

## No Limits: Museums Define the Future

### Museums Alaska Holds Joint Conference with the Western Museum Association

**2008 Conference in Anchorage - September 17-21**

This year, Museums Alaska's conference will have a different twist. On September 17-21 we welcome the Western Museum Association to a joint annual conference in Anchorage. This is a wonderful opportunity to attend a large regional museum conference without leaving Alaska; meet and discuss common concerns with other museum professionals from throughout the western United States.

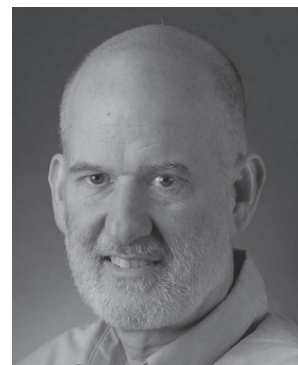
With an eye to the Alaskan landscape the program committee picked the theme of "No Limits: Museums Define the Future." The conference will explore the rules and limits we often use to stifle the potential and possibilities of our institutions. What rules have we imposed on our collections and exhibits? What regulates our institutional mission? What limits are there on our very definition of what a museum is? In an ever changing society, museums must undergo evolution to remain relevant. But change is often stifled by the artificial limitations of our museum traditions.

Sessions will focus on issues of particular interest to Alaskans as well as broader museums concerns. The conference will feature four evening receptions at four great Anchorage

[continued on page 9](#)

### Museums Alaska Selects New Executive Director

In February, the Board selected John Lewis to become the new Executive Director of Museums Alaska. Lewis comes to Alaska from upstate New York where he was the Executive Director of the Preservation Association of the Southern Tier, a non-profit advocacy organization for historic Preservation located in Binghamton. He studied museums administration at the University of Delaware and received a PhD in history from the University of Kentucky. During his career, Lewis has served as Curator of Education at the Delaware State Museum and as audiovisual coordinator and later Director of the Berea College Appalachian Museum, where he conducted oral history projects and produce exhibits on folk artists and traditional craftspeople. He also worked as a private consultant in historic preservation, specializing in writing nominations to the National Register for rural historic districts.



[continued on page 5](#)

# Building Inexpensive Exhibit Mounts with Plastics

by Jaime Robinson, Museum of the Aleutians

The Pre-Conference workshop, “Building Inexpensive Mounts with Metal and Plastic: A Hands-On Workshop” was a well-attended class that offered Museums Alaska Conference participants the chance to explore the world of mount-making using acrylic materials. Steve Bouta, Preparator for the University of Alaska’s Museum of the North instructed the workshop. He was both knowledgeable and supportive, particularly with regards to answering the specific questions from the variety of museums and cultural institutions that were represented in the workshop.

The workshop was held in the Pratt Museum’s exhibition workshop building located behind the Museum. (A side note: The Pratt Museum should be congratulated on how well-organized and functional their exhibit workshop space is. Successful exhibitions are made a more cost-effective and time-efficient endeavor by simply *organizing* the work space; this is clearly evident by the Pratt Museum’s well-designed exhibits’ building and, of course, it’s fantastic exhibitions.) Due to time and class size, the “hands on” portion of this workshop was less actualized than anticipated. This, however, led to useful discussion on the subject of how to develop or improve exhibition workshops in the small museum environment. Also discussed were several product resources for institutions that are interested in purchasing pre-fabricated mounts, as opposed to making their own. In addition to the topics covered in this forum, Steve demonstrated (what might be called) the “Pros, Cons, and How To’s” when working with acrylic materials, the most important of which are outlined here:



Jaime Robinson

1. The pros to working with plastic mounts are numerous, and it seems that most mount-making guides and suppliers will describe these positive features at length. For all museums, perhaps the most important feature discussed in the workshop is that this versatile material looks good on exhibition in that it does not “look” at all. As with any mount, the key is to show the object rather than the mount itself. Acrylics make great strides in achieving this goal.
2. Another benefit is that the tools and plastic materials are readily available in variety of forms. This is particularly useful for smaller museums that do not necessarily have a workshop space. The basic tool kit consists of a hacksaw, coping saw, an electric drill, files or rasps, sandpaper/ block, soft cloth and clamps. *Novus Plastic Polish*, a dust-repelling, anti-static, and scratch-resistant cleaner made specifically for cleaning plastics is also a good tool for maintaining your mounts and acrylic showcases. *Novus* comes in a variety of forms, and range from cleaning solution to scratch-repairing creams. For a more complete list of tools, Steve recommended *Mount Making for Museum Objects* by Robert Barclay, Andre Bergeron and Carole Dignard at the Canadian Conservation Institute, available at [www.cci-icc.gc.ca/bookstore.htm](http://www.cci-icc.gc.ca/bookstore.htm). Or, one can contact on of the many mount-making suppliers for more information.
3. New plastic sheeting usually comes with a brown or white paper backing, and it is best to cut the sheeting to size without removing this protective cover. Mounting plastics have a static quality and scratch easily, so it is best to leave this cover on as long as possible.
4. Unfortunately, acrylics can be difficult to accurately cut. Steve demonstrated the best way to cut plastic sheeting by scoring with a tile cutter (available from any hardware store), but this can be a wrist-aching activity. Also, if not scored thoroughly, there is a possibility that the plastic will break unevenly.
5. While acrylics can be adhered together with solvents and plastic-specific glues, acrylic mounts can also be shaped (and reshaped) by heat. There are a variety of heat strip

# Alutiiq Masks Tour Alaska

by Amy Steffian, Alutiiq Museum

Imagine if you could see the world through your ancestors' eyes. Alutiiq people will experience a glimpse of their remarkable past through *Giinaquq – Like A Face*, an exhibition of 19<sup>th</sup> century masks from Kodiak. Collected by a French anthropologist Alphonse Pinart in 1872, these rare pieces of Alutiiq spiritual life are returning to Alaska for an eight-month tour. Thirty-four carved images will help viewers understand Alutiiq rituals and provide a unique view of traditional Alutiiq art.

Exhibition organizers plan to tell the story of Alutiiq masks. “The masks are beautiful works of art,” said Alutiiq Museum Executive Director Sven Haakanson, Jr., “but they are so much more – they are also important cultural objects. We want people to understand how Alutiiqs used masks to tell stories, record history, and share their beliefs.”

Mark your calendars. The exhibition, a creation of Kodiak’s Alutiiq Museum and the Château Musée of Boulogne-sur-Mer, France, will be on display in Kodiak from May 24<sup>th</sup> through September 27<sup>th</sup>, and then show the Anchorage Museum at Rasmuson Center from October 2008 through January of 2009. The Anchorage display coincides with the 2008 Alaska Federation of Natives conference. A lavishly illustrated exhibition guide entitled *Two Journeys: A Companion to the Giinaquq-Like a Face Exhibition* further enhances the tour.

This important tour underscore the great strides the Alutiiq Museum has made in creating a professionally recognized, tribal cultural center in Kodiak, one that can work on an international level to unite Kodiak with pieces of its heritage. “This is just the first step in many years of collaboration with the Château Musée and other institutions that have so carefully preserved pieces of Kodiak history,” Haakanson said. “This is a model for future projects.”

Learn more at the Alutiiq Museum’s web site at [www.alutiiqmuseum.org](http://www.alutiiqmuseum.org).



## Unartuliq – Protector

Nineteenth Century  
Kodiak Alutiiq Mask  
Pinart Collection  
Château Musée,  
N988-2-199  
Sculpted wood, pigment,  
tendons, leather

### continued from page 2

machines ranging in cost and size. Plastics that over heat will bubble; this weakens the bend-  
*do not* use these mounts as they will not support the object properly. Using a conventional oven to make is not recommended as off-gassing is potential danger.

- Of course, it is always a good idea to seek advice from a professional mount-maker or conservator, particularly with regards to mounting fragile objects.

Working with acrylic mounts is a very good way to create a professional look in the museum environment. Most acrylic mount-making companies offer samples to show-off their product and skill. These samples, as was shown during the workshop, are basically incomplete plastic cubes. Using these cubic samples can be a very effective way to visually demonstrate potential exhibition case/ mount designs to members of board members, administrative or non-exhibit related staff.

*NETWORK* is published quarterly by Museums Alaska, the statewide museum association.

Editor: John Lewis, Executive Director

Address: PO Box 200392, Anchorage, AK 99520

PHONE: (907) 306-3409

WEB: <[museumsalaska.org](http://museumsalaska.org)> EMAIL: [museums@alaska.net](mailto:museums@alaska.net)

COPY DEADLINES: February 15, May 15, August 15, November 15.

All images in this issue other than art work, courtesy Museums Alaska.

Art Images, courtesy the Rasmuson Art Acquisition Initiative.

### ADVERTISING IN NETWORK:

	Non-members	Members	Corporate members
Classifieds:	\$.30/word	\$.20/word	\$.20/word
Display ads:			
1/8 pg	\$50	\$45	free
1/4 pg	\$100	\$90	\$50
1/2 pg	\$175	\$157.50	\$107.50
full pg	\$300	\$275	225

# Collaborative Conservation of Museum Objects

By Nancy Nash, Sheldon Museum



Nancy Nash

Now “collaborative conservation” is a mouthful, and late Friday afternoon can be a less-than-productive time, but I had a feeling this panel presentation moderated by Scott Carrlee would keep me awake. And I was correct: I can still see the projected image of three women elders in New Mexico, in a museum setting, each with an ancient, fragile pueblo pot on her head! Landis Smith, now with the Smithsonian Institution but at the time of the photo at the Museum of New Mexico in Santa Fe, told us that the chief conservator had been meeting with the women, looking at the pots. He had to leave the room for a minute, and when he came back, the three were actually dancing, slowly, across the room, pots on heads. After a moment of consideration, he (wisely) concluded that the pots were probably safer on their heads than in his own hands.

Conservation, in the museum sense, is in transition. Kelly McHugh, a conservator from the National Museum of the American Indian, gave several memorable examples, along with suggestions for a new model. The old-model conservator was the “expert,” the person with all the knowledge of how museum objects should be cared for. Most likely this knowledge came from considerable schooling, in the western museum tradition that came out of the nineteenth century. At the NMAI, conservation is also utilizing the traditions out of which the objects themselves have come. A Native American sacred object there that included feathers brought the two traditions into a small conflict: feathers leave oil on objects, which leads to deterioration over time. The concerns of all were acknowledged and a compromise reached, where the traditional caretaker would clean the object more often than usual, to offset the damage that could occur with the use of actual feathers.

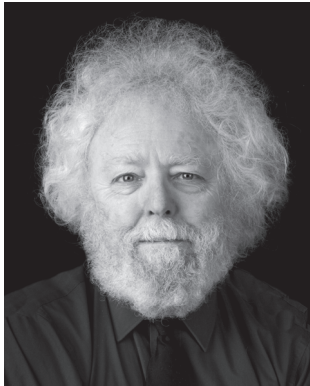
A gulf of greater proportions came to light when a people from Brazil, the Ka’apor, were invited to help with the installation of some of their tradition-bearing objects at the NMAI. When conservators asked how they wished their objects to be displayed and handled, the Ka’apor said, “We want our land back.” Several more attempts resulted in the same exchange. This group’s most vital concern was the effects of deforestation on their lifeways and survival, and they had thought that coming to Washington for the exhibit would bring their problems to the world’s attention. The setting up of their gallery could proceed only when these differences were acknowledged and in some way accommodated.

Back in Southeast Alaska, Ellen Carrlee, of the Alaska State Museum, took part in a summer basketry program along with two museum interns. They learned “from the ground up,” gathering and preparing traditional materials themselves, under the tutelage of a master weaver. They went on to learn and practice some weaving techniques with several weavers, before returning to the museum setting to apply what they had learned to actual object conservation. Fragile old baskets, with various needs, were examined, and repair and reconstruction begun. Stabilization was the primary issue, and some creative thinking was evidenced in making sure that newly-added materials could be distinguished from the original materials.

In the case of pueblo pottery, how a vessel should look is a moving target that changes with time and the viewer. A consensus has emerged that pots made as Western art can be cleaned to a higher degree than utilitarian wares. A model of museum conservation suitable to the present and meaningful for the future will emphasize the importance of combining several knowledge sources. Using standard documentation, ethnographic accounts and insights of the creators/keepers themselves, will make for more realistic and informed conservation decisions.

# GREETINGS & FAREWELLS

In the spring of 2007, **Barry McWayne** retired from his position as Coordinator of **Fine Art at the University of Alaska Museum of the North**. McWayne's career with the institution began in 1970 when he was hired as Coordinator of Photography. For twelve years, he provided photographic services for the museum's many departments and programs. During this time, he was also an active fine art photographer, exhibiting extensively in and out of Alaska; presenting and coordinating workshops, lectures, and seminars; and advocating in support of art photography throughout the state. In 1982, former Museum Director Basil Hedrick asked McWayne to inaugurate a permanent collection of contemporary Alaskan fine art photography. Over the next decade, the collection grew to become the largest and most active of its kind in the state. In 1992, McWayne assumed curatorial responsibility for all the Museum's fine art collections and set out to raise awareness and appreciation for the institution's extensive art holdings. This effort played a significant roll in attracting support for the Museum's recently completed expansion that includes the wonderful Rose Berry Alaska Art Gallery.



McWayne's legacy at UAMN is most clearly seen in the wide array of art added to the collection during his tenure - over 2000 works. He collected broadly throughout the state, focusing mainly on the efforts of contemporary Alaskan artists working in all major mediums of visual expression.

Barry, and his wife Dorli, intend to remain in Fairbanks where they have many friends and a rich and rewarding involvement with the community.

## **Lewis named as new Director** continued from page 1

In addition to fulfilling his duties at Museums Alaska, Lewis is an adjunct with the University of Alaska-Anchorage history department. He also occasionally referees basketball and soccer games and enjoys playing Celtic dance music.

John is looking forward to meeting many of you and seeing all the wonderful museums and cultural centers in Alaska.

### Thanks to our Patron Members

Banghart & Associates  
LaRue and Gary Barnes

Barbara Baugh

Heather Beggs

Aron Crowell

Karl Gurcke

Sven and Balika Haakanson, Jr.

Ronald Inouye

Zoya Johnson

Cynthia Jones

Bruce Kato

Marilyn Knapp

Barry McWayne

Donna Matthews

Catherine Rasmuson

Mary Louise Rasmuson

Jean Rodeck

Patricia Wolf

Minch Ritter Voelckers

RISE Alaska

Livingston Sloan, Inc.

Thanks to Conoco Phillips for their  
continued support



# To Be Accredited Or Not To Be Accredited That Is The Question

By Jerrie Clarke, Sheldon Museum



Scott Carrlee is on a mission to have more Alaskan museums accredited. He and Angela Linn of the University of Alaska Museum of the North led the session, "Accreditation and Alaska Museums," to discuss Scott's idea, to explain the process, and to encourage session attendees to consider the idea. It proved to be an interesting conversation about the pros and cons of going through the process of preparing for accreditation. Some attendees from small museums wanted to know if it was worth it. What will be the benefit to their museum?

Both Scott and Angela have been involved in accreditation or re-accreditation (or subsequent accreditation, as I was informed during the Sheldon Museum's recent site visit that will soon be named). Scott has worked on a few accreditation surveys over the years. While on a leave of absence from Museum of the North last year, Angela was hired half-time for 9 months to coordinate their re-accreditation Self Study.

For a little background as I was preparing to write this piece, I looked back at the material sent to the Sheldon Museum for their Self-Study and at AAM's web site. I learned that AAM was founded in 1906. AAM established a committee to study the idea of an accreditation program in 1968. AAM presented the program in June 1970. Sixteen museums received accreditation in June 1971. 774 museums have now received accreditation, 6 of those are in Alaska.

Scott pointed out several reasons why accreditation is beneficial to a museum, even those as small as or smaller than the Sheldon Museum in Haines. There is also a list of those benefits on the AAM site including:

- National recognition of your museum's commitment to excellence and the highest professional standards of museum operation and public service, regardless of the size or location.
- A positive public image and validation of your museum's work and accomplishments
- Increased credibility with funding agencies and donors
- Stakeholders see the museum's obligation to the public trust is fulfilled
- A clearer sense of purpose and understanding of your museum's strengths, goals, priorities, and mission
- An opportunity for staff and board to be thoughtful about their practice
- A valuable tool in lobbying local and state governments
- Improved relationships with other museums resulting in more loans and traveling exhibitions
- Maintenance of accreditation is a leveraging tool to attract support for capital improvements

Scott pointed out that while it doesn't actually put your museum ahead in the competition for grants, it does indicate to the application reviewer that your museum's staff and board work according to the professional standards encouraged by AAM and that you are doing well in regards to policies and procedures, care of the artifact collections, interpretation, and programming. Going through the study, forces you to look closely at all aspects of running the museum, how the museum is seen by visitors, and much more. Whether or not accreditation is being seriously considered, the self-study is a good guide for this analysis.

There was a lot of discussion about the benefits to Alaska's small museums and how to go about preparing for accreditation. Before considering accreditation, it is wise and highly recommended to go through the Museum Assessment Program (MAP). Receiving these 4 peer

surveys and evaluations of your museum can help increase the professionalism of collection care, presentation of the museum's exhibits, and interaction with visitors and the community. Before the actual application for accreditation, it takes several months of work, depending on staff size and time, to do the Self-Study that forces the staff to take a good close look at all aspects of their museum. The Sheldon Museum Director during the self-study Addison Field and another two members of the staff spent 8 months and long hours filling a 3 inch 3-ring binder with information and reports requested by AAM. There were still policies to finish and approve and more questions from AAM after I arrived in April. The museum is also responsible for paying the expenses of the accreditation reviewers. So, it would be good to plan ahead and find a grant, perhaps the GIA from the Alaska State Museum, to help fund the Site Visit. You may also be able to find funds to pay an extra person to help coordinate the self-study.

I have to admit that even as I attended the session on accreditation and approached our site visit scheduled for the week after the Museums Alaska Conference, I wasn't certain that the entire process was worth it for my little museum, even with Addison doing the bulk of the work. Not long before I left for Homer the local radio news played excerpts from the debate of candidates for Haines Borough Assembly. One candidate said he thought the museum and library should be volunteer run. Another candidate, a former City Mayor, said that he used to feel they should not be funded. However, he now knows that they are valuable to the Community. "People come from out of town just to visit the Museum's archive." So when I ran into him at the grocery store after returning to Haines, I thanked him for his comment. He said that people don't realize what a good museum we have here. "And," he said, "it's accredited!" Okay, I'm now a believer.

Later that week the two site visit reviewers, one being Michael Hawfield, arrived. They were positive, encouraging, and helpful. Their list of needed improvements matched my own which should give me the right support to raise funds to make the improvements. It was a lot of work but I now feel it was worth it, especially if being accredited helps to show the Museum's worth to the community whose history it is preserving.

## **Alaska Native Perspectives on Museums and Culture Centers**

By Kathryn Friedle

As Education Coordinator for the Sheldon Museum & Cultural Center in Haines, Alaska, for the past six years, I really appreciated the opportunity to hear and see the perspectives and views of other Alaska museums and culture centers. This special conference session reminded us of the importance of our community elders in participation of activities at our cultural centers. I was particularly impressed with the presentation by Michelle Ravenmoon from Lake Clark National Park. In her discussion and media presentation she stressed the importance of including elders in all cultural activities produced at the Lake Clark Cultural Center. She reminds us of how often we forget to focus on the native people and the geographical significance of our particular areas. She works closely with the Dena'ina people of the area, who assist as teachers to demonstrate to visitors their subsistence way of life, as well as their language and traditional history.

I was fortunate to sit in on two of Sven Haakanson's sessions. As Director of Alutiiq Museum, his background and knowledge, and his patient way of speaking, inspired his listeners. Sven stresses the importance of the wealth of information surrounding us in our native communities. He reminds us to honor our native leaders and elders by including them as much as possible in events and activities we offer to the public. The participation of elders is particularly important in passing on traditional skills and knowledge to future generations. Sven, Michelle and Kaci Fullwood of the Beringia Museum all agree that our elders are concerned about the loss of Alaska native languages and traditional skills. Therefore, it is the responsibility of museums and culture centers to create stronger, healthier connections with our elders, and to give them and our communities the hope and knowledge for our future generations.

# STATEWIDE AND

## The Alaskan Summer Internship Program

The Alaska State Museums in partnership with Museums Alaska is sponsoring six summer interns to work at museums and Native run cultural centers around Alaska this summer. These ten-week internships will begin in late May and early June and take place at the following locations:

**Kodiak Island**, the Alutiiq Museum and the Baranov Museum will share an intern;  
**Anchorage**, the Alaska Museum of Natural History;  
**Valdez**, the Valdez Museum and Historical Archive;  
**Eagle**, the Eagle Historical Society and Museums;  
**Cordova**, the Ilanka Cultural Center and the Cordova Historical Museum will share and intern  
**Sitka**, the Southeast Alaska Indian Cultural Center and the Elfin Cove Community Museum will share an intern.

Funding for the internships comes from a grant from the IMLS 21<sup>st</sup> Century Museum Professionals Program and in-kind contributions from the host sites, the Alaska State Museum and Museums Alaska.

## NEW BUILDING FOR VALDEZ MUSEUM

The Maxine and Jesse Whitney Museum will move into a new 3.8 million dollar facility this year. This will change the location of the collection from the airport to a more central site in town, hopefully increasing its visibility and traffic. The 4,000 square foot space was designed by the Canadian firm Aldrich Pears, and features the newest technology in lighting, atmospheric controls, and security. For more information on the museum, visit <http://www.pwsc.edu/museum.shtml>.

## Job Opening

The Palmer Museum of History and Art requests applications from qualified applicants for the position of Museum Director. Applications are due April 10, 2008. This is a part-time position (approximately 1300 hours per year), salary approximately \$25,000, DOE. Applicants must call (907)746-7669, or send an email to [museum@mtaonline.net](mailto:museum@mtaonline.net) to request an application packet.

## NEH Preservation Grants

Preservation Assistance Grants for Smaller Institutions help small and mid-sized libraries, museums, historical societies, archival repositories, town and county records offices, and colleges, improve their ability to preserve and care for their humanities collections. These grants support preservation related collection assessments, consultations, workshops, and institutional and collaborative disaster and emergency planning. Grants cover consultant fees, workshop registration fees, related travel expenses, and the costs of purchasing preservation supplies and equipment. This year, the maximum award amount has been increased to \$6000 and projects may include a wider variety of education and training activities.

The 2008 guidelines for Preservation Assistance Grants for Smaller Institutions are available at <http://www.neh.gov/grants/guidelines/pag.html>. The deadline for receipt of applications is May 15, 2008. Any U.S. nonprofit organization is eligible, as are state and local governmental agencies and tribal governments.

For more information, contact the staff of NEH's Division of Preservation and Access at 202-606-8570 and [preservation@neh.gov](mailto:preservation@neh.gov).

## The second round for the IMLS Connecting to Collections Bookshelf is now open!

Apply until April 30, 2008.

The IMLS Connecting to Collections Bookshelf is part of a multi-year, multi-faceted IMLS national initiative to raise public awareness and inspire action to care for the collections held in public trust by libraries and museums throughout the United States. The Bookshelf will be distributed free of charge to 2,000 institutions. Over 800 institutions were awarded the Bookshelf during the first round. Over 90% of those who applied were winners! Priority will be given to smaller institutions, but large museums and large libraries with special collections are also eligible to apply.

The Bookshelf, which would cost over \$800 if purchased individually, is three sets of resources. The **Core Collection** set contains eleven publications that all awardees will receive. The **Living Collections** set contains six additional resources that will be distributed to those institutions that care for living, biological collections. The **Nonliving Collections** set contains five additional publications focused on specialized collections and on library preservation issues. Awardees will receive either the Living or the Nonliving Collections set, not both. The Bookshelf includes books, DVDs, and other collections resources, as well as a Guide to Online Resources and a User's Guide to all of the materials. It addresses such topics as the philosophy and ethics of collecting, collections management and planning, emergency preparedness, and culturally specific conservation issues. For a complete list of the Bookshelf publications, visit [www.aaslh.org/Bookshelf](http://www.aaslh.org/Bookshelf). The User's Guide and the Bookshelf bibliography can be viewed at links at the top right of the webpage.

For complete application information o to [www.aaslh.org/Bookshelf](http://www.aaslh.org/Bookshelf). Deadline is April 30, 2008.

### CONFERENCE continued from page one

museums, the Alaska Heritage Museum, the Anchorage Museum at Rasmuson Center., the Alaskan Hative Heritage Center and the Alaska Hereitage Museum.

Mark your calendars and look for further information on our website in May. The deadline for scholarships will be June 30.

## State Museum Advocacy

A survey conducted by the State Readiness Committee of the Federal Formula Grant Coalition reveals new data on the advocacy role of state museum associations and existing state agencies that provide funding specifically for museums.

They found that a majority of state museum associations are active in state affairs and serve as advocates for museums. More than half of the associations perform legislative or advocacy tasks. Of the 31 responding associations, 68% monitor bills and take positions on museum-related legislation, 62% write letters of support for state agencies, and 61% attend public/government hearings that pertain to museums. Three-fourths of state museums associations characterize themselves as active in state affairs: 52% claim to be "somewhat active", 13% are active, and 10% are "very active." Almost half of state museums associations are sought out by state officials, agencies, and/or reporters for feedback on legislation concerning museums. Only two museum associations indicated they do not perform any state advocacy. More than a dozen have a board position responsible for legislative affairs; one-fifth have a staff member and/or lobbyist assigned to state legislative affairs.

Almost two-fifths of the states have grant programs specifically for museums. All are competitive with formal applications. Of these programs, 83% fund exhibits, 67% support education and collections/conservation, 58% capital projects, 50% general operations and 42% planning projects.

# ADDRESSES

**Alaska Humanities Forum**  
421 West 1st Ave., Suite 300  
Anchorage, AK 99501  
PHONE: 907-272-5313  
FAX: 907-272-3979  
EMAIL: grants@akhf.org  
WEB: www.akhf.org

**Alaska Office of History and  
Archaeology**  
550 West 7th Ave., Suite 1310  
Anchorage, AK 99501-3564  
PHONE: 907-269-8721  
EMAIL: oha@alaska.net

**Alaska State Council on the Arts  
(ASCA)**  
411 West 4<sup>th</sup> Avenue, Suite 1E  
Anchorage, AK 99501  
PHONE: 907-269-6610  
PHONE: 888-278-7424  
WEB: www.eed.state.ak.us/aksca

**American Association of Museums  
(AAM)**  
1575 Eye Street N.W., Suite 400  
Washington, DC 20005  
PHONE: 202-289-1818  
FAX: 202-289-6578  
WEB: www.aam-us.org

**American Association for State and  
Local History (AASLH)**  
1717 Church Street  
Nashville, TN 37203-2991  
PHONE: 615-255-2971  
FAX: 615-255-2979  
EMAIL: history@aaslh.org  
WEB: www.aaslh.org

**Association of Children's Museums  
(ACM)**  
1300 L St. NW, Suite 975  
Washington DC 20005  
PHONE: 202-898-1080  
FAX: 202-898-1086  
WEB: www.childrenmuseum.org

**Association of Science-Technology  
Centers (ASTC)**  
1025 Vermont Avenue NW, Suite 500  
Washington, DC 2005-6310  
PHONE: 202-783-7200  
EMAIL: info@astc.org  
WEB: http://www.astc.org

**Institute of Museum and Library  
Services (IMLS)**  
1800 M St. NW, Ninth Floor  
Washington, DC 20036-5841  
PHONE: 202-606-8536  
FAX: 202-653-4604  
EMAIL: imlsinfo@imls.gov  
WEB: www.imls.gov

**Museums Alaska**  
PO Box 1038  
Homer, AK 99603  
PHONE: 907-235-6078  
FAX: 907-235-6558  
EMAIL: info@museumsalaska.org  
WEB: www.museumsalaska.org

**Museum Store Association, Inc.**  
4100 E. Mississippi Ave., Suite 800  
Denver, CO 80246  
PHONE: 303-504-9223  
FAX: 303-504-9585  
EMAIL: info@museumdistrict.com  
WEB: www.museumdistrict.com

**National Archives and Records  
Administration — Pacific Alaska  
Region**  
654 West Third Ave.  
Anchorage, AK 99501  
PHONE: 907-261-7801  
FAX: 907-261-7813  
EMAIL: bruce.parham@nara.gov  
WEB: www.archives.gov/facilities/ak/  
anchorage.html

**National Endowment for the Arts  
(NEA)**  
1100 Pennsylvania Ave. NW

Washington, DC 20506  
PHONE: 202-682-4589  
WEB: www.arts.gov

**National Endowment for the  
Humanities (NEH)**  
1100 Pennsylvania Ave. NW, Room  
402  
Washington, DC 20506  
PHONE: 202-606-8309  
EMAIL: info@neh.gov  
WEB: www.neh.gov

**The National Science Foundation  
(NSF)**  
4201 Wilson Boulevard  
Arlington, VA 22230  
PHONE: 703-292-5111  
EMAIL: info@nsf.gov  
WEB: http://www.nsf.gov

**National Trust for Historic  
Preservation**  
1785 Massachusetts Ave. NW  
Washington, DC 20036  
PHONE: 202-747-6455  
WEB: www.nthp.org

**Visitor Studies Association (VSA)**  
8175-A Sheridan Blvd., Suite 362  
Arvada, CO 80003-1928  
PHONE: 303-467-2200  
FAX 303-467-0064  
info@visitorstudies.org  
WEB: www.visitorstudies.org

**Western Museums Association**  
2960 San Pablo Ave.  
Berkeley, CA 94702  
or  
PO Box 13314, #578  
Oakland, CA 94661  
PHONE: 510-665-0700  
FAX: 510-665-9701  
EMAIL: director@westmuse.org  
WEB: www.westmuse.org



**Alice Parman, Ph.D.**  
VISIONING • INTERPRETIVE PLANNING

Current and recent clients in Alaska:  
Kodiak Maritime Museum  
Museum of the Aleutians  
Sheldon Museum

More information at: **www.aparman.com**

Contact Alice in Eugene, Oregon: (541) 342-3464  
alice@aparman.com

# CALENDAR

**April 27-May 1**

Annual Meeting of the American Association of Museums, Denver, Colorado  
*Where Ideas Live*

Houston, Texas,  
*Theory, Practice and Conversation*

conjunction with Western Museum Association, Anchorage, Alaska  
*No Limits: Museums Define the Future*

**June 30**

Application deadline for scholarships to Museums Alaska/Western Museum Association Annual Meeting

**September 9-12**

Annual Meeting of the American Association for State and Local History, Rochester, New York  
*Discovering the Power of Transformation*

**October 7-9**

Annual Meeting of the Alaska Tourism Industry Association (ATIA)  
Anchorage

**July 15-19**

Annual Meeting of the Visitor Studies Association,

**September 17-20**

**Annual Meeting of Museums Alaska** held in

**December 14**

Deadline for Rasmuson Art Acquisition Fund applications

**LET US KNOW WHAT IS HAPPENING BY EMAIL TO [museums@alaska.net](mailto:museums@alaska.net) OR PUT THE NETWORK ON YOUR MAILING LIST. SEND TO: MUSEUMS ALASKA, PO BOX 200392, ANCHORAGE, AK 99520**

ALL MEMBERSHIPS EXPIRE ON DECEMBER 31

**MUSEUMS ALASKA MEMBERSHIP FORM, 2008**

Name \_\_\_\_\_

Street Address \_\_\_\_\_

Institution Name \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_

Designated voting representative (one per institution) \_\_\_\_\_

I would like to contribute \$ \_\_\_\_\_ to the advocacy fund.

Mail to Museums Alaska, PO Box 200392, Anchorage, AK 99520.

Please make your check out to Museums Alaska. Your membership is valid for the calendar year, through December 31, 2008.

**Individual Membership**

- Student or volunteer ..... \$15
- Individual (voting) .....\$30
- Affiliate (non-voting) .....\$30
- Patron .....\$100 +
- Muse Level Patron           \$500 +

**Organizational Membership**

- Institution A (less than \$50,000 budget) ..... \$ 30
- Institutional B (\$50,000 – 100,000 budget) .50
- Institutional C (\$100,000-250,000 budget) \$100
- Institutional D (over \$250,000 budget) .....\$150
- Corporate Sponsor .....\$250

# MUSEUMS ALASKA

PO BOX 1038  
HOMER, ALASKA 99603

**PRESIDENT:**

Aron Crowell,  
Arctic Studies Center of the Smithsonian Institution  
Alaska Office

**Change Service Requested**

NONPROFIT ORGANIZATION  
U. S. POSTAGE PAID  
PERMIT #84  
ANCHORAGE, AK

**VICE PRESIDENT:**

Sven Haakanson, Jr.  
Alutiiq Museum, Kodiak

**SECRETARY:**

Monica Shah  
Anchorage Museum at Rasmuson Center, Anchorage

**TREASURER:**

Heather Beggs,  
Pratt Museum, Homer

**DIRECTORS:**

LaRue Barnes,  
Ilanka Cultural Center, Cordova

Angela Demma  
Alaska Native Heritage Foundation, Anchorage

Chris Hanson  
Ketchikan City Museums

Steve Henrikson  
Alaska State Museum, Juneau

Zoya Johnson  
Museum of the Aleutians, Unalaska

---

THIS ISSUE OF *NETWORK* IS FUNDED IN PART BY A GRANT-IN-AID FROM THE ALASKA STATE MUSEUM  
AND THE ALASKA STATE COUNCIL ON THE ARTS



Alaska State  
Council  
on the Arts

**TO SUBSCRIBE TO THE ALASKA MUSEUMS LISTSERV:**

Send message to: [list.manager@list.state.ak.us](mailto:list.manager@list.state.ak.us) (note that there is a period between "list" and "manager"). Leave the subject line empty.

In the body of the message type: `subscribe eed-akmuseums`.

Do not attach a signature or put anything else in body of message. If you have an automatic signature, make sure it is turned off.

**To POST messages to members of the Listserv:**

Send an email to the following address: [Akmuseums@list.state.ak.us](mailto:Akmuseums@list.state.ak.us).

(Note that this is a different name than the one used to subscribe.)

