-Festa, curator of collections at the **Nordic Heritage Museum**, is looking for Jacob A Riis books to

complete the museums collection. Call 206/789-5707

The museum announced the release of the oral history book, *Voices of Ballard: Immigrant Stories from the Vanishing Generation*. The 300-page book features stories told by more than 100 narrators interviewed during the 18 months of the volunteer project. Lynn Moen, the book's editor logged almost 1,000 volunteer hours. The Museum's website is [www.seattlehistory.org](http://www.seattlehistory.org); the email address is [nordic@intelistep.com](mailto:nordic@intelistep.com).

An exhibition of photographs by Anne Leibovitz from her book *Women* will be held at the **Seattle Art Museum** Sept. 20 through Jan. 6, 2002. At the Seattle Asian Art Museum a presentation of a traditional Korean home, including kitchen, veranda, men's and women's quarters are on view in the *Explore Korea: A Visit to Grandfather's House*. Visitors can interact with interior spaces and hands-on furnishings.

In other SAM news, a collection of nearly 1,000 remarkable African and Japanese works of art including sculptures and textiles have been donated to the museum by The Christensen Fund. The Christensen Fund had provided the works to the museum on a long-term loan in 1987. The fund, based in Palo Alto, CA had chosen SAM as one of seven U.S. and Australian museums for long-term loan of Christensen Fund holdings. For further information call 206/654-3158 or email

[LindaW@SeattleArtMuseum.org](mailto:LindaW@SeattleArtMuseum.org).

*Shirakawa: Stories from the Pacific Northwest Japanese American Community*, a 200-page, heavily illustrated book will soon be rolling off the press. The long-term research and publication project of the **White River Valley Museum** should be ready late this year or early in 2002. Call the museum in Auburn at 253/939-2783 for further information or visit the website [wrvmuseum.org](http://wrvmuseum.org).

The White River Valley museum reopened its doors on August 8 to show off its \$400,000 improvements that brought the museum up to the state of art status.

## OLYMPIC PENINSULA & SAN JUAN ISLANDS

A donation of a reefnet boat to the **Lopez Historical Society & Museum** will be of interest to other salt water museums. The retired salmon vessel was built in the 1940s from clear, vertical-grain red cedar. The spring edition of the museum's newsletter provides very good reference material on the importance of this fishing technique adapted from Native American tribes of the region. For more information contact the Lopez museum at 360/468-2049 or visit the website at [www.lopezmuseum@rockisland.com](http://www.lopezmuseum@rockisland.com).

The latest edition of the *Sequim Pioneer Family Histories Book* (II) is ready for the holiday season at the **Peninsula Arts & History Center** in Sequim. Orders can be placed for books I and II by calling 260/681-2257.

Happy 50<sup>th</sup> Anniversary greetings are in order for the **Orcas Island Historical Society & Museum**. The first museum consisted of artifacts displayed on the front porch of a pioneer family's home in 1951. Between 1950 and 1960 various Island families donated six original cabins to the Society. Volunteers reconstructed and linked the cabins together. Today the 100-year old cabins display life stories and material culture of the First Peoples and early American settlers of the area. The Museum is located at 181 North Beach Rd at East Sound on Orcas Island in the San Juans. Call 360/376-4849 for information.

## NORTHWEST

The Getchell Ranch historic landmark property (established 1880) at the bend of the Snohomish River has been placed on the State Register of Historic Places due to the work of the **Snohomish County Planning and Development Services**. The farm has been in continual agricultural use since 1880. At one time both the Northern Pacific and Milwaukee railways ran trains across the property.

Three awards have been presented to the Save the Cabin Committee responsible for the Ganahl-Hanley log cabin next to the **Edmonds-South Snohomish Museum**. So far the project has received the first annual Snohomish County Historic Preservation Award, the David Douglas Award from the Washington State Historical Society, and the Award of Excellence from the Washington Museums Association.

The **League of Snohomish County Heritage Organizations** homepage has been developed to offer information to local heritage organizations and to provide links to historic preservation and museum resources at the local, state, and regional levels ([www.snotet.org/loschol](http://www.snotet.org/loschol)). Another site, dealing specifically with programs administered by the historic preservation section of Planning and development Services, has also been developed ([www.co.snohomish.wa.us/pds/planning](http://www.co.snohomish.wa.us/pds/planning)).

The **Skagit County Historical Museum** in LaConner has a new website: [www.skagitcounty.net/museum.htm](http://www.skagitcounty.net/museum.htm). Other contact points for the museum are the website at [jimb@co.skagit.wa.us](mailto:jimb@co.skagit.wa.us) and phone at 360/466-3365.

The **Stillaguamish Valley Genealogical Society** in cooperation with the Skagit County Genealogical Society has reprinted the 1906 *History of Skagit and Snohomish Counties*. They have also prepared a less expensive way to research family and business names with the publication of the *Every Name Index*. To order contact the Society at P.O. Box 34, Arlington, WA 98223.

## SOUTHWEST

The **Aberdeen Museum of History** has nearly completed a massive renovation of its exhibits. The re-designed interior contains stores, a theater (complete with viewing capacity), a partial reconstruction of the Lady Washington sailing ship, and full-sized logging camp buildings. The museum may be contacted at 360/533-1076.

*They Came to Six Rivers, the Story of*

Cowlitz County is off the presses in time for the holidays at the **Cowlitz County Historical Society** in Long Beach. Call the Society at 360/577-3119 for ordering information.

The efforts of the **North Clark Historical Museum** in Amboy were recognized by the 2001 State Historic Preservation Committee for the Stewardship Category. Alison Brooks, state preservation officer, presented a total of 12 awards from nominations through the state during the ceremonies.

During the winter the **Ocean Shores Interpretive Center** is cooperating with the University of Washington in a COASST (Coastal Observation and Seabird Study Team) collecting bird mortality data that scientists and other interested parties may access from the COASST website. University students have also used the Center as a coastal classroom with presentations by Dr. Todd Hass and Dr. Julia Parrish of the University fisheries programs department. For further information contact the Center at 360-4617 or email [glw@oly.net](mailto:glw@oly.net).

The **Pacific County Historical Society and County Museum** is seeking an editor for the *Sou-wester Quarterly Journal*. A complete description, including the range of duties is available by phoning 360/875-5224. Other information is available at [www.pacificcountyhistory.org](http://www.pacificcountyhistory.org) or [museum@willapabay.org](mailto:museum@willapabay.org).

The **Polson Museum** has retained the services of an architect to begin work on a long range plan to develop a master plan for the museum park property. According to Director John Larson, of principal concern is the need to exhibit and care for the rare collection of large logging machinery. The Polson has a new trail that links the lower park areas with an extensive hillside property. The trail construction was an Eagle Scout project carried out by Adam McCambridge. Phone 360/533-5862 or visit the museum website at [www.polsonmuseum.org](http://www.polsonmuseum.org).

Another museum dealing in very large objects is the **Skamania County Historical Society**, which is in the process of painting an SP&S diesel

locomotive with its 1956 colors. The locomotive is part of a larger project to obtain two more cars and to build a replica of the Stevenson depot. The latter will be used as an interpretive center.

## CENTRAL

The **Franklin County Historical Society** has been awarded a grant of \$1,775 by the American Association of Museums for a Collections Management Assessment.

The Museum recently celebrated the 100th year of the Connell United Methodist Church.

For information, the museum may be reached by phone at 509/547-3714, FAX 509/545-2168 or email: [fchs@bossig.com](mailto:fchs@bossig.com)

On November 9, National Park Service representative Richard William presented the **Maryhill Museum of Art** a National Historic Trail Certification as an official Lewis and Clark Trail site. On April 22, 1806, Lewis and part of the Corps walked across the land where the Museum now sits.



YAKIMA VALLEY MUSEUM

The **Yakima Valley Museum** is nearing the end of its Capital Campaign and construction/remodeling project. Although the museum has remained open to the public throughout its remodeling efforts, a grand re-opening event is planned for summer of 2002.

Visit the museum website at [www.yakimavalleymuseum.org](http://www.yakimavalleymuseum.org) or call 509/248-0747 for information.

## EASTERN

The proposed **Center in Stevens County** is a step closer to becoming a reality with a \$2 million provided by both the Senate and House in the 2001 Capital budget. The Center will be on 20 acres of forested, mountainous terrain east of Chewelah. The Center will provide learning opportunities to the small school districts unable to transport their students to other areas of the state. For historical information at Chewelah contact the **Chewelah**

**Historical Museum** at 509/935-6091.

The **Loon Lake Historical Society** and the Washington State Historical Society announced the Capital Projects Fund awarded \$8,292 to the Loon Lake Historical Society for the Old Schoolhouse Renovation Project. The Old Schoolhouse has been the center of the community activities since its construction in 1929. The Historical Society has been upgrading and renovating the building since 1993. This grant will complete the fishing touches. Information on this project Chewelah Peak Environmental Learning Center is available at 509/233-2222.



NORTHWEST  
MUSEUM  
OF ARTS  
& CULTURE

We're open! The **Northwest Museum of Arts & Culture** (formerly the Cheney Cowles Museum) has reopened after a major expansion and complete makeover. New exhibits and galleries include:

Orientation Exhibits; *The Davenport Hotel: The Glory Years, 1914-1945*; *People of the Rivers: Lifeways of the Northern Plateau*; and *Hometowns: Heart of the Inland Northwest*.

Visit the museum website at [www.northwestmuseum.org](http://www.northwestmuseum.org) or call 509/363-5315 for information.

New publications for the **Pend Oreille County Historical Society** are the *Big Smoke Index 1990-2000* and a video *Historic Newport*, which is a still life video of photographs from their collection with narration. The photos were assembled by Faith McClenny. For further information call 509/447-5388.

### Put Your News in Regional Member News!

Email submissions (1-4 sentences) to:  
[glw@oly.net](mailto:glw@oly.net)

or mail to:

WMA Museum Messenger,  
P.O. Box 5817, Factoria Sta.  
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